# THE LORD OF THE RINGS

## BATTLE GAMES
### in Middle-earth

# 54

GANDALF ESCAPES
SARUMAN'S CLUTCHES!

# THE LORD OF THE RINGS

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### in Middle-earth

# Gwaihir, The Windlord

*The lands and skies of Middle–earth are filled with all manner of wondrous creatures – the noblest of these is Gwaihir, Lord of the Eagles. His aid to the members of The Fellowship of The Ring has been invaluable on several occasions.*

Old and wise, the Eagles live in their eyries high in the Misty Mountains, largely unconcerned with the troubles of the world below them. They are nonetheless friends to the Free Peoples of Middle-earth and are fiercely opposed to the Evil of Sauron and his minions. When Saruman the White imprisons Gandalf at the Tower of Orthanc, it is Gwaihir who rescues him by carrying him away to the safe haven of Rivendell. Gwaihir comes to Gandalf's aid once again when he is resurrected on the top of the Misty Mountains after the battle with the Balrog, carrying the Wizard to meet Galadriel in the forest of Lorien. In the battle outside the Black Gate, Gwaihir leads his Eagles into combat with the Nazgûl and their flying Fell Beasts. His final act of aid is perhaps the most important as, after the destruction of The Ring, Gwaihir rescues the Ringbearer from a fiery end.

*'Eagles! The Eagles are coming!'*

PIPPIN™

In this Pack's Playing the Game, we introduce the rules for using Flying Creatures in your games, along with the profiles for Gwaihir and his fellow Eagles. In the Battle Game, we recreate Gandalf's daring escape from the Tower of Orthanc. In the Painting Workshop, we summarise all the techniques you have learnt so far and show you how to paint The One Ring. The Modelling Workshop also looks at previous modelling techniques, while giving tips and advice on how to get the best out of your materials and skills.
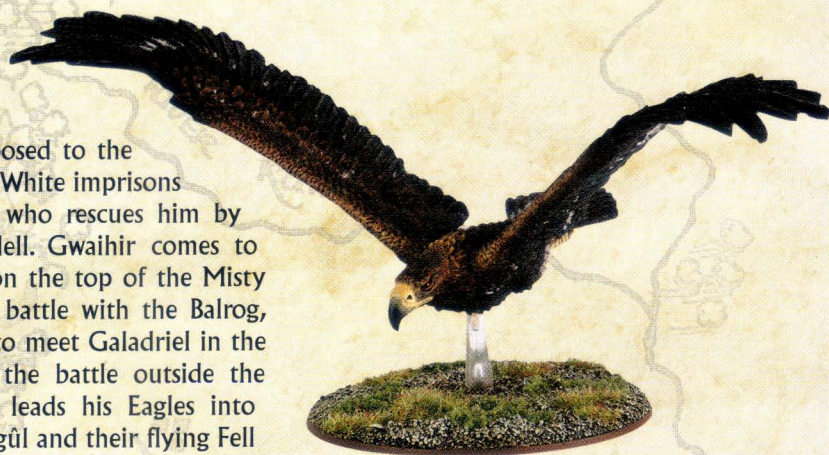


▲ LORD OF THE EAGLES
*Gwaihir has long been a friend to Gandalf, and has come to the Old Wizard's aid several times.*
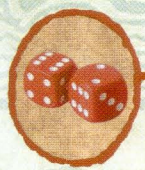
# Flying Creatures

*As the armies of the West battle at the Black Gates, a separate fight also rages above them. Eagles combat the Fell Beasts of the Nazgûl for supremacy of the skies. Here we introduce the rules for using Flying Creatures in your games.*



The high walls and defences of Minas Tirith are ideally suited to repelling attacks from the ground, but the towering structures of stone count for nothing when the Nazgûl launch their aerial assault. Astride their winged Fell Beasts, the Ringwraiths are able to swoop down upon the defenders, attacking them from behind. Again, at the Black Gate, the Nazgûl's ability to fly threatens to end Aragorn's bid to gain Frodo some time. It is not until the timely intervention of Gwaihir that the Nazgûl are thwarted.

In this Playing the Game, we look at the rules for how to incorporate Flying Creatures into your Battle Games and provide the profile for using Gwaihir and his fellow Eagles.

◄ AERIAL COMBAT
*High above the Back Gate, Gwaihir engages a Nazgûl's Fell Beast in deadly combat.*

## ① Move Phase

All Flying Creatures are swift and agile, able to soar over obstacles that would slow or stop warriors on foot. To represent this, all Flying Creatures have a Move characteristic of 28cm/12". In addition, they can move over any intervening miniatures or terrain without penalty. They cannot, however, end their move inside woods, buildings or impassable terrain. Flying Creatures can carry a rider and a passenger just like horses – see Packs 14 and 40.

► MANOEUVRABILITY
*This Flying Creature is able to swoop over the battlements and attack the warriors from behind – ignoring the defended barrier.*



► LARGE MOUNTS
*Faramir scores a hit with his bow. Rolling a 4 to determine who is hit, he strikes the Fell Beast instead of the Nazgûl.*



## ② Shoot Phase

During the Shoot phase, enemy models may choose to target the Flying Creature, the rider or the passenger as usual. However, due to the size of the creature, there is an increased chance that it will be in the way of the shot. When making the dice roll to see who is hit, a result of 1 to 4 hits the Flying Creature, 5 hits the rider and a 6 hits the passenger (or the rider if there is no passenger).

## ③ Fight Phase

When charging from the sky, a Flying Creature impacts on the enemy with considerable force. To represent this, if a Flying Creature wins a fight in the turn it charged, it will knock the enemy models it was facing to the ground, just like a cavalry model does. This is true even when fighting cavalry. This bonus is lost, however, if engaged by an enemy Flying Creature. When a cavalry model is knocked to the ground in this way, the rider is automatically thrown and suffers a Strength 3 hit before the Flying Creature or its rider strike.

NB. Heroes astride Flying Creatures do not gain an extra Attack when charging. Instead, the Hero and the Flying Creature fight together exactly as if they were involved in a multiple combat – only you do not separate the rider from the creature when dividing combats.

Apart from the exceptions listed above, Flying Creatures follow all the other rules for cavalry, such as carrying passengers, rolling on the Thrown Rider table and not being knocked over by cavalry.



◄ POWERFUL BLOW
*The Rider of Rohan and his horse are pushed back and knocked to the ground – if the rider survives the fall, the Nazgûl and Fell Beast get to make their strikes against him.*



► MULTIPLE COMBATS
*This multiple combat is split so that Gwaihir is fighting the Fell Beast and Aragorn is fighting the Nazgûl.*

### Gwaihir, Lord of the Eagles (Points Value: 75)

Gwaihir is the leader of the ancient race of Eagles that live high in the peaks of the Misty Mountains. Powerful and fearless, he and his Eagle companions do not hesitate to engage the Nazgûl at the Black Gate.



| | F | S | D | A | W | C | Move | M | W | F |
|---|---|---|---|---|---|---|---|---|---|---|
| Gwaihir | 8/- | 5 | 8 | 2 | 3 | 6 | 28cm/12" | 1 | 1 | 1 |
| Eagle Companion | 7/- | 5 | 8 | 1 | 3 | 5 | 28cm/12" | 0 | 1 | 1 |

**Wargear:**
None

**Options:**
Up to 2 Eagle Companions (60 points each)

**Special Rules:**
Flying Creature (see above)

# Escape from Orthanc™

Betrayed by his old friend Saruman the White, Gandalf the Grey finds himself trapped in the Tower of Orthanc. Refusing to side with Saruman in his quest for dominion over Middle–earth, the Grey Wizard must attempt to escape.



B elieving he can harness the power of The One Ring to his own twisted ends, Saruman turns against the Free Peoples of Middle-earth, driven mad by his lust for power. When Gandalf rides to Orthanc to seek Saruman's advice, he discovers this betrayal, but is overpowered by Saruman and imprisoned on the spire of Orthanc. There, he is offered a choice between joining with Saruman and death. However, unknown to his captor, Gandalf has been able to summon help in the form of Gwaihir, Lord of the Eagles.

In this Pack's Battle Game, we present you with a scenario recreating Gandalf's bid to escape from Orthanc. However, this is not simply a case of flying away on Gwaihir's back – the Wizard must contend not only with Saruman, but also with the Orcs of Isengard.

◄ DARING RESCUE
*Gwaihir swoops across the defences of Isengard, coming to Gandalf's rescue.*

## THE COMBATANTS

For this Battle Game, the Good player will require the metal Gandalf the Grey miniature from Pack 12 and Gwaihir, included as a card figure with Pack 46. The Evil player will need Saruman, three Orc Captains, and 24 Orcs.



► BATTLING WIZARDS
*In this game, former allies Saruman and Gandalf face off against each other.*

▲ LORD OF THE EAGLES
*Gwaihir is Gandalf's only hope of escape from his incarceration at Orthanc.*

## CHARACTER PROFILES



# Gwaihir™ and Gandalf™

Having discovered the whereabouts of The One Ring, Gandalf rushes to Isengard to consult Saruman, unaware that his old friend has already been tainted by the corrupting influence of The Ring and its accompanying promise of power. The full extent of Saruman's treachery is revealed when he imprisons Gandalf in the Tower of Orthanc. However, using his affinity with the beasts of Middle-earth, Gandalf is able to summon help in the form of Gwaihir, Lord of the Eagles. One of the mightiest creatures in all Middle-earth, Gwaihir is large enough to carry a man upon his back, and this is how he intends to carry Gandalf to safety.

# Saruman the White™



Saruman was once a friend and ally of all the Free Peoples, and head of the order of Wizards in Middle-earth. However, his research into the Rings of Power and his contact with Sauron through his use of the Palantír have corrupted him. Now he seeks The One Ring for himself, desiring power over Middle-earth and its inhabitants. To this end, he begins to amass a vast army of Uruk-hai, bred in the pits below the once green and lush ground of Isengard, which has now become a charred, desolate wasteland.



# The Orcs of Isengard™

Saruman is still in the early stages of his experiments which will lead to the creation of the Uruk-hai. However, there are already a number of lesser Orcs in his service. For the most part, these Orcs remain in Isengard and perform the various tasks required of them by their master. These range from simple menial jobs to working in the forges and workshops of Isengard's industry. However, these Orcs are capable of fighting when necessary, particularly to defend the realm of their master.

## BASE PROFILES

| | F | S | D | A | W | C | Move | M | W | F |
|---|---|---|---|---|---|---|---|---|---|---|
| Saruman the White | 5/- | 4 | 5 | 1 | 3 | 7 | 14cm/6" | 3 | 6+1 | 3 |
| Orc Captain | 4/5+ | 4 | 5 | 2 | 2 | 3 | 14cm/6" | 2 | 1 | 1 |
| Orc Warrior | 3/5+ | 3 | 4 | 1 | 1 | 2 | 14cm/6" | - | - | - |
| Gandalf the Grey | 5/- | 4 | 5 | 1 | 2 | 7 | 14cm/6" | 2 | 4 | 2 |
| Gwaihir | 8/- | 5 | 8 | 2 | 3 | 6 | 28cm/12" | 1 | 1 | 1 |

**NB.** Warriors are armed exactly as shown on the model. Any model with a shield increases its Defence value by one point.
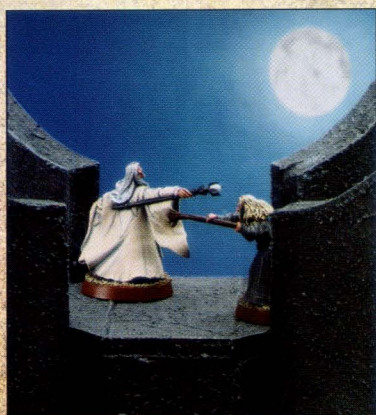


*GANDALF AND SARUMAN DEPLOY HERE*

*THE ORC FORCES DEPLOY HERE*

*THE ORC FORCES DEPLOY HERE*

*GWAIHIR DEPLOYS HERE*

## The Gaming Area

This game requires a 120cm/4' square gaming area. In one corner, place the Tower of Orthanc model from Pack 39. Position various pieces of Isengard terrain around the rest of the board.

## Starting Positions

Gandalf and Saruman begin the game on the top of Orthanc. The rest of the Evil force sets up anywhere on the board, either on the ground or in the tower itself, but not on the top. Gwaihir will enter play from the opposite corner to Orthanc at the start of the first turn, as described on page 7.

## Special Scenario Rules

### The Wind Lord

Rather then beginning the game on the board, Gwaihir moves on from the corner of the table opposite Orthanc at the start of the first turn. To represent the fact that he is flying high in the sky, Gwaihir may not be charged by enemies during the turn on which he enters play. He may, however, be shot at as usual.



► SHOOT THE EAGLE
*The Orcs of Isengard unleash a hail of arrows as Gwaihir flies past.*



▲ PARTING SHOT
*As Gandalf leaps onto Gwaihir's back and makes his escape, Saruman realises what is happening and uses the Palantír to cast Immobilise at the Wind Lord.*

### Rescuing Gandalf

In order to rescue Gandalf, Gwaihir must move into contact with the Tower of Orthanc. Once Gwaihir has done this, Gandalf will need to pass a Jump test to leap onto the Eagle's back. Until Gwaihir moves into contact with the tower, Saruman may not strike blows in combat, nor cast spells, since he is unaware of Gandalf's intended escape.

*'So, you have chosen death.'*

SARUMAN™

### Disarmed

Following the Wizards' duel, Saruman took Gandalf's staff. In addition, Gandalf does not have his sword, Glamdring. For this reason, Gandalf counts as being unarmed, subtracting one from his dice roll to determine who wins a fight. Also, without his staff, he does not receive a free point of Will each turn.

### Exhausted

Imprisoned atop the spire of Orthanc, Gandalf is tired, injured and magically drained following his duel with Saruman. To represent this, at the start of the game, Gandalf has a reduced store of Might, Will and Fate points. He also begins the game with one Wound fewer than usual. These alterations are all taken into account in the Base Profiles on page 6. In addition, Gandalf may not charge enemies unless mounted on Gwaihir.

## WINNING THE GAME

● For the Good side to win, Gwaihir must carry Gandalf off the board within 15cm/6" of the corner from which he entered play, or Saruman must be slain.

● The Evil side will win if Gandalf is slain after leaving the spire of Orthanc.

● Any other outcome will be a draw.

# Painting Techniques

*Since you started collecting Battle Games in Middle-earth, your painting skills will have developed and improved. Here we present a summary of the most common and useful techniques you will have encountered so far.*

The last summary of painting techniques we presented was in Pack 9. Since then, we have introduced an array of new techniques to use and experiment with. In addition, it is likely that your painting abilities will have greatly improved with practice over this time. Although most of the techniques presented here have appeared in previous Packs of *Battle Games in Middle-earth*, this Painting Workshop examines them in general terms, rather than in the context of painting a specific miniature. You can use this as a basis for experimenting with new and different techniques on your models, other than those we have suggested in previous Painting Workshops.

◄ PAINTING SKILLS
*By this point, your painting abilities will have developed greatly.*

## PAINTING ESSENTIALS

### Painting The Ring

Included with this Pack is a set of plastic Ruins of Middle-earth. Ways in which you can use the ruined statues and rubble from this set are discussed in the Modelling Workshop. Also included on the plastic frame is a priority marker in the form of The One Ring. This can be used in your Battle Games to keep track of which player has priority in any given turn.

To paint your priority marker, begin with a black undercoat. After this, apply a coat of Tin Bitz, followed by a coat of Shining Gold. Highlight the edges of The Ring using Burnished Gold. Once you have finished painting The Ring, a coat of gloss varnish can be applied to protect the paint and make it even more shiny.
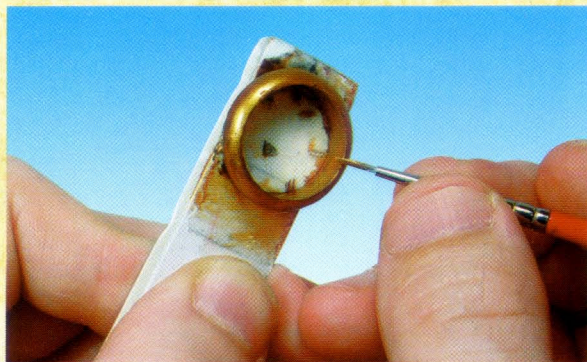
▲ *Attaching The Ring to a stable platform will give you something to hold onto while painting it. Here, we have used a small strip of foam card and some double-sided tape.*

# Preparing your Miniatures

## 1 Cleaning and Assembly

The first step when preparing your figures for painting is to clean up the mould lines and remove any excess metal or plastic. The best tools for this task are a selection of files, of different shapes and sizes, along with clippers and a modelling knife. Once you have cleaned your figures, you can assemble them using superglue or plastic glue. When filing any parts of your models, take care to choose a file suited to the area of the model you are dealing with. For example, if filing the edge of an Uruk-hai's sword, a flat file would be most appropriate.

The best time to carry out any minor conversion work, such as swapping or repositioning heads and weapons, or converting models into banner bearers, is when you come to assemble the model. You could also add any minor details to the base at this point, such as discarded weapons.



◄ A rounded file is useful for tidying up areas that do not have hard edges, such as this robe.



► When swapping or repositioning parts of models, use a flat file to make sure the two surfaces you are gluing together are smooth and even.



## 2 Planning Colour Schemes

Before you begin painting a model, it is a good idea to at least have a vague idea of the colour scheme you are going to use. Even if you are intending to paint your models to match the characters from *The Lord of the Rings* films, you will need to work out which paints will best replicate that colour scheme. This will be quite straightforward if you have an existing colour that matches. Otherwise, it is a good idea to experiment with mixing colours on a piece of card or paper before starting on your model.

◄ The dark, reddish skin tone of the fighting Uruk–hai can be replicated on your models by carefully mixing paints.

## 3 Undercoating

What colour undercoat you use on your models will be determined by the colours you intend to paint them. As a general rule, Chaos Black works best for predominantly dark models, while Skull White works best on pale models. A black undercoat has the advantage of providing a degree of shading by default – if any hard-to-reach areas of a model are left unpainted with a black undercoat, they are less obvious than if the undercoat is white.

### TOP TIP

If you are planning to paint large areas, or more than one figure with the same mixed colour, you may wish to mix a larger quantity of the colour in a spare empty paint pot. This will ensure that the mixed colour remains consistent.
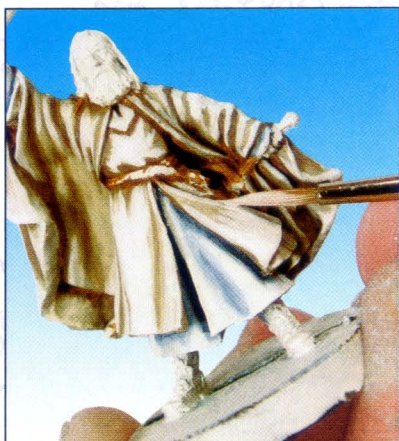


▲ Since the entire model is painted with pale colours, we chose to use a white undercoat when painting Galadriel.

# Shading and Highlighting

## ① Colour Palettes

Before painting your models, it is a good idea to work out how you intend to shade and highlight the colours you are using. In some instances, there may be an existing paint which will work as the shade or highlight for your base colour. However, most of the time you will need to mix the shading and highlighting colours yourself. The easiest way to do this is to add white to the base colour for highlights and black for shading.

◄ *The shading colour on the Rohirrim cloaks is achieved by mixing the Catachan Green base colour with Chaos Black.*

► *Using Vomit Brown, rather than Skull White, to highlight Isildur's robes helps retain their rich red colour.*

In certain instances, however, using black and white for your shades and highlights may not give you the colour you want. For example, adding white to red can give models a chalky, pink appearance. Mixing the red with a yellowish colour, such as Vomit Brown, can help avoid this.

Using different paints to shade or highlight a colour can affect the overall appearance of your model. For example, using Terracotta to shade a Dwarf Flesh face will give your model a more ruddy complexion than if you were to use Bestial Brown. This effect can be seen on Gandalf the White's robes in Pack 39's Painting Workshop. Although all his robes are white in their overall appearance, Shadow Grey has been used as the shading colour for the inner robes, whereas Graveyard Earth has been used for the outer robes.

▲ *Different shading colours add variety to Gandalf's white robes.*

◄ *The base colour on Elrond's armour gives the gold a greenish hue.*

## ② Inks and Washes

One of the most effective ways to add shading to models is with a wash, of either ink or thinned-down paint. The key to using washes effectively is to get the consistency of your paint or ink right. If the wash is too thin, it will run all over the model and will not be sufficiently opaque when dry to provide shading. If it is too thick, it will simply stain the area you are trying to shade with a darker colour.

► *When applied correctly, a wash is a quick and simple method of applying shading, or toning down harsh highlights.*

## 3 Resetting the Base Colour

After applying a wash, you will find that it has a tendency to darken the overall colour of the area. To 'reset' the base colour to its original appearance, you simply need to paint over the area where you applied the wash, using the original colour. When you do this, leave the recessed areas unpainted, since you want these to remain shaded. Remember to leave plenty of time for the wash to dry before painting over it – washes take longer because of the water in the mix.

There are, however, some instances in which you may not wish to reset the base colour. Usually this will be if you want the overall tone to remain darker than the original base colour, most commonly in the case of black areas, which highlighting can leave looking chalky and grey.



◄ After applying a wash, the original base colour of Gimli's tunic is reset using Red Gore.
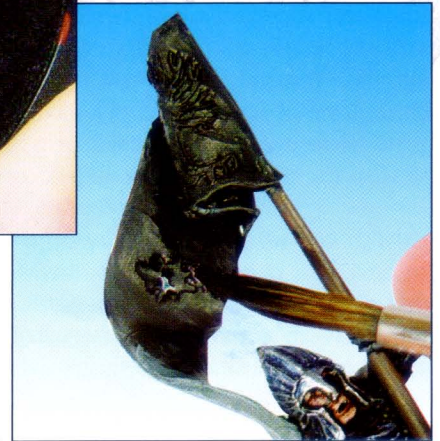


➤ After highlighting, a wash of Chaos Black on this banner leaves it looking black rather than grey.
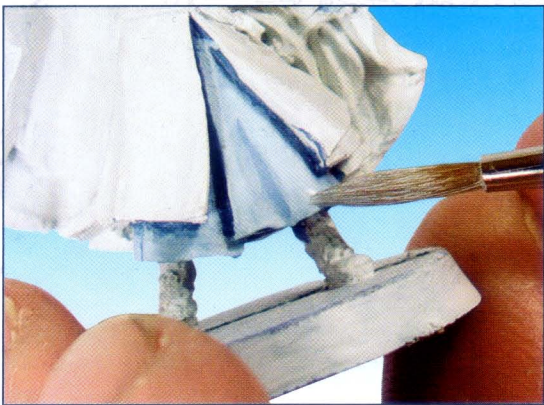


▲ Using only a few layers, you can easily add shading and highlights to a model.



➤ Using several layers to move between just two colours, as described in Pack 44's Painting Workshop, gives a very smooth gradation of colour.

## 4 Layering

This technique, first introduced in Pack 25's Painting Workshop, allows you to apply a smooth gradation of highlights to a model, by applying several layers of paint – each slightly lighter than the last – but leaving a little of the previous layer showing each time. Layering is particularly effective on surfaces with a smooth, flowing texture, such as cloth, on which sharp highlights can look strange and unnatural.

The more layers you use, the smoother the transition from shade to highlight will be. However, using a large number of layers is a time-consuming process, as you need to wait for each layer to dry before applying the next. For this reason, most people prefer to use only two or three layers on basic warriors and spend some time applying more extensive layering to Heroes.

➤ Examining real cloth can give you a good idea of where the folds create shadows and highlights.
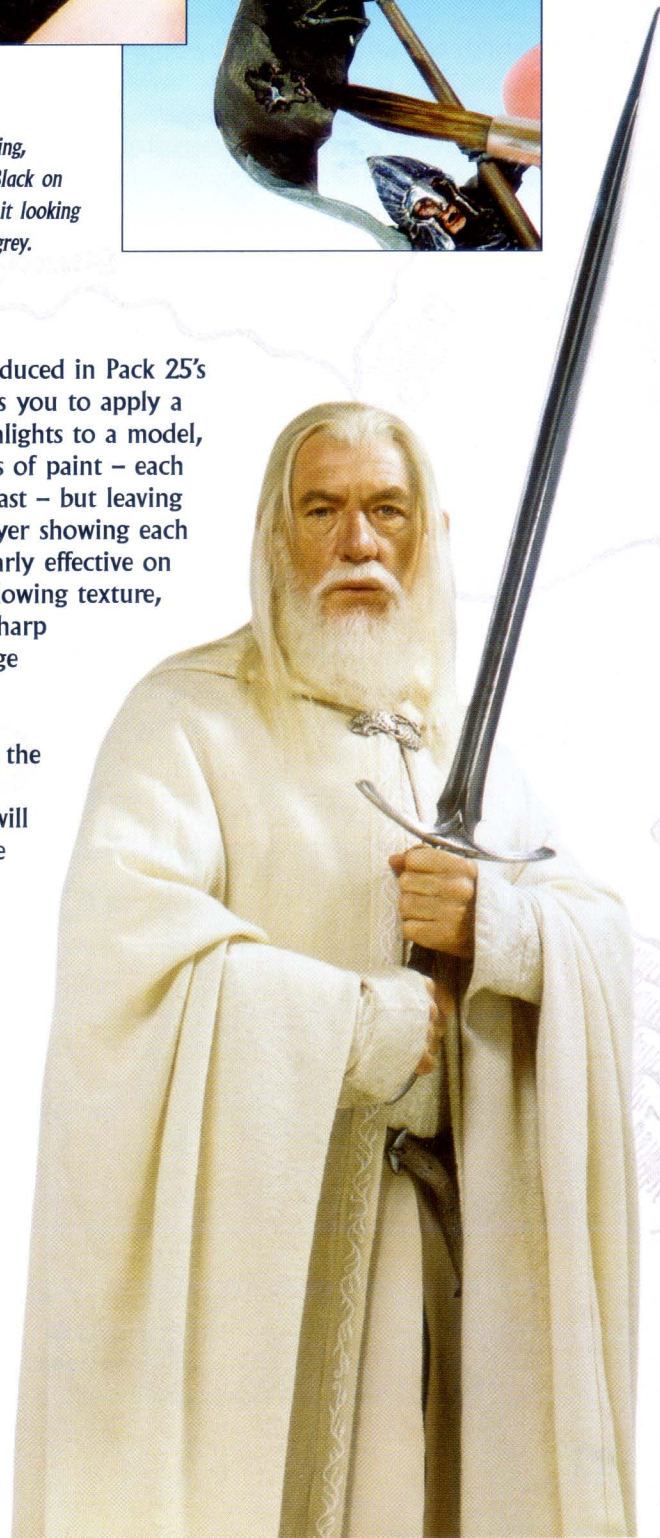
# Finishing Details

## 1 Varnishes

Once you have finished painting your model, you may wish to varnish it. The main reason for varnishing a model is to protect the paint from chips and scratches when gaming with the model. The best type of varnish for this purpose is gloss varnish, as it tends to be the most durable. However, gloss varnish can look strange due to its very shiny finish. One option is to apply a coat of hard-wearing gloss varnish to a model to protect it. When this has dried, apply a coat of matt varnish to stop the model from looking too shiny.

Varnish can be particularly useful if you have applied an ink wash to an area. This is because inks sometimes dry with a slightly shiny finish that can look strange next to any highlights applied with paint, which will dry with a matt finish. The varnish will ensure that the whole model has a consistent finish.



▲ When gloss varnish is applied, Legolas's clothes and skin look shiny and unnatural.

▶ Using gloss varnish on this Berserker gives the blood the appearance of being wet.



## TOP TIP

Another reason to use varnish is to give various areas of models different finishes. For example, you could apply matt varnish to most of a model, but use gloss varnish to give certain parts the appearance of being highly polished, or even wet. For the most part, natural surfaces such as cloth, skin and fur will be matt in finish, whereas smooth surfaces such as weapons or armour look more realistic with a gloss varnish.



◀ The gloss varnish on this Warrior's armour gives it a polished appearance.



◀ Details on bases can add character to a model, such as the discarded Uruk–hai shield on this Gondorian archer's base.

## 2 Basing

A well-finished base can greatly add to the appearance of a model, but you need to be careful that it does not detract from the miniature itself. For this reason, it is best to use neutral colours such as dull greens or browns, since bright colours can draw the eye away from the figure. The same goes for any small details you add to the base – if they're too big and obtrusive, the eye will be drawn to the base rather than the figure.

Most gamers like to paint all their models' bases the same colour to give them a consistent appearance. You may wish to paint your bases to match a particular gaming table, particularly if you play all your games on the same board. Alternatively, you can paint them a neutral colour that won't look out of place on any table you use.



▶ This Elf's base has been painted to match our modular Mordor terrain.

## 3 Weathering Effects

To add to the realistic appearance of your figures, you may wish to add dirt and weathering to their clothes, weaponry and armour. The simplest way to do this is with a light dry-brush using an appropriate colour, usually brown, to the hem of the model's tunic or robe. This gives the garment the appearance of being covered in dust or dirt. Be careful to avoid doing this excessively, however, as it can end up simply making your model look untidy and obscuring your carefully applied paint scheme.
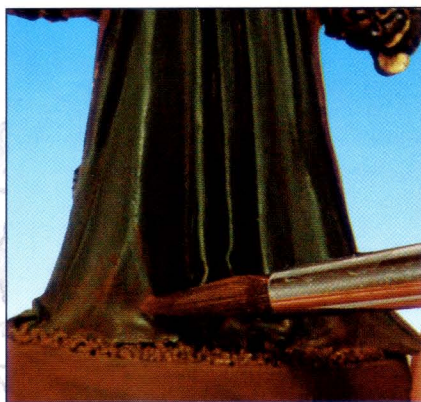
◄ *A dry-brush has been applied to the bottom of Gamling's robe where it has trailed along the ground.*

◄ *Gorbag's rusted sword and armour are typical of ill-maintained Orc equipment.*

Weathering on weaponry and armour can provide a worn, used appearance, giving the impression that your warriors are hardened fighters. This is particularly appropriate for Evil warriors such as Orcs, who are not noted for taking great care of their equipment. A few patches of thinned-down Vermin Brown on the joins of weapons and armour can give the appearance of rust. Elves and Men, on the other hand, even if involved in long campaigns, are more likely to take care of their weaponry, so are unlikely to have rusted metal items.

◄ *A combination of Brown and Dark Green inks has been applied to the armour of this Warrior of Minas Tirith, to represent the filth of the sewers below Osgiliath.*

## 4 Patterns, Badges and Symbols

To add a final level of detail to models, you may wish to apply distinctive markings to certain areas. Such detail is not an essential part of the paint scheme, but makes an impressive embellishment if you want to take up the challenge. The most important thing when attempting details such as this is patience. If you make a mistake, simply paint over it and try again.

*'You know of what I speak, Gandalf – a great eye... lidless... wreathed in flame.'*

SARUMAN ™

► *The decorative edging on Gil-galad's cloak adds to his regal splendour.*

► *The Red Eye on Shagrat's tunic displays his allegiance to Mordor.*

13

# Modelling Techniques

*As your collection of Battle Games in Middle-earth has grown, so, too, has your range of hobby skills and knowledge. In this Pack, we review some of the most useful things you have learned so far, and discuss various ways of applying them.*



◄ MODEL-MAKER
*Creating scenery is a fun and rewarding part of the hobby.*

**B**uilding scenery is one of the most rewarding parts of the gaming hobby, but is also one of the things that takes the most practice. If you have been making the scenery included in Packs of *Battle Games in Middle–earth*, then your skills at terrain building will have increased with each new project. In this Pack we look at techniques to use with a variety of hobby materials, to provide a useful point of reference for your future projects. Here, we take you through the process of constructing, detailing and painting your models. In addition, we look at how to paint your new set of plastic ruins, included with this Pack, and discuss how to incorporate them into other scenery pieces.

## RECAP

## Modelling Projects

When your collection of *Battle Games in Middle–earth* first began, the modelling projects were quite simple and straightforward. However, scenery building can be as simple or as complex as you like, and by now you will be able to tackle such ambitious projects as Pack 51's Meduseld. This Modelling Workshop presents a whole range of materials, tips and techniques for you to try. You can pick and choose the techniques you want to use and apply them to scenery projects of your own devising – the only limit will then be your own imagination!

◄ THE GOLDEN HALL
*Meduseld is a complex, yet achievable, modelling project.*

# Construction

*The construction of a piece of scenery begins with your choice of material. The way you assemble the terrain piece depends very much on that choice – here we look at appropriate techniques to bear in mind when using various materials.*

# Polystyrene and Styrene

## 1 Cutting and Shaping

There are several techniques for cutting and shaping styrene, and these depend on the results that you are trying to achieve. The first technique to consider is simply breaking and snapping the styrene with your hands. This can be deliberately used to snap off sections of polystyrene, leaving a rough edge. When using condensed styrene, you can even lightly score the lines that you wish to cut along before snapping it, and you will often find that it will break quite precisely along the score. You can also use your fingers for gouging out sections of styrene to give a rough, rocky effect, as in Pack 16's rocky outcrops.



◄ BREAKING STYRENE
*Styrene is a malleable material that can be pulled apart using just your fingers.*



► HOT WIRE CUTTER
*The easiest way to cut through large expanses of polystyrene is to use this handy tool.*

You may want to guarantee a more even, precise shape to your styrene. For this, you will need to use either a knife or a hot wire cutter. The former is useful for cutting straight lines. It is most effective when used on styrene, and even then you will need a sharp blade. Hot wire cutters are versatile tools that can be used to cut through large areas of polystyrene, such as Pack 20's Moria scenery, or to cut out intricate details, like Pack 36's Elven watchtower.

## TOP TIP

One way to ensure that your cuts are neat when using a hot wire cutter is to stick down strips of masking tape as guides. By following the edges of the tape, you will be able to cut with much more precision than if you do it by eye.
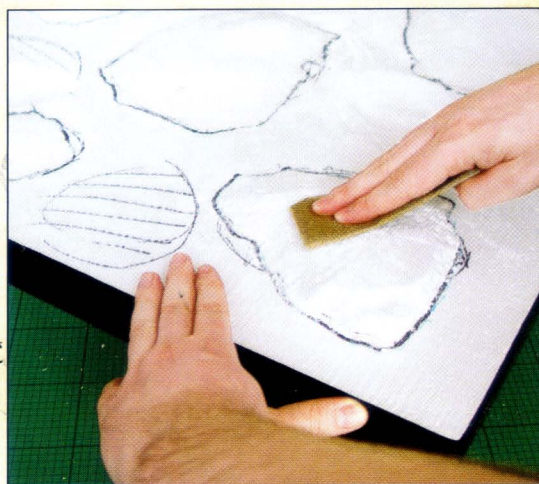


◄ SANDING DOWN
*In Pack 44, sandpaper was used to create the smooth, undulating terrain of the modular gaming boards.*
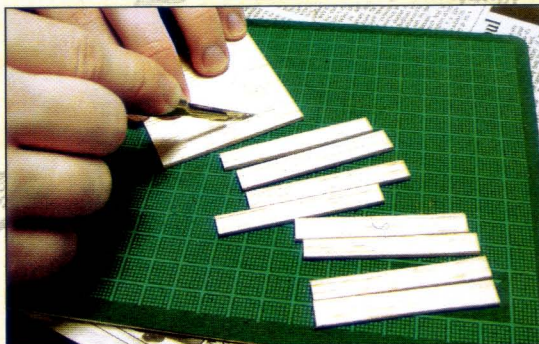
# Balsa Wood

## 1 Cutting and Scoring

Balsa wood is a versatile material that is very easy to cut with a craft knife. Generally, it is best to cut balsa along the grain rather than across it, as this will guarantee a smooth edge free of splinters. When dealing with balsa rod, it is not usually possible to cut along the grain, so you will need to ensure that the knife blade is sharp, or even use a pair of clippers.

One of the more common uses of balsa wood is to provide the impression of planks on wooden constructions, or on the exterior of some buildings, such as Meduseld. Sometimes, the only way to achieve this effect is to cut lots of individual planks from the wood with a craft knife. However, for larger areas you will find it much more efficient to clad the whole area in a sheet of this balsa wood, then use a pencil or ballpoint pen to score vertical lines into its surface. This gives the impression of planking without needing to do so much cutting.
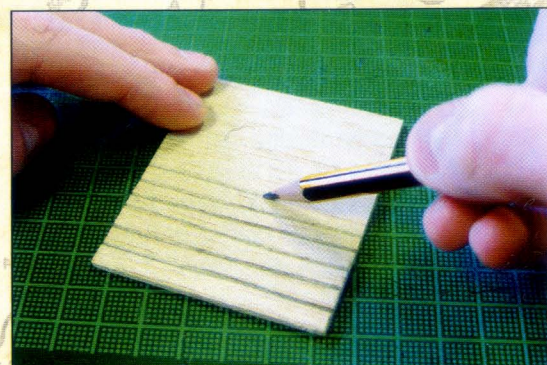
◄ CUTTING PLANKS
*Always try to cut balsa wood along the grain, especially when trying to achieve a neat finish, as with these planks.*
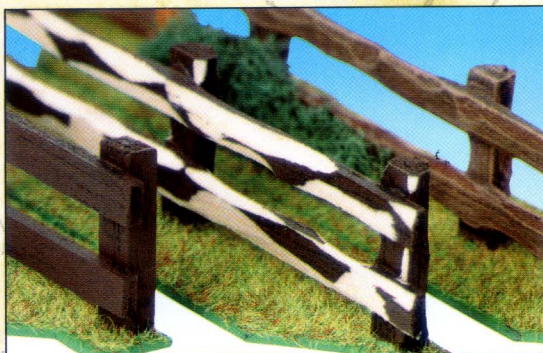
► SCORING PLANKS
*Scoring rather than cutting planks is quicker, but will give you a more uniform, unweathered finish.*

► ADDING WEATHERING
*These fences were originally made using basic techniques, but were weathered and repainted to improve their look.*

## 2 Weathering

To add a realistic, aged effect to balsa wood, you simply need to shave away some of the sharp edges with a craft knife. This stops the wood from looking like freshly cut timber, and instead gives the impression that it has been exposed to the elements. The effect works well on things such as wooden bridges, old mine workings or for planking that may appear on aged or ramshackle buildings.

▼ MORIA SCENERY
*Using just polystyrene and balsa wood, you can create some impressive terrain.*
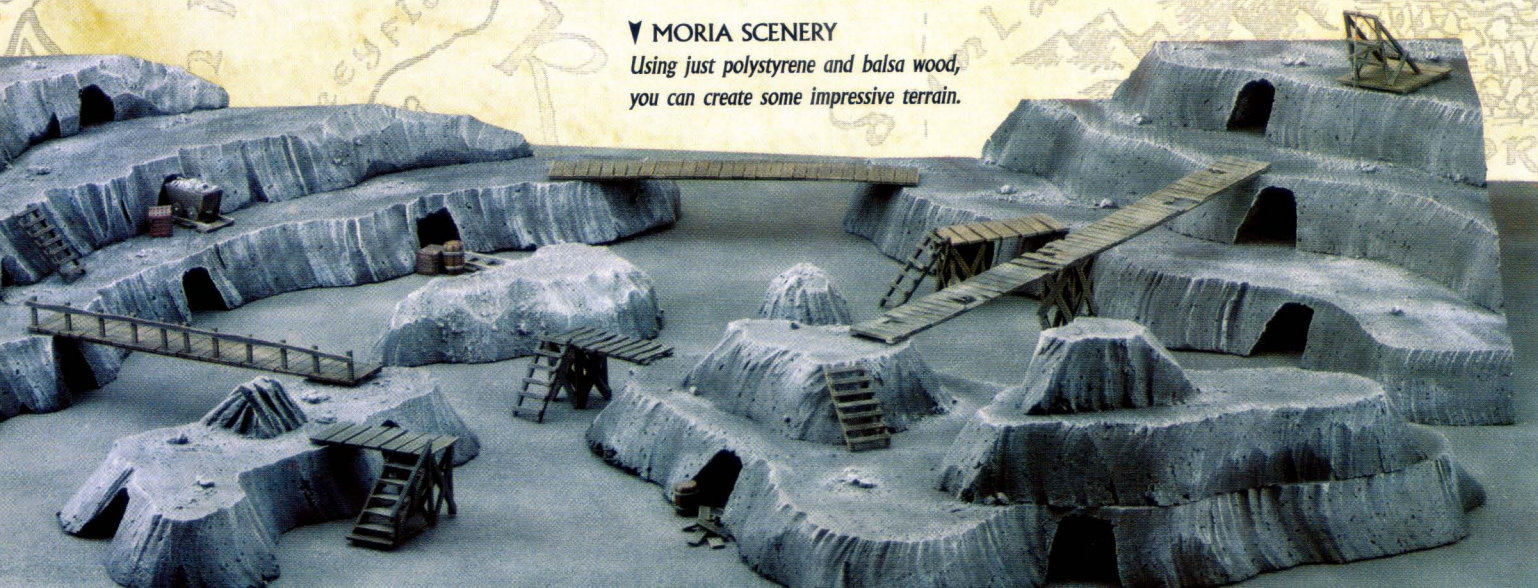
# Foam Card

## ① Making Walls

Foam card is one of the most useful materials you will ever use, combining the advantages of thick card and polystyrene, yet being more versatile than both. It is most useful for constructing walls, from mighty castles to small houses. When making exposed walls, such as those on ruined buildings, double-thickness foam card makes them even more realistic. In Pack 33, we showed you how to build a set of Gondorian ruins. By simply cutting out two wall sections, with a slightly different crumbled brick shape on each, the look of the finished models was greatly enhanced.
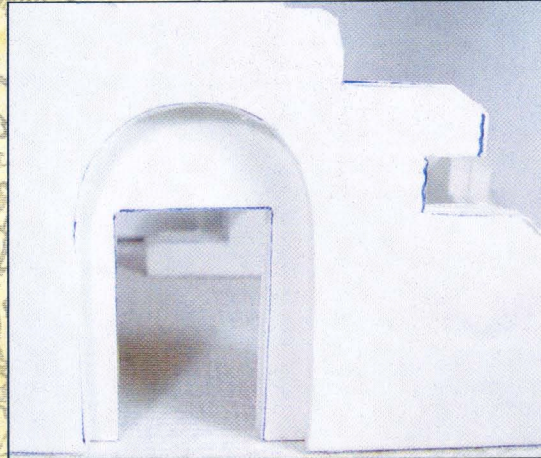
◀ **REALISTIC RUINS**
*The double-thickness foam card makes the walls look as though they were built from bricks.*

▶ **USING PINS**
*Dressmaking pins make ideal temporary supports for foam card structures.*
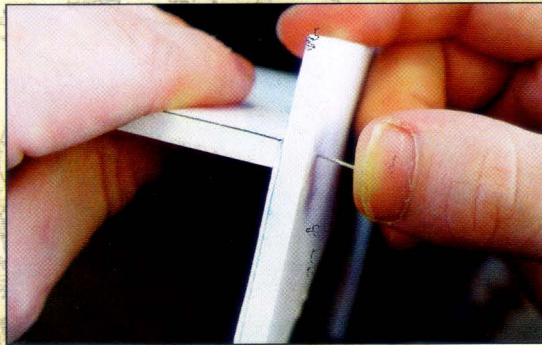
## ② Gluing Foam Card

One of the disadvantages of foam card is that, like styrene, it can dissolve when using certain adhesives. If you need to use superglue, try to get it only on the areas of card, avoiding the foam layer. To get around this problem, the best way to stick foam card together is to use PVA glue. Dressmaking pins can be pushed through the foam card to hold it in place while the glue dries.

# Using Miniatures

## ① Incorporating Models

Although there are many methods for creating fine details on scenery pieces, sometimes the best way around a tricky detail problem is to use part of a pre-bought miniature. The most commonly adapted model components in *Battle Games in Middle-earth* projects are the shields from plastic figures. Rohan shields, for example, have been used to make the castle in Pack 29 unique, and to create the back of Théoden's throne in Pack 51.

Another common use of miniatures is to create statues. By making a plinth out of foam card or styrene, you can simply glue a plastic or metal figure on top of it and paint it the colour of stone. If you are creating Gondorian scenery, for example, you could use a Warrior of Gondor as a statue.

▲ **ROHAN SHIELD**
*This castle gatehouse is given a distinctly Rohan appearance by the simple addition of a plastic shield from a Warrior of Rohan.*

◀ **GONDORIAN STATUE**
*This miniature, on a simple foam card plinth, makes an effective statue.*

# Pre-made Scenery

*In previous Packs we have given details of how to use commercially available scenery, such as trees and Moria ruins. In this Pack, we provide you with a set of plastic Ruins of Middle–earth. Here, we look at how to incorporate these useful details into your projects.*

## 1 The Rubble

The rubble patches on the Ruins of Middle-earth set can be painted and used alone, or glued to a base as shown. If you choose to do this, then remember to leave room between the two rubble pieces so that models can be placed between them during game-play. Blend the plastic ruin pieces into the base by sticking small stones and sand around them with PVA glue.

◄ **RUBBLE BASE**
*The ruined columns can be glued onto a base to make a more substantial piece of scenery.*

## 2 Themed Terrain

Also in the Ruins of Middle-earth set, you will find a campfire with some Rohan weapons beside it. If using this piece on its own, you might find that it enhances gaming areas that feature Rohan villages or palisade forts. You could even base the campfire and construct a whole Rohan wilderness camp, in a similar vein to the one in Pack 18's Modelling Workshop.

► **ROHAN CAMPFIRE**
*This campfire is a realistic additional detail within the Rohan village.*

## 3 The Statues

The intact and toppled statues provided with your new plastic ruins set make great individual pieces of scenery for your Battle Games. They look equally effective when used on battlefields representing Amon Hen, Weathertop or Osgiliath. Additionally, you could choose to enhance some of your other scenery pieces by adding the statues to them.

◄ **GONDORIAN ARCHITECTURE**
*This statue has been painted to match the Osgiliath scenery from earlier Packs.*

## RECAP

### Weathertop

When building the watchtower of Amon Sûl in Pack 37's Modelling Workshop, we recommended using the standing statue from this Pack's ruins beneath one of the arches. This extra detail will make Weathertop look even more like the movie version, so it is well worth going back to that model and adding the statue.
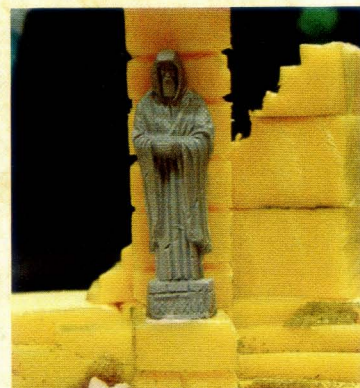
▲ **SILENT GUARDIAN**
*The ominous statue of Amon Sûl adds atmosphere and realism to the terrain piece.*

# Texture and Detail

*Once you have constructed a scenery piece out of your chosen material, it is time to add detail and texture to its surface. The types of detail you add will depend on the type of model you have built. Presented here are some common techniques.*

## ① Surface Detail

The most common use of surface details occurs on buildings. Prime examples of this can be found on our Gondorian and Rohan buildings from previous Packs of *Battle Games in Middle-earth*. The easiest way to add surface detail is to use thin card, wood or plastic card to 'dress' large, plain surfaces. In the case of Gondorian buildings, this usually means adding card bricks and tiles to walls. For Rohan buildings, the techniques become more elaborate, leading to horses' heads carved from balsa wood, or strips of plastic card plaited to form the distinctive knot-work designs.
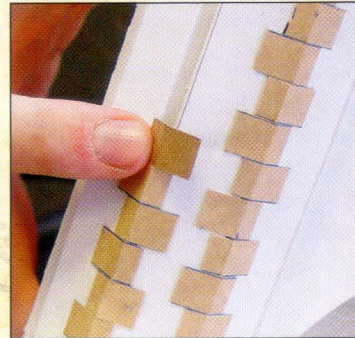
◄ BRICKWORK
*Card bricks are a simple yet effective way of adding exterior detail to man-made structures.*

► MORIA
*Black textured paint made the task of painting the long dark of Moria an easy one.*

## ② Textured Paint

The fastest way to texture large areas is to use textured emulsion paint. The most useful colour is black, as in most cases this will also provide an undercoat. Textured paint is available in a number of 'grades' – some provide a rougher finish than others. Fine grades are the most versatile, and you can always add sand to the paint to thicken it if you need to.

## ③ Plaster Filler

Ready-mixed plaster filler is a good substitute for textured paint, especially on small areas. In addition, when applied thickly it will fill in any unsightly gaps made during construction. Another use for filler is to skim an area to prepare it for more detailed work. For example, when building Meduseld in Pack 51, plaster filler was used to prepare the surface of the foundations and, when it had dried, a brickwork pattern was scratched into it.

## ④ Sand and Gravel

The tried-and-tested method of finishing a model's base is to glue down patches of gravel and modelling sand. This adds variation to otherwise flat bases and modular boards. Once the glue has dried, it is a good idea to apply a liberally watered-down layer of PVA to seal the sand and stop it chipping off the board during painting.

► RUBBLE AND DEBRIS
*Sand and gravel was used to great effect in Pack 21's model of Balin's Tomb.*

◄ SCORING PLASTER
*Scratching a pattern into skimmed, dried plaster will allow you much more control over the surface detail.*

# Paint Techniques

The final stage of any modelling project is painting. By now you will be familiar with various painting techniques, especially the ever-useful dry-brushing. Here, we look at colour palettes for modelling projects, as well as some techniques for adding finishing touches.

## 1 Walls and Stonework

The most common way to paint man-made walls, stonework and fortifications is to use a series of progressively lighter grey dry-brushes. This technique was used on the castle in Packs 28-31, among other things. Afterwards, the walls can be weathered with subtle washes of Brown and Dark Green inks.

A different method of painting brick walls was introduced in Pack 32, specifically designed to recreate the bleached look of Gondorian buildings. This involves painting the walls with an even coat of Codex Grey, before dry-brushing them first with Bleached Bone, then with Skull White. Again, ink washes are used sparingly to complete the effect.



◄ WHITE CITY
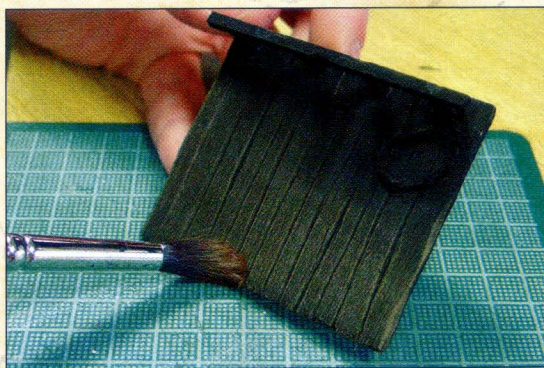*Osgiliath and Minas Tirith both have a distinctive colour scheme.*

CODEX GREY

BLEACHED BONE

SKULL WHITE

CHAOS BLACK

GRAVEYARD EARTH

KOMMANDO KHAKI



▲ WEATHERED WOOD
*The dark, muted brown of the wood makes it look as though it has been exposed to the elements for years.*

## 2 Wood

Balsa wood is quite simple to paint, using only dry-brushing over a Chaos Black undercoat. Aged, weathered wood looks great when dry-brushed first with Graveyard Earth, then with Kommando Khaki. These muted tones provide a very natural-looking finish.

In Packs 50-53, a variation of wood colour was introduced to represent the green-hued wood of Rohan. When painting wood in this manner, begin by dry-brushing it with Catachan Green, then again with a mix of Catachan Green and Codex Grey, and finally more lightly with Fortress Grey.



◄ PALISADES
*These fortifications are painted in the distinctive green tones of Rohan.*

CATACHAN GREEN

CODEX GREY

FORTRESS GREY

## 3 Rocks

Natural, rocky features are among the easiest things to paint. Over a Chaos Black undercoat, dry-brush the rocks first with Codex Grey, then again with Fortress Grey. A final, very light dry-brush of Skull White completes the effect. Rocks can be given washes of Brown and Dark Green inks in the same way as walls. If you would like to warm up the tone of the rocks, you can replace the Skull White dry-brushing stage with Bleached Bone.

◄ PAINTING ROCKS
*Simply by dry-brushing the rocky texture with grey paint, you can achieve a realistic effect.*

CODEX GREY    FORTRESS GREY    SKULL WHITE

CHAOS BLACK

ENCHANTED BLUE

GOBLIN GREEN

▲ WATER FEATURE
*A mix of green and blue provides a much more realistic colour for rivers, streams and other water features.*

## 4 Water

Painting rivers, streams and pools of water seems quite tricky, but is actually very straightforward. Begin by applying a mix of Chaos Black, Enchanted Blue and Goblin Green over the whole area. Add more Goblin Green and Enchanted Blue as necessary to lighten the mix, applying it closer and closer to the edges, giving the effect of the water getting shallower. Finally, you can add Skull White to the mix, and carefully paint on ripples and flow lines around the parts where the water meets the shore or river banks. Remember that water features look better shiny, so apply a coat of PVA glue or gloss varnish over the surface.

## Painted Details

There are times when areas of detail are simply too small or intricate to model onto the terrain piece. In these instances, it is often better to attempt to paint or draw the details onto the model's surface as a final touch. Painted details can incorporate things such as writing, as found on Balin's Tomb in Pack 21. Also, small designs such as the Eye of Sauron appearing on Saruman's Palantír in Pack 39 can only be painted on, rather than modelled. Finally, some details can be made even simpler by using marker pens, such as the gold detail on Pack 51's Meduseld.

◄ RUNIC SCRIPT
*A fine brush and a steady hand are required to paint on tiny details such as this Dwarf lettering.*
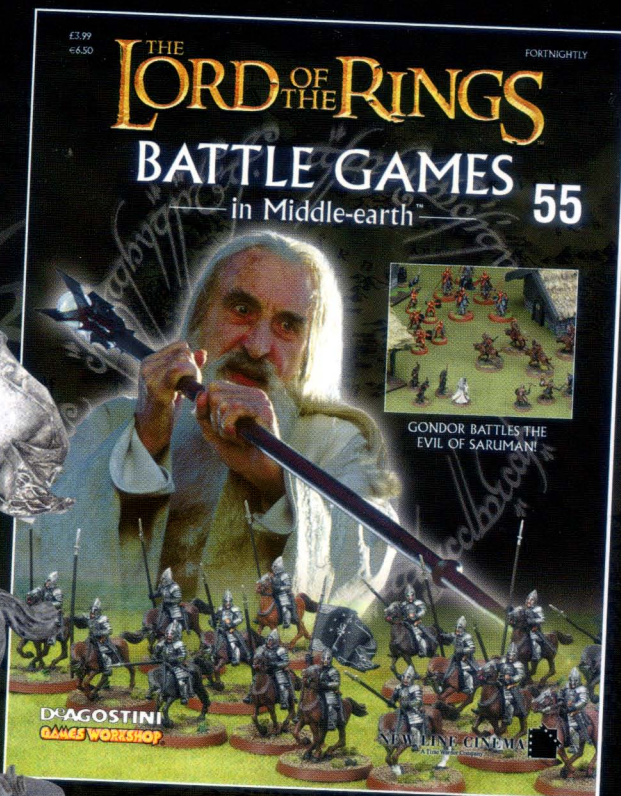
► USING PENS
*A metallic marker pen makes a great brush substitute for these intricate details.*
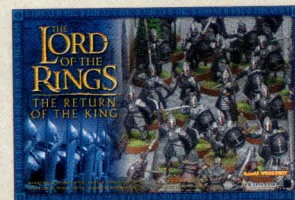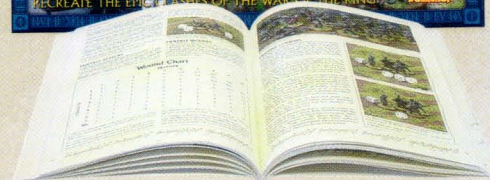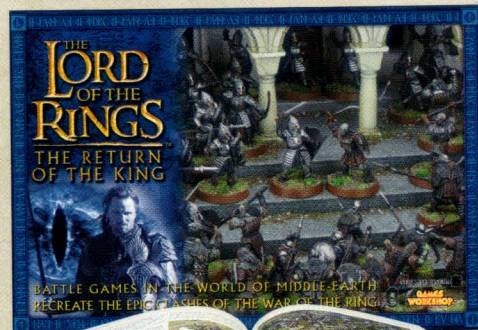
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