THE LORD OF THE RINGS™

BATTLE GAMES
in Middle-earth™

61

ARAGORN PROTECTS THE RINGBEARER FROM HIS FOES!

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THE LORD OF THE RINGS

BATTLE GAMES 61
in Middle-earth™

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Aragorn, Ranger of the North

The lands of the north are a forbidding wilderness full of rugged mountains, deep lakes and dark forests. As a Ranger, Aragorn scours these lands, hunting the servants of the Enemy, protecting travellers and keeping the Free Peoples safe.

Beyond the well-tilled fields of the Shire and the sheltered village of Bree, untamed lands stretch north – an endless wilderness. This vast land is home to gloomy woods and lonely winding roads, as well as eerie moors and wild creatures. It is also plagued by roving bands of Orcs and evil Men, making its roads and trails a dangerous route for travellers. For long years, however, Rangers have patrolled this land, working to keep its people safe from harm. Rangers are hardy individuals, dedicated to protecting the Free Peoples of Middle-earth. Aragorn has spent much of his life as a Ranger, taking the name 'Strider' to conceal his true origins.

In this Pack's Playing the Game, we present the third section of our exciting 'The Lord of the Rings' campaign, where the Good player must try to negotiate the inky blackness of Moria with his chosen Fellowship. In the Battle Game, Frodo and the Hobbits must try to escape from Bree, hunted by the deadly Ringwraiths. In the Painting Workshop, you will learn how to paint your Aragorn figure, while in the Modelling Workshop we present a step-by-step guide to building the houses of Bree.

'This is no mere Ranger. He is Aragorn, son of Arathorn.'

LEGOLAS

▲ STRIDER
Aragorn travels the wild lands of the north, hunting down creatures of evil.
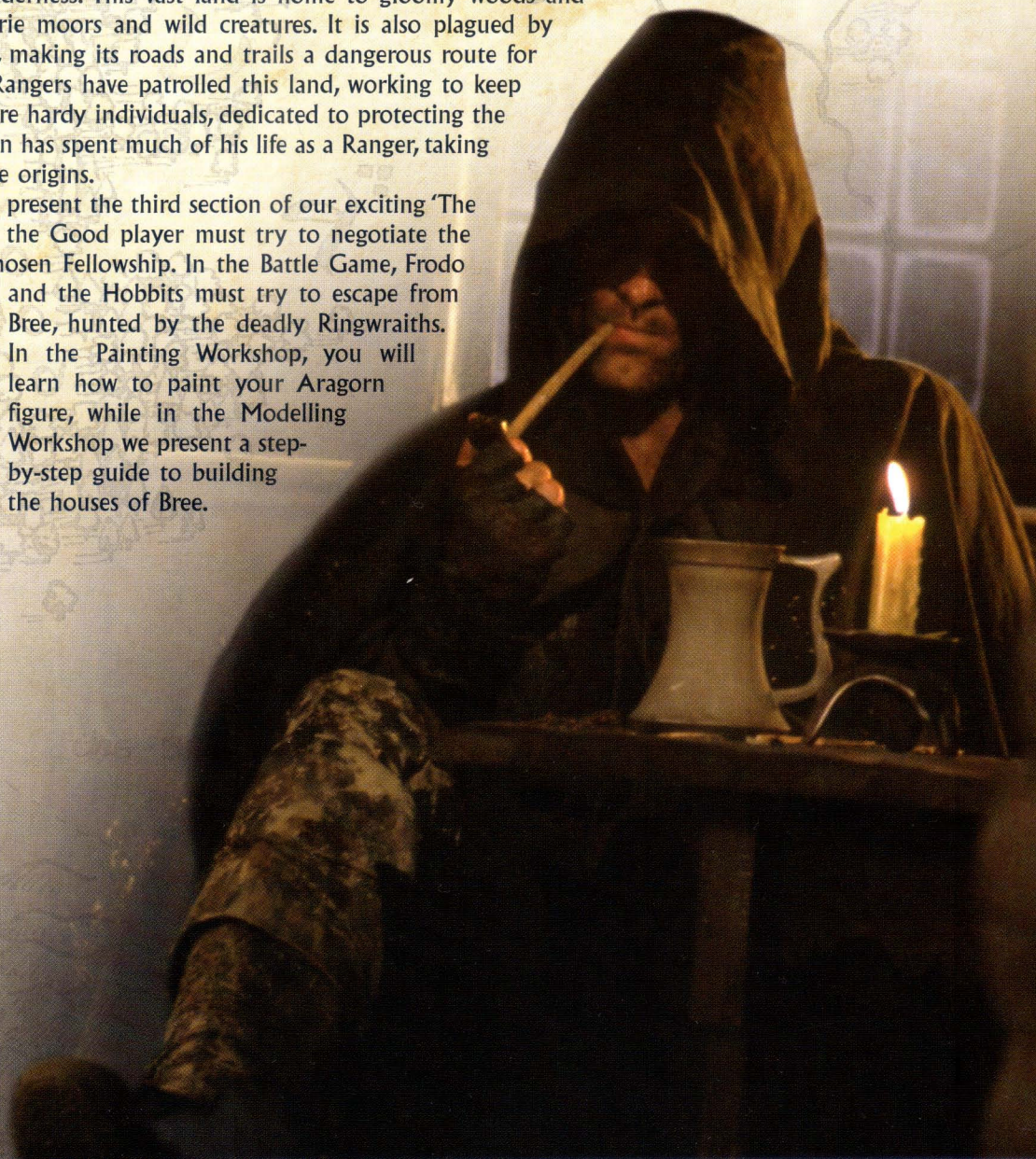
The Long Dark of Moria™

In this, the third part of 'The Lord of the Rings' campaign, The Fellowship braves the dangers of Moria. Using his selection of Heroes, the Good player must face the perils of the desolate Dwarf realm and try to reach the far side alive.

◄ KHAZAD-DÛM
Once a mighty Dwarf realm, Moria is now infested with evil.

Leaving the safety of Rivendell, The Fellowship makes for the Gap of Rohan and the far side of the Misty Mountains. However, the companions discover that the Enemy is watching the way south and they are forced to seek another route across the mountains. Braving the dangerous peaks, The Fellowship attempts a perilous crossing through the Redhorn pass. Alerted to their progress, Saruman calls forth a mighty storm, filling the pass with snow and ice and forcing the Ringbearer and his companions to turn back. As a final resort, the heroes instead take the road beneath the mountain through the realm of Moria, where death and ruin await them. Moria is now home to an ancient Evil, stirred up from the depths of the earth by the excavations of the Dwarfs.

In this Pack's Playing the Game we continue 'The Lord of the Rings' campaign, detailing the Heroes' perilous trek through the cursed realm of Moria. The Good player must try to negotiate the mountain's tunnels and protect the Ringbearer from harm.

SPECIAL CAMPAIGN RULES

All the special campaign rules presented in Pack 59's Playing the Game are used in 'The Long Dark of Moria'. In addition, 'The Shadow of The Ring' special rule from Pack 60 could affect one or more of your Heroes during this part of the campaign.

It is also possible that, during The Fellowship's journey through Moria, they will be forced to confront the terrible Balrog. Few Heroes can face this powerful creature and live to tell the tale. To reflect the deadly might of the Balrog, any Hero slain by it in a Battle Game automatically counts as having rolled a 1 on the 'Death of a Hero' table.
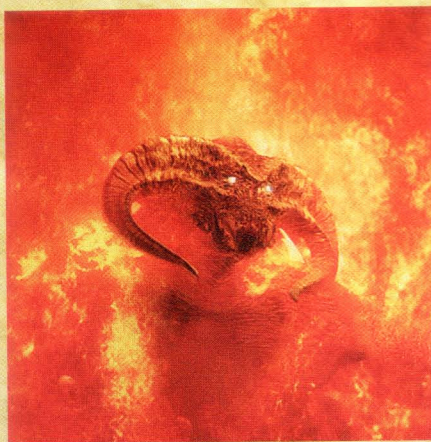
◄ ANCIENT EVIL
The Balrog is a terrible creature spawned from a forgotten age.

The Watcher in the Water

The gates of Moria are protected by a terrible guardian, which The Fellowship unwittingly awakens while attempting to enter the ancient Dwarf mine.

Forced to take the path through Moria, the heroes of The Fellowship head for the West Gate of the ancient Dwarf realm. Even as they open the magically barred portal, the tentacled guardian of the gate surfaces and attacks. The Fellowship must attempt to fight off the tentacled horror and make for the mines.

◄ DANGER FROM THE DEPTHS
The Watcher in the Water erupts from the lake and attacks The Fellowship.

Playing the Battle Game

'The Watcher in the Water' is detailed in Pack 19. In this Battle Game, the Good player uses his own Fellowship, chosen at 'The Council of Elrond' from last Pack, rather than the one presented in the scenario's Combatants section.

RESULT

● If the Good side wins, play the 'Balin's Tomb' Battle Game.

● If the Evil side wins, play the 'Lost in the Dark' Battle Game.

Lost in the Dark

The way under the mountain is a complex of long, dark tunnels and gloom–shrouded halls. Navigating this maze is no easy feat, even for Gandalf the Grey.

Moria is an endless, dark labyrinth of twisting tunnels and deep crevasses. With only Gandalf's knowledge to guide them, The Fellowship must make for the far side of the mountain. However, even the old Wizard's sense of direction is not infallible and the endless corridors can be a deadly maze for the unwary.

Playing the Battle Game

'Lost in the Dark' is detailed in Pack 20. In this Battle Game, the Good player uses his own Fellowship, chosen at 'The Council of Elrond' from last Pack, rather than the one presented in the scenario's Combatants section. In addition, it is possible to play this scenario more than once, as detailed opposite.

RESULT

● If the Good side wins, play the 'Balin's Tomb' Battle Game, unless you have already played this scenario, in which case proceed to 'The Bridge at Khazad-dûm' Battle Game.

● If the Evil side wins, replay the 'Lost in the Dark' Battle Game. Keep track of the number of times you play this scenario – if the Good player loses this Battle Game for the fourth time during the course of the campaign, proceed to 'The Bridge at Khazad-dûm' Battle Game.

Balin's Tomb™

In the tomb of Gimli's cousin Balin, The Fellowship comes under furious assault by the Goblins of Moria and must fight desperately for their very lives.

During the journey through Moria, The Fellowship comes across the tomb of Gimli's cousin Balin. It is here the travellers learn the terrible story of the fall of the Dwarf mine and the awakening of the dark evil from its depths. Even as this horrifying tale is unveiled, drums begin to sound in the deep – drums that herald the coming of Moria's vile inhabitants.

▶ HEROIC STAND
The Fellowship bravely faces the hordes of darkness.

Playing the Battle Game

'Balin's Tomb' is detailed in Pack 21. In this Battle Game, the Good player uses his own Fellowship, chosen at 'The Council of Elrond' from last Pack, rather than the one presented in the scenario's Combatants section. If you have chosen Gimli to be the Champion of your Fellowship, as detailed last Pack, then he will receive Balin's axe at the start of this scenario.

Balin's Axe

Forged long ago by great Dwarf smiths, this axe has been passed down through generations of mighty Dwarf warriors. Balin's axe is a two-hand weapon with the following special rules:

● The wielder does not suffer the normal -1 penalty to his rolls to win fights.

● In each Fight phase, the wielder may re-roll one of his dice when deciding which side wins a combat he is involved in.

NB. If Gimli receives Balin's axe, he will use it in all subsequent games. In points match scenarios, his points value is therefore increased by 20.

RESULT

● If the Good side wins, play 'The Bridge at Khazad-dûm' Battle Game.

● If the Evil side wins, play the 'Lost in the Dark' Battle Game.

The Bridge at Khazad-dûm™

Pursued by hordes of Goblins and with the monstrous Balrog closing in upon them, The Fellowship attempts to flee from Moria across the Bridge at Khazad-dûm.

The heroes of The Fellowship are almost at the end of their journey through Moria. Only one final obstacle stands in their way – the Bridge at Khazad-dûm. With Goblins raining arrows down upon them and the deadly Balrog in close pursuit, the Heroes must make a daring dash for the bridge and safety. However, their escape from the darkness must come at a terrible price...

◄ ESCAPE FROM MORIA
The Fellowship makes a desperate escape across the bridge at Khazad-dûm as the Balrog gives chase.

Playing the Battle Game

'The Bridge at Khazad-dûm' is detailed in Pack 22. In this Battle Game, the Good player uses his own Fellowship, chosen at 'The Council of Elrond' from last Pack, rather than the one presented in the scenario's Combatants section. In addition, the Hero you have chosen as your Guide, as detailed last Pack, will replace Gandalf in this Battle Game unless, of course, you chose Gandalf to be your Guide. This Hero will use all the rules presented in the scenario for destroying the bridge. Note however, that though the Guide will need to be sacrificed on the bridge for the Good player to win the scenario, they still roll on the 'Death of a Hero' table as normal to determine whether or not they are killed outright.

RESULT

● If the Good side wins, play the 'Crossing the Silverlode' Battle Game in the next part of the campaign, presented in Pack 62.

● If the Evil side wins, play the 'Crossing the Silverlode' Battle Game as above. In addition, such is the terrible toll Moria has wrought upon The Fellowship that all its members must make a roll on the 'Death of a Hero' table, regardless of whether they died or not. Models that were slain in the scenario still only have to roll once, but remember that those killed by the Balrog count as having rolled a 1.

NB. Make a note if the Balrog survives this Battle Game – i.e. is not killed in combat or on the bridge when it is destroyed – as he could become available to the Evil player in later sections of 'The Lord of the Rings' campaign.

Escape from Bree™

Frodo and his companions must run for their lives as the Ringwraiths catch up with them, intent on reclaiming The One Ring for their Dark Master. Accompanying the Hobbits is the mysterious Strider, who offers to aid them in their quest.

Following their first confrontation with the Black Riders and their escape on the Bucklebury Ferry, Frodo and his companions finally arrive at the town of Bree. It is here, at the Prancing Pony inn, that they expect to meet Gandalf. However, there is no sign of the old Wizard who, unknown to the Hobbits, has been imprisoned atop Orthanc by the treacherous Saruman. In the commotion of the bar at the Prancing Pony, Frodo accidentally puts on The Ring and is accosted by the mysterious stranger known to the locals only as Strider. Suddenly, the gates of Bree come crashing down as the Ringwraiths, alerted to the presence of The Ring by Frodo's actions, arrive to seek their quarry. The Hobbits must now put their trust in Strider to help them escape their malevolent pursuers.

◄ MYSTERIOUS HERO
Strider defends the Hobbits from the charging Nazgûl.

THE COMBATANTS

For this Battle Game, the Good player will require the four Hobbits – Frodo, Sam, Merry and Pippin – along with the metal Strider miniature included with this Pack. The Evil player will require enough card figures to represent four Ringwraiths, both on foot and mounted.

MOUNTED RINGWRAITH

◄ SERVANTS OF MORDOR
The Ringwraiths exist only to serve their master, Sauron.

▲ HEROIC PROTECTOR
The figure included with this Pack depicts Aragorn armed and equipped as a Ranger of the North.

BASE PROFILES

	F	S	D	A	W	C	Move	M	W	F
Frodo	3/3+	2	3	1	2	6	10cm/4"	3	3	3
Sam	3/3+	2	3	1	2	5	10cm/4"	1	1	2
Merry	3/3+	2	3	1	1	4	10cm/4"	-	-	2
Pippin	3/4+	2	3	1	1	4	10cm/4"	-	-	2
Aragorn	6/3+	4	5	3	3	6	14cm/6"	3 (+1)	3	3
Ringwraith	5/-	4	8	1	1	6	14cm/6"	-	7	-
Horse	0/-	3	4	1	1	2	14cm/6"	-	-	-

NB. Frodo does not have Sting or his Mithril coat, so his Strength and Defence values are presented at their base level.

The Gaming Area

The game takes place on a 90cm/3' square board, representing the area around the Prancing Pony in Bree. Place the Bree scenery from this Pack's Modelling Workshop on the board as shown, with the largest building in the centre to represent the inn.

Starting Positions

Aragorn and the Hobbits begin the game in the upstairs room of the Prancing Pony. If your inn model does not have a modelled interior, start the Heroes as close to the building as possible instead. The Evil player then chooses any board edge. The Ringwraiths may begin the game anywhere within 14cm/6" of this edge.

Bree buildings

Aragorn and the Hobbits deploy in the inn

The Evil side chooses one board edge

Walls and fences
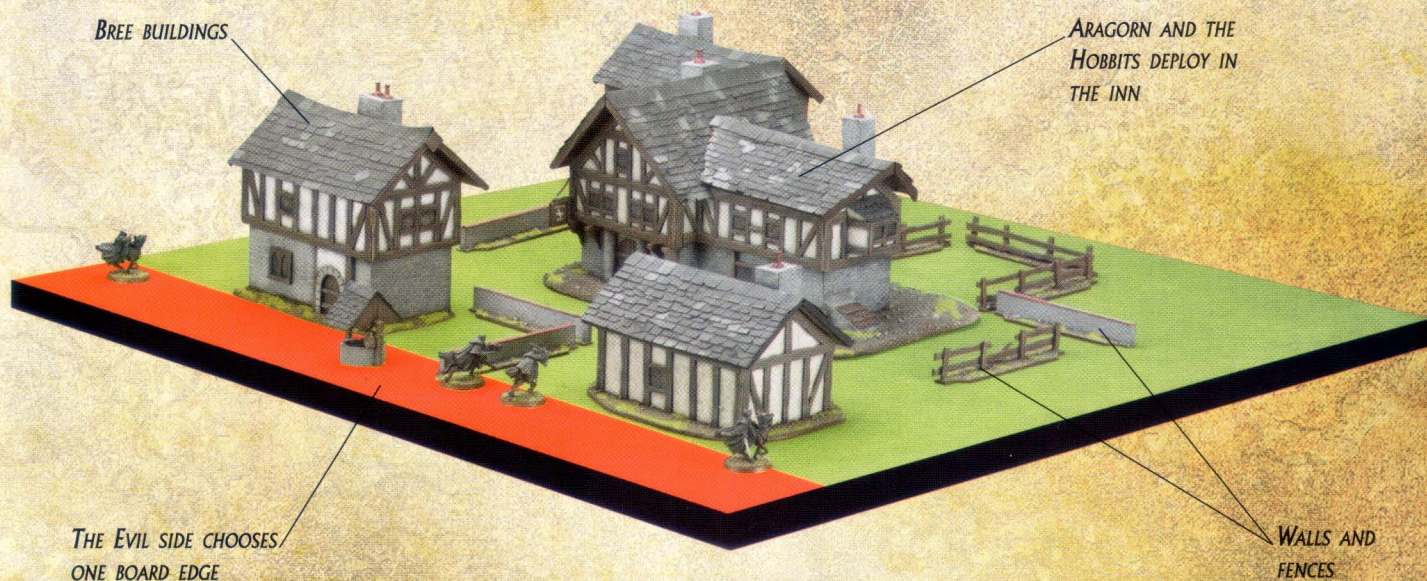
Special Scenario Rules

Hunting the Ringbearer

At the start of this Battle Game, the Ringwraiths are carefully scouring the town for their quarry, but do not know precisely where the Ringbearer is. For this reason, the Ringwraiths may only move at half their normal rate. In addition, for the first turn of the game, the Ringwraiths are controlled by the Evil player as normal but, in every subsequent turn, their movement is controlled by whichever player has priority. While they are searching, the Ringwraiths will only dismount in order to enter a building. Once the Heroes have been spotted, as described below, these rules cease to apply.

▲ SLOW MOVEMENT
Due to its halved Move, the Ringwraith cannot move far enough to be able to spot the Hobbits.

► CONCEALED
Peering over the top of the wall, Pippin is within the Ringwraith's line of sight, but is obscured. The Evil player rolls a 3, meaning Pippin is safe for now.

Spotting the Heroes

The Heroes are trying to sneak out of Bree unnoticed to avoid a confrontation with the Ringwraiths, but run the risk of being discovered if they stray into open ground. To represent this, if, after both sides have moved, any Ringwraith can draw a clear line of sight to any of the Heroes, they will be spotted. If there is a piece of scenery partially obscuring the Hero in question, they will only be spotted if the Evil player can roll a 4 or more on a dice. If Frodo puts on The Ring, the Ringwraiths will immediately become aware of the Heroes, who will count as having been spotted, even if no line of sight can be drawn.

Lure of The Ring

As the Ringwraiths grow nearer, The Ring will attempt to manipulate its bearer into revealing its whereabouts so that it can return to Sauron. If the Heroes have not yet been spotted and there is a Ringwraith within 30cm/12" of Frodo at the start of any turn, he must take a Courage test. If he fails, he will put on The Ring, with all the usual consequences. For every additional Ringwraith within this distance, Frodo must subtract 1 from his Courage for the purposes of this test. However, for each friendly model within 14cm/6", he may add 1.

◄ BETRAYED BY THE RING
Because Merry is within 14cm/6", Frodo adds 1 to his Courage. However, he rolls a 2, failing the test, and he puts on The Ring.

Weapons and Equipment

During this scenario, Strider is equipped as a Ranger of the North, meaning that he is not wearing armour, but carries both a sword (hand weapon) and a bow. The Aragorn miniature included with this Pack is ideal for representing him equipped in this manner. In addition, the Hobbits have not yet received their swords, and Frodo does not have Sting or his Mithril Coat. Frodo and Sam are therefore subject to the Unarmed special rule, as detailed in Pack 50's Playing the Game.

Merry and Pippin, on the other hand, have availed themselves of improvised weaponry from the inn, in the form of a flaming candlestick and a chair respectively. Merry's candlestick counts as a hand weapon. Due to the Ringwraiths' fear of fire, they must pass a Courage test if they wish to charge Merry or any other Good model in base contact with him. In addition, if Merry defeats a Ringwraith in combat, they will be forced to retreat their full Move distance, in addition to the 2cm/1" they are beaten back due to losing the fight. Pippin's chair improves his chances of injuring an enemy, but is difficult to wield. He therefore counts as being armed with a two-handed weapon.
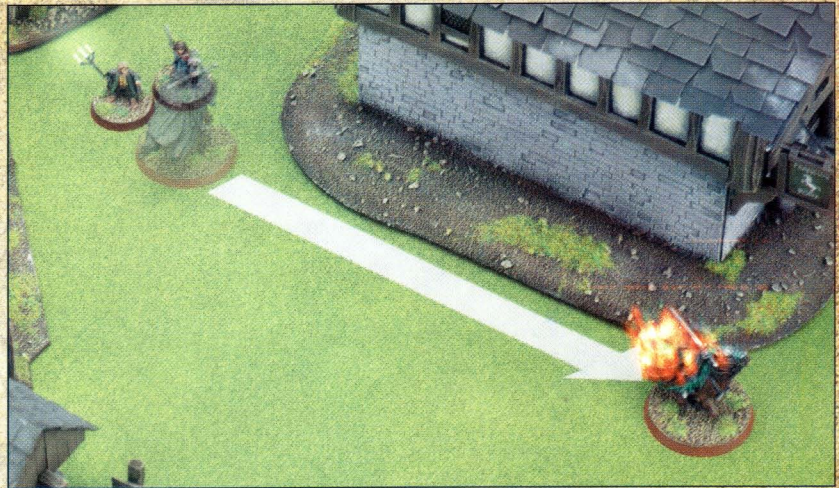
▲ FEAR OF FIRE
Merry defeats the mounted Ringwraith in combat, pushing it back 2cm/1". Due to the effects of the candlestick, the Nazgûl must retreat a further 24cm/10".

► I'LL HAVE YOU, LONGSHANKS
Despite being unarmed, Sam manages to win the fight by rolling a 6, compared to the Ringwraith's 4.

WINNING THE GAME

● If Aragorn and all the Hobbits escape by moving off any board edge other than the one the Ringwraiths deployed from, the Good player wins.

● If Sam, Merry or Pippin is killed, if the Heroes move off the Ringwraiths' board edge, or if Frodo is wearing The Ring when he escapes, the game is a draw.

● If Frodo or Aragorn is killed, the Evil player wins.
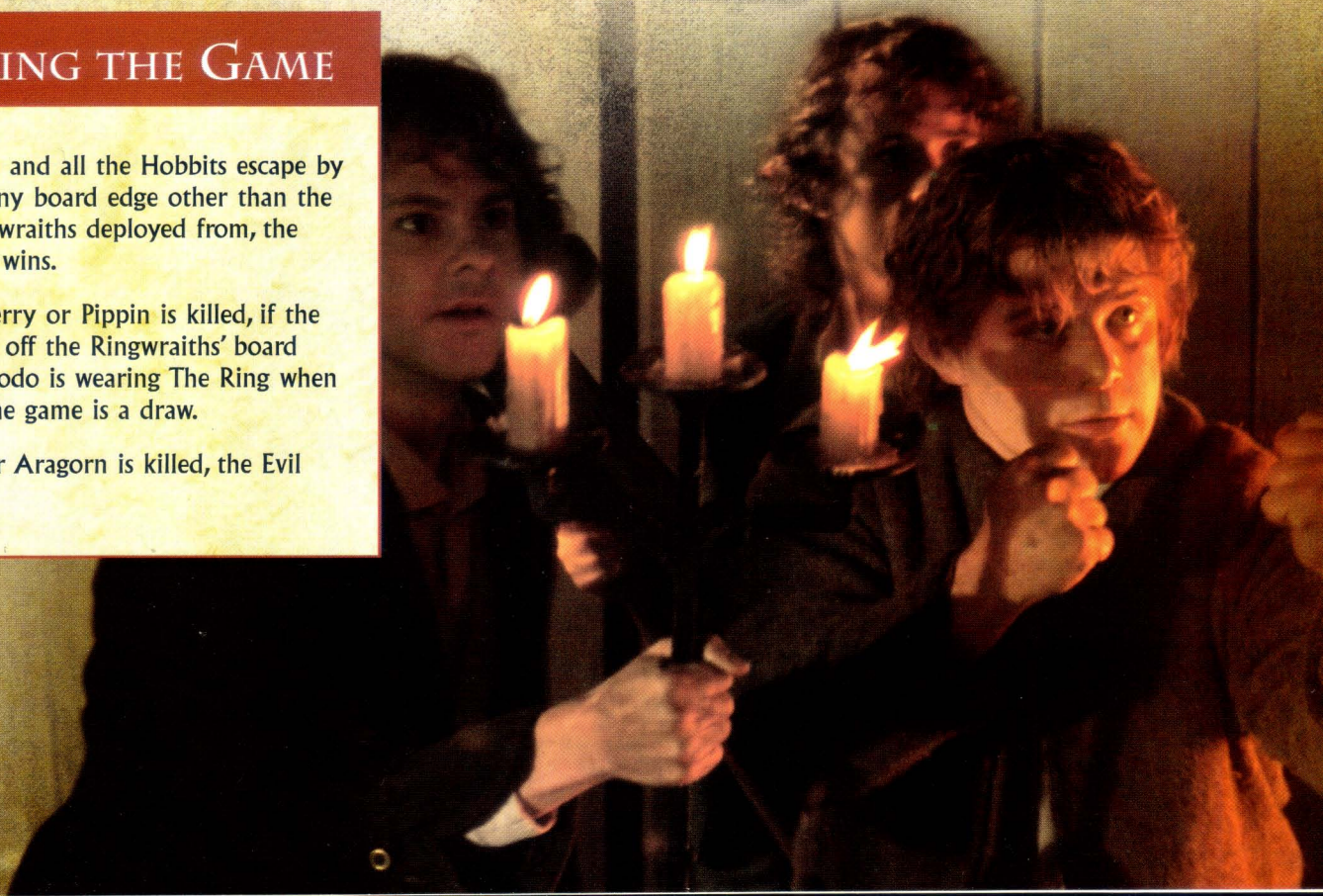
Strider™

At the Prancing Pony inn, the Hobbits first encounter the mysterious stranger known as Strider. Here, we show you how to paint Aragorn equipped and dressed as he was when he first joined Frodo and his companions on their journey.

*B*efore the events of the War of The Ring, Aragorn roamed the wilderness in the north of Middle-earth as a Ranger. During this time, he tirelessly battled the servants of Sauron. In Bree, where the locals knew him as Strider, he was instrumental in helping the Hobbits escape the Black Riders hunting Frodo and The Ring. From then on, he protected the Ringbearer and his friends on their journey to Rivendell, where he joined The Fellowship of The Ring on its quest.

In this Pack's Painting Workshop, we show you how to paint your Aragorn miniature included with this Pack. In addition, we look at how you can apply the techniques from more recent Painting Workshops to the differently equipped Aragorn figure you received with Pack 4.

◄ RANGER OF THE NORTH
Aragorn has honed his skills as a warrior roaming the wilds of Middle–earth.

PAINTING ESSENTIALS

PAINTS REQUIRED

CHAOS BLACK
SCORCHED BROWN
BLACK INK
BROWN INK
TERRACOTTA
GRAVEYARD EARTH
BUBONIC BROWN
CATACHAN GREEN
CAMO GREEN
BLEACHED BONE

DWARF FLESH
TANNED FLESH
BESTIAL BROWN
BOLTGUN METAL
CHAINMAIL
MITHRIL SILVER
DARK FLESH
VOMIT BROWN
FORTRESS GREY
CHESTNUT INK

Preparation

As with some previous figures, you may find the sword of your Aragorn miniature is bent. If this is the case, straighten it out with your fingers, before cleaning up any mould lines on the figure as normal. After gluing it into its base, undercoat the figure with Chaos Black spray or paint.
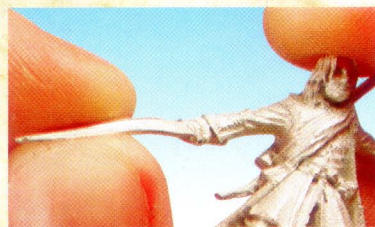
► Using the same base colour, but different colours for the highlights, will result in a variation of colour between the jerkin and boots.

1 Jerkin and Boots

To paint Aragorn's jerkin and boots, apply a base colour of Scorched Brown. For the jerkin, follow this with a wash using Brown ink mixed with a little Black ink. After resetting the base colour, carefully build up highlights by gradually adding first Terracotta, then Graveyard Earth to the base colour. For the final highlights, use a mix of roughly equal parts Terracotta and Graveyard Earth. To achieve a different shade of brown on the boots, skip the ink wash and build up the highlights by adding Bubonic Brown to the base colour. This will produce a slightly paler, more yellow shade.

2 Battered Overcoat

To achieve the worn, dull green colour of Aragorn's overcoat, begin with a base colour mixed from equal amounts of Scorched Brown and Catachan Green. To highlight the coat, use the layering technique, beginning by adding Graveyard Earth to the base colour, then gradually reduce the amount of Scorched Brown in the mix. For the final highlight layers, add Camo Green to the mix.

▲ The mix of colours used on the coat will result in a very drab, almost brown shade of green.

3 Black Cloth

The black areas on the figure – the knees of the trousers, the strap across the chest, the single glove on the right hand, and the patch on the sleeve – can be highlighted with a mix of Chaos Black and Bleached Bone. Once these areas are highlighted, give them a wash with watered-down Chaos Black to keep the overall colour dark.

◄ Keep the highlights relatively small on the black areas to avoid making them look grey.

▲ The main areas of clothing on your figure are now painted.

11

4 Skin and Hair

Apply a base colour of equal parts Dwarf Flesh and Tanned Flesh to the face and hands, followed by a wash mixed from Tanned Flesh and Bestial Brown. After resetting the base colour, apply highlights first with Dwarf Flesh, then with Dwarf Flesh mixed with Bleached Bone. For Aragorn's stubble and beard, begin by painting the lower area of his face with a mix of Tanned Flesh, a little Chaos Black and Scorched Brown. For the parts where the beard will be thickest, such as the chin and upper lip, add more Chaos Black to the mix. Finally, highlight the beard with a mix of Chaos Black, Scorched Brown and a little Bleached Bone. For the hair, start with an equal mix of Scorched Brown and Chaos Black, adding Bleached Bone as a highlight.

◄ The gradual transition from the colour of the face to that of the beard will give your miniature a realistic appearance.

► Highlighting the strands of hair will require careful application of paint.
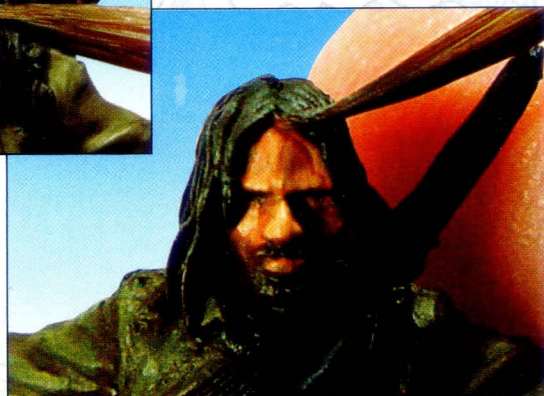
5 Weapons and Equipment

Paint Aragorn's sword with Boltgun Metal, followed by a highlight of first Chainmail, then Mithril Silver on the sharpest edges. To add shading, thin down a mix of Black and Brown inks and paint this into the recessed areas of the sword. The edging of the scabbard can be picked out using Chainmail.
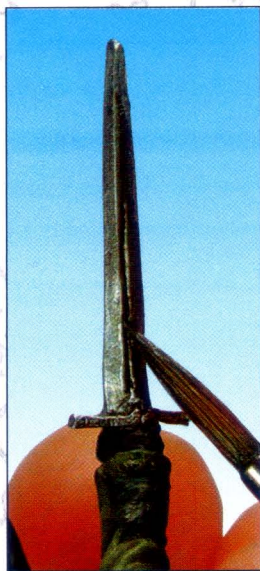
◄ Carefully painting the ink into the recessed areas will help emphasise the detail of the sword.

'How do we know this Strider is a friend of Gandalf?'

MERRY™

'I think a servant of the Enemy would look fairer and feel fouler.'

FRODO™

6 Finishing Details

The leather straps and Aragorn's belt can be painted first with a mix of Graveyard Earth and Scorched Brown, then highlighted with Graveyard Earth. Apply a base colour mixed from equal parts Graveyard Earth and Chaos Black to Aragorn's bedroll, then highlight it using the layering technique, adding increasing amounts of Bleached Bone to the mix. After gluing sand to the base and painting it as normal, you can weather the appearance of Aragorn's clothing by adding a light dry-brush around the edges, first with Scorched Brown, then with Graveyard Earth.

▲ The bedroll adds variation to the shades of brown used on the model.

► Aragorn is now ready to protect Frodo on his quest.

Aragorn, Hero of Helm's Deep™

Since Pack 4 when you originally painted Aragorn, you will have learned a wide variety of new painting techniques, and your skill with a brush will have improved. Here, we show you how to use these to improve the finish of your original Aragorn figure.

▶ *It is worth taking the time to add extra detail to the face, as this will be the focal point of the miniature.*

▲ *The jerkin is the same as that worn under the coat of your new Aragorn figure and can therefore be painted to match it.*

1 Shading and Highlighting

Most of the areas of the model you received with Pack 4 directly correspond to parts of your new Aragorn model. You can paint the boots, trousers, jerkin and sword as described earlier in this Painting Workshop, using the colour scheme you originally applied to provide the base colours. The straps and belt can also be painted in the same way as on your new model. However, to get the face, hands and hair to match your Strider model, you will need to cover the existing colour scheme with a fresh base colour, as described on page 12, and work from this.

TOP TIP

You may find that in the course of using Aragorn in your Battle Games the paint you originally applied has become worn or chipped. If this is the case, now is an ideal time to rectify it. Simply re-undercoat the affected area with a little Chaos Black paint, then repaint it as appropriate.

2 Different Areas

As well as the parts that correspond to your new model, there are areas on this one that represent parts of clothing previously covered by Aragorn's coat, or new equipment he has acquired. The sleeves of the tunic, visible at the miniature's elbows, can be given a new basecoat of Dark Flesh. Add highlights by mixing Dark Flesh with a little Vomit Brown, then finally give the sleeves a wash of Chestnut ink. Apply a wash to the armour using thinned Brown ink mixed with a little Black ink and then, when this is dry, give it a light dry-brush with Mithril Silver. The scabbard of the knife gifted to Aragorn by Galadriel, and the bracers he took from Boromir, can both be highlighted in the same way as the boots. As with Boromir in Pack 60, if you feel confident, you can add a pattern to the bracers using a mix of Scorched Brown and Fortress Grey.

▶ *The ink wash on the sleeves serves to brighten the overall colour.*

◀ *Aragorn wears bracers taken from the dying Boromir at Amon Hen. These can be painted to match those on your Boromir model from Pack 60.*

▲ *Your original Aragorn is now painted to a standard matching your more recent miniatures.*

The village of Bree™

The village of Bree is a free settlement, which is populated by both Men and Hobbits. Its narrow streets and rickety, timbered buildings provide a deceptively serene backdrop for the adventures of Frodo and his companions as they flee the Ringwraiths.

Bree is characterised by its quaint, half-timbered houses with their ramshackle, tiled roofs and leaded windows. The village itself comprises an eclectic mix of houses of various shapes and sizes, dominated by the Prancing Pony inn. Bree is an ancient settlement, and combines picturesque surroundings with an eerie air of mystery – an uneasy mix that unsettles the Ringbearer and his Hobbit friends when they find themselves alone at the inn.

In this Modelling Workshop, we will look at recreating the architecture of Bree to capture the atmosphere of *The Fellowship of The Ring* movie. We will be paying particular attention to the wooden detailing, windows with criss-cross leading and realistic tiling effects.

◄ ANCIENT TOWN
The old, mysterious–looking buildings of Bree provide an eerie backdrop for your Battle Games.

YOU WILL NEED

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

FOAM CARD
HARDBOARD
THIN CARD
BRICK-TEXTURED PLASTIC CARD
BALSA SHEET AND ROD
ALUMINIUM MESH
PUSH-PINS

2½CM / 1" THICK STYRENE
CORRUGATED PACKING CARD
FINE TEXTURED PAINT
CHAOS BLACK, CODEX GREY, FORTRESS GREY, BLEACHED BONE, SKULL WHITE, SCORCHED BROWN, GRAVEYARD EARTH, CATACHAN GREEN,

ROTTING FLESH, BOLTGUN METAL AND BUBONIC BROWN ACRYLIC PAINTS
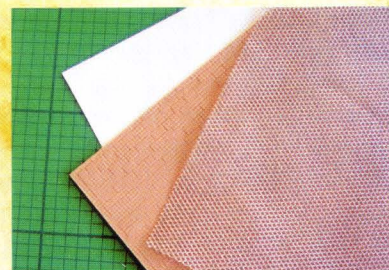
▲ USEFUL MATERIALS
Aluminium mesh and brick–textured sheets of plastic card will prove invaluable.

The Basic Building

The following step-by-step guide will introduce the basic concepts of Bree architecture, from which you can elaborate or simplify the rest of your buildings as you see fit.

① The Base and Walls

To begin, you will need to make a base for the model from foam card or hardboard. To gauge the size of the base you will need a rough idea of the dimensions your finished building will be. We wanted this house to be roughly 10cm/4" wide by 15cm/6" long, so allowed an extra 2cm/¾" all the way around for the base area. The advantage of using foam card is that you can slope the edges, just as you did for the banks of the lake in Pack 19.
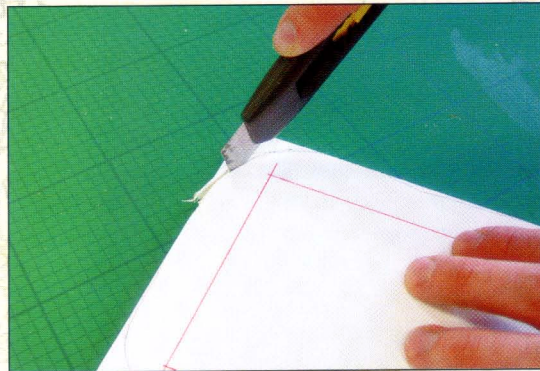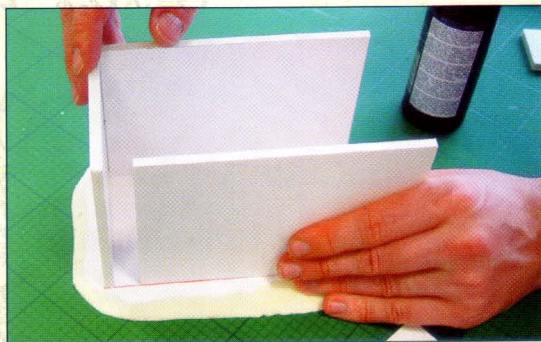
◄ CUTTING THE BASE
This base is made from a sheet of foam card, allowing you to angle the sides with a sharp knife.

► ASSEMBLING THE WALLS
Glue down the oblong walls with PVA to make a basic box shape.

The walls are very straightforward to construct. Simply cut four oblongs out of foam card – two matching ones for the long sides of the house, and two narrower ones for either end. We followed the measurements above for the width and length of these pieces. For a single-storey house the ideal height is around 5cm/2" but, as we wanted to make a two-storey house first, we made the walls 10cm/4" tall. Once the walls are cut out, glue them to the base, as shown, forming a rectangle.

② Upper Storey

If you made the building high enough for an upper storey, then the next step is to widen the top portion of the building to represent the overhanging design of the Bree houses. Clad the top half of the building with another layer of foam card, making the dimensions slightly bigger as necessary so that the new sections meet up neatly. The two end pieces will need to have a triangular gable, making them about 4cm/1¾" taller than the side sections at their highest point.

► UPPER STOREY
The upper floor is widened with another layer of foam card.

③ Brickwork

The bottom level of most Bree houses is built of stone to provide a strong foundation. To achieve a brickwork effect you can use card bricks, in a similar way to the garrison outpost in Pack 48's Modelling Workshop. Alternatively, as we have done here, you can buy some brick-textured plastic card, cut it to the correct size and glue it to the walls.

► TAKING SHAPE
*Once the brickwork has been added, you are ready to start the timbering.*
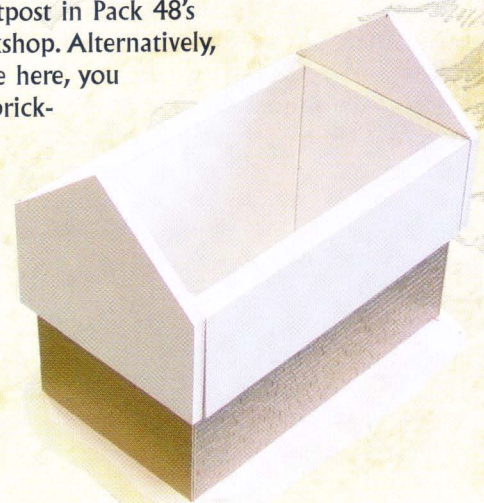
4 Timbering

The wider, upper half of the building will need timbering. This requires care, but is very easy once you've got the hang of it. There are two types of timbers on Bree buildings – support struts that represent the structural frame of the house, and decorative timbers that add attractive detail to the exterior.

The support struts are made from strips of balsa sheet, approximately 1cm/¼" wide. These wooden strips are weathered with careful use of a craft knife, as detailed in Pack 13, before being cut to size and glued into place. Support struts are placed on the corners of the building, as well as along the tops and bottoms of the upper storey, forming a rectangle on each wall as shown. The decorative timbers are slightly narrower strips of balsa wood, weathered in the same fashion and then glued between the support struts. The vertical timbers are placed about 2½cm/1" apart – creating a series of rectangular panels – as well as around the roof gable. If you are feeling confident with this technique, try cutting some diagonal timbers to add a more authentic pattern.
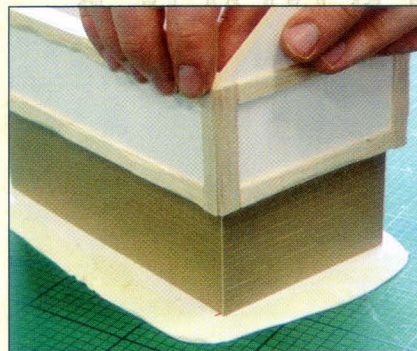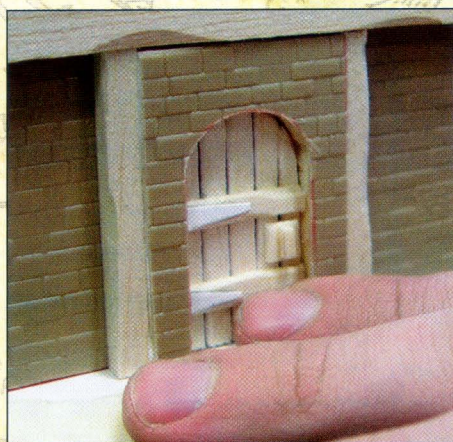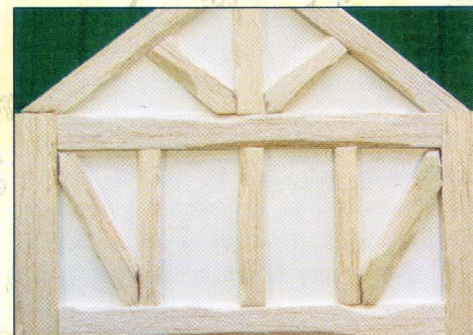
◄ SUPPORT STRUTS
The end timbers are the widest ones, and form the structural frame of the building.

► DECORATIVE TIMBERS
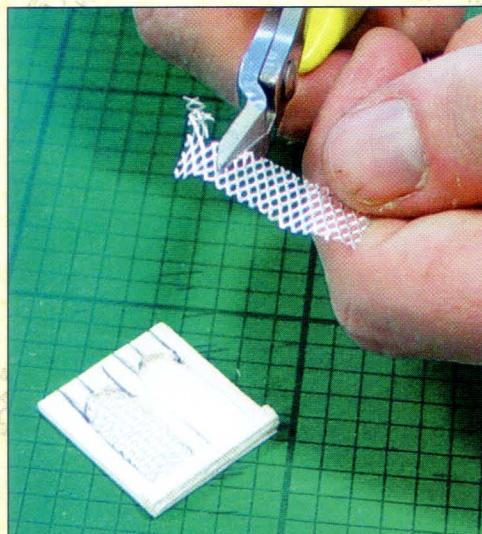*Cut thinner strips of balsa wood to add the decorative timbers, characteristic of Bree buildings.*

► THE DOOR
Use techniques from previous packs to construct the balsa wood door.

5 Doors and Windows

To make a door for your house, cut out a rectangle of foam card as tall as the lower storey of the building, and about 3cm/1½" wide. Into this rectangle, cut an arched doorway, large enough for a model warrior to pass through. Next, add a brickwork effect to one side, using the same technique as in Step 3. Use the archway to mark out a door onto a thin sheet of balsa wood and cut this out. Detail the door in the usual way, scoring planks and adding struts as you wish. Finally, glue the foam card into position on one of the walls, and then stick the wooden door into its recess. If you wish, you can add keystones around the archway and lengths of balsa wood rod to disguise the sides.

The windows are very simple to make. The ones on the upper storey are made by adding strips of balsa wood between the vertical timbers, which form the lintels and ledges of the windows. The windows on the lower level of the house are arch-shaped. Simply draw small, arched windows onto a square of balsa wood sheet and cut them out. Glue this wooden window-frame to a piece of thin card and attach it to the building with PVA glue. Finally, you will need to create the leading effect typical of Bree windows. Take the aluminium mesh and, using a pair of clippers, cut it to the size and shape of each window opening. Use a small spot of superglue to secure the mesh in place, then push it firmly into position with the flat side of your clippers. Once dry, the diamond-shaped mesh will make effective leading.

◄ MESH WINDOW
*Diamond-patterned aluminium mesh makes excellent window leading.*

6 The Roof

The roof of the house is constructed in a very similar way to the roof of Meduseld from Pack 51. You will need two rectangles of foam card, about 2½cm/1" longer than the house, with a width about 1cm/¼" more than the slope of the gable. Cut two more triangles of the same dimensions as the gables, and use these as supports to glue the roof together, as shown. Finally, unless you want to make the houses accessible to models during games (as described later) glue the assembled roof to the top of the house, ensuring that there is an even overhang at each end.
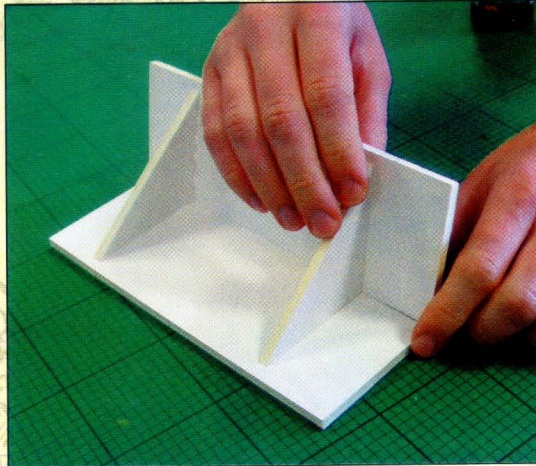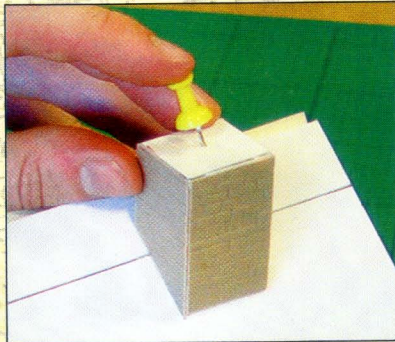
◄ ROOF SUPPORTS
As usual, the best way to add strength to the roof is to support it with triangles of foam card.
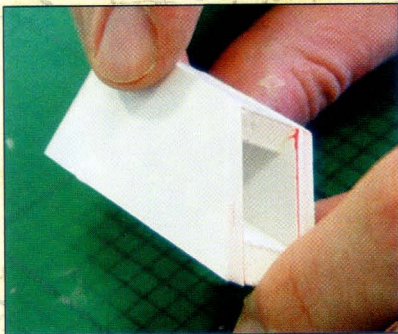
◄ THE CHIMNEY
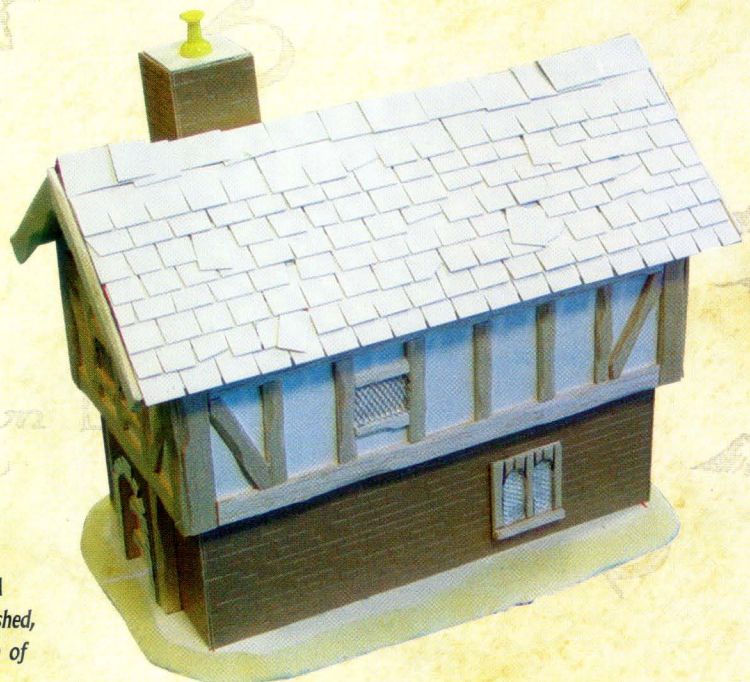*Construct the chimney stack from offcuts of foam card, cut to fit the sloping roof.*

► CHIMNEY POT
A push-pin of the relevant shape makes an ideal chimney pot.

7 The Chimney

To make the chimney, you will need to construct a box out of small pieces of foam card. The box will need to have one end cut at the same angle as the slope of the roof, as shown. Next, draw around the top end of the chimney onto some more foam card and cut out the chimney top. Once you have made the chimney and checked that it fits onto the roof snugly, clad the sides with brickwork, using the same technique that you chose in Step 3. Glue the chimney into place on the roof. Finally, take a push-pin of the kind pictured, put a little PVA onto its underside, and push it into the top of the chimney to serve as a chimney-pot.

8 Tiling the Roof

The roof is tiled in a similar way to the Gondorian buildings from Pack 59's Modelling Workshop. However, as Bree is a smaller and less wealthy settlement than Osgiliath or Minas Tirith, try to make the tiles more uneven, with the occasional missing or slipped tile to get a more ramshackle look. Use wider tiles, folded in half, to cap the roof. To achieve the authentic, sagging look of Bree houses, arrange these capping tiles so that they sit higher up towards the ends and lower in the middle. Once the roof is tiled, use strips of balsa wood to tidy up the ends.
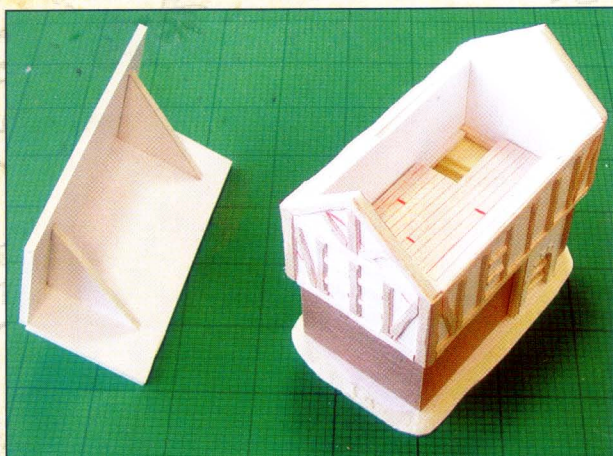
► COMPLETED CONSTRUCTION
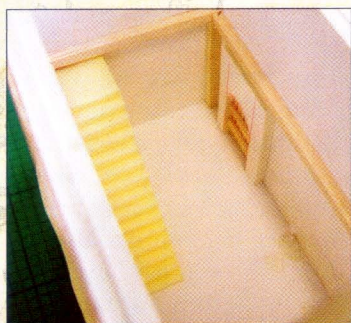*Once the roof is finished, the basic construction of the house is done.*

► **REMOVABLE ROOF**
*Making the roof separately opens up a range of modelling opportunities.*

Alternative Approaches

Removable Roof

In Pack 59, we showed you how to build a set of Gondorian buildings with removable roofs and interior details. These techniques can just as easily be applied to Bree buildings. Make the roof as described in Step 6, but do not glue it down. Inside the building, glue strips of balsa rod onto the walls horizontally to mark the division between the storeys. Next, cut a set of stairs from a small piece of styrene and slot them into one corner. They should be high enough to reach the horizontal pieces of balsa. You can add flagstones made of card and a balsa wood doorway if you wish.

Add an upper floor by cutting out a piece of foam card the exact dimensions of the house interior. This floor will rest on the horizontal supports, and will need to have a small rectangle cut out in one corner to allow for the stairway. If you like, you can clad this upper floor with a thin sheet of balsa wood, and score this with a pen or pencil to create floorboards. Finally, if you want to add even more details to the interior, make a set of benches and a table just as you did for Meduseld in Pack 51.

◄ **INTERIOR DETAIL**
Adding stairs and an upper floor will bring the model to life.

► **WOODEN BENCH**
Benches, like this one from Pack 51, can be a useful addition to the house interior.
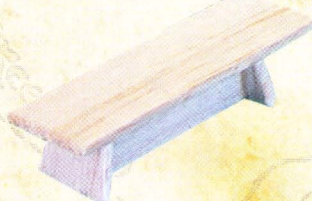
9 Painting the House

The base and all the smooth, foam card walls need a coat of fine-textured paint. Then undercoat the whole model with Chaos Black paint. If you wish to spray the house, then you will first need to coat any exposed areas of foam with PVA glue or plaster filler.

The brickwork is dry-brushed first with Codex Grey, then with Fortress Grey. A final, lighter dry-brush of Bleached Bone and Skull White will finish the brickwork. The newly textured walls represent plaster. As such, begin by painting them with an even coat of Codex Grey, dry-brush them first with Bleached Bone, then with Skull White. The woodwork is aged and dark, so a dry-brush of Scorched Brown, followed by a lighter dry-brush of Graveyard Earth will suffice. Dry-brush the roof with Codex Grey, then carefully dry-brush small patches of tiles with other colours, such as Catachan Green or Rotting Flesh, to give them an irregular, weathered look. As a finishing touch, dry-brush the window leading and paint the details on the doors with Boltgun Metal.

Finally, paint the base Scorched Brown and apply dry-brushes of Bubonic Brown and Bleached Bone, before gluing small patches of static grass onto it.

▲ **FINISHED HOUSE**
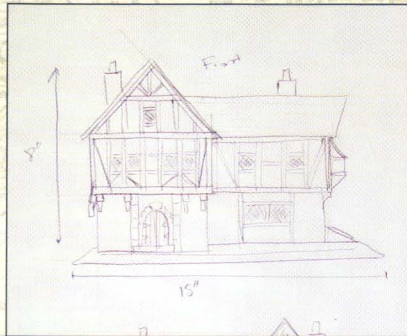*The basic Bree townhouse is now ready for the tabletop.*

Larger Buildings

Bree consists of an eclectic mix of buildings, thrust together to create a sprawling settlement. Here, we look at creating a large structure to represent the Prancing Pony inn.
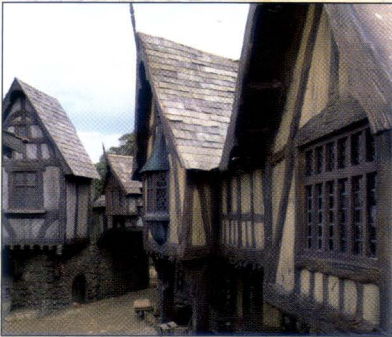
► HOUSE PLAN
Before starting larger projects, it may be useful to sketch out your intended building as a guide.

◄ USEFUL IMAGERY
Reference from The Fellowship of the Ring *movie is invaluable during construction.*

① Planning and Preparation

Before beginning a large, elaborate structure, it is a good idea to sketch out some ideas on paper first. Watch *The Fellowship of The Ring* movie and look at imagery from the film, making notes as you go along on the sizes and shapes of the buildings.

The basic principle of this building is a large, three-storey house, very similar to the two-storey one you just made. However, there is another, smaller house attached to the side of it. Also, there are lots more details to consider, such as the extra windows, intricate woodwork, the inn sign and even a trapdoor leading down to the beer cellar.

② Making the House

The main structure was created exactly like the house on the previous pages, except that the height was increased to accommodate a third floor. The side building was simply a smaller house glued on. The trickiest part of the construction was the roof, as the side building's roof needed to slope at an irregular angle in order to butt up neatly against the main structure. See the final picture for an idea of how this should look. You also need to decide if you wish the roof to be removable. We decided to do this with ours to enhance this Pack's Battle Game, but the choice is yours.

You can add a variety of details, drawing from techniques learned from previous Packs. You don't need to copy our example exactly – experiment and see what you can achieve. Once constructed, the model can be painted in exactly the same way as described on page 18.

► INN CONSTRUCTION
A building of this size requires careful planning and attention to detail.
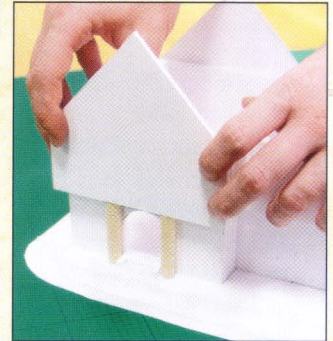
► THE PRANCING PONY
Our Prancing Pony inn, ready for this pack's Battle Game. Have a go at making similar buildings yourself.

Detailing Bree

The village of Bree is more than just a collection of buildings – it is a thriving community. Here we show you how small touches and attention to detail can bring your model to life.

1 Barriers and Obstacles

To break up the battlefield when gaming with your Bree terrain, you will find it very useful to make a set of fences, as described in Packs 7 and 13. In addition, you can make other linear barriers, such as stone walls and piles of barrels and crates. The walls are made in the same way as the ones from Pack 7 but, instead of sticking card bricks to the sides, clad them in brick-textured plastic card. The walls are then undercoated with Chaos Black, before being painted in the same way as the brickwork on the houses. You will find it useful to make a set of barrels and crates, described below, which you can either use as free-standing terrain or glue to a base as a larger barrier.

'What business brings you to Bree?'

THE GATEKEEPER

➤ BREE WALLS
Textured plastic card provides a means to make a simple and quick brick effect.

➤ THE WOODPILE
The logs are made from weathered offcuts of balsa rod, while the axe comes from a spare Warrior of Rohan model.

2 Building Details

The exteriors of your buildings can also benefit from additional details. The occasional barrel or bucket glued onto the base can greatly enhance the look of the buildings. Another simple detail to create is a woodpile, which is simply made of small offcuts of balsa rod. Finally, have a go at making a few cartwheels, constructed in exactly the same way as the Orc Catapult wheels last Pack. These can be propped up against the walls of your buildings to add even more realism.

RECAP

Crates and Barrels

A guide to making barrels and crates was featured in Pack 13 of *Battle Games in Middle-earth*. Crates are made by cladding pieces of corrugated packing card in balsa wood, with card banding wrapped around them. Barrels are simply small sections of dowel, sanded at either end to simulate the curvature of real barrels. Finally, you can make buckets by sawing one of your barrels in half and adding a short piece of string as a handle.

➤ SCENIC DETAILS
The basic methods to create these small details were included in Pack 13.
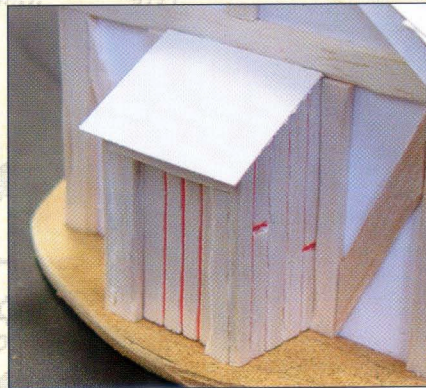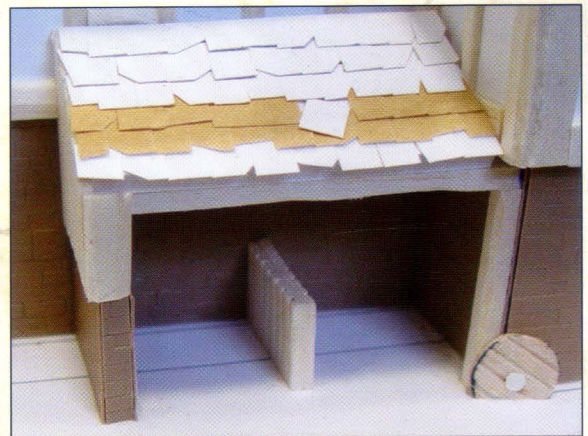
3 Lean-tos and Outbuildings

When building the castle in Pack 28, we showed you how to make a simple lean-to, which butted up against the castle wall. These are equally as useful in Bree, as ramshackle shelters for woodpiles or livestock. The difference here is that you will need a tiled roof to match the buildings, rather than a thatched roof as before.

Outbuildings are a common sight in towns of Men. There are two main types to try out – large outbuildings, such as stables, and smaller ones such as outhouses. A small stable in Bree need only be large enough for one or two horses. A simple box-shaped building with a sloping roof will suffice. We chose to have the bottom half bricked to match the other buildings. After painting, you can even add brush bristles to the floor inside to represent straw. Outhouses, or privies, are small wooden constructions, little bigger than a miniature on foot. One side should be mostly taken up by the door. A sloping roof made of either tiles or planks will complete the model.
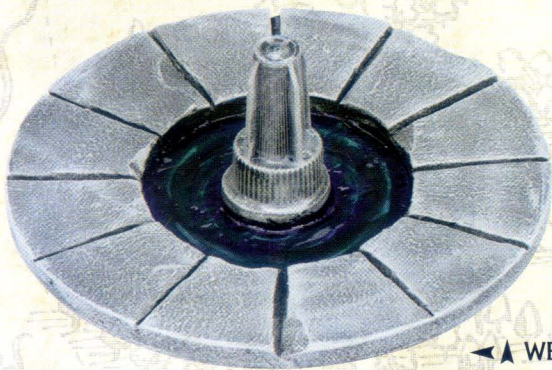
◀ **ADDING A LEAN-TO**
This lean-to was made from scraps of balsa wood. All it needs now are tiles on the sloped roof.

▶ **THE STABLE**
Although stables can be made as free-standing outbuildings, this one was attached to our inn in the same manner as a lean-to.

4 Well and Fountain

Bree would not be complete without the fountain and well that characterise the town square. The fountain is simply a smaller version of the one from Pack 57's Modelling Workshop, with the centrepiece improvised from bits and pieces found about the house. The well was made by wrapping brick-textured plastic card around a large bottle-top, then adding a wooden frame. A bucket attached to the barbecue skewer crank finishes off the model.

◀▲ **WELL AND FOUNTAIN**
These small scenery pieces make characterful final touches for your town.

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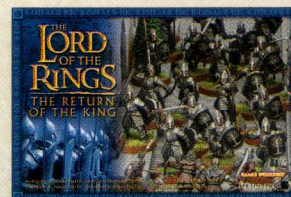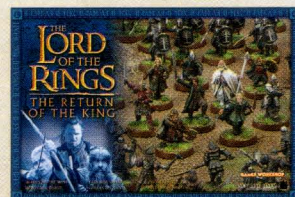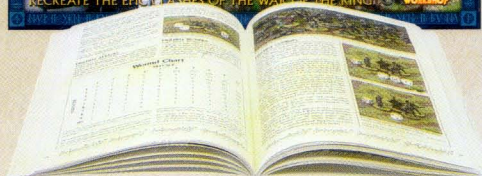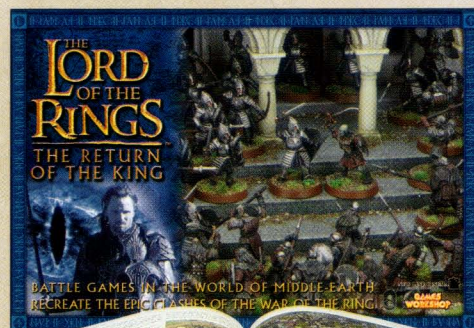
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