



THE LORD OF THE RINGS

STRATEGY BATTLE GAME

- A Tale of Good & Evil (Part Five)
- She Hunts: Shelob Scenario
- War in Middle-earth: Mirkwood
- River Assault Rules
- Painting Shelob

RIVER ASSAULT RULES

A rules supplement for The Lord of The Rings

The Lord of The Rings is a game that enables you to customise your own ideas for various situations and scenarios. Mat Ward shows what's possible with rules for playing on the open water.

DEEP OR SHALLOW?

The following rules are normally only used on deep water – for example a river or lake. Generally speaking, if a scenario describes a water terrain feature as being impassable (rather than difficult terrain) then these rules are suitable – although players should always agree terrain before a game begins.

DRIFT

There is an element of drift in all nautical departures, whether from wind, current, tides, or simply the flow of the river. At the start of the game, players should determine the rate and direction of Drift in the river or sea. Players are free to decide upon the amount and direction of Drift (if any), but generally speaking it is a good idea for Drift to be either D3"/D6cm (a slow flowing, but still strong, river) or D6"/2D6cm (a fast flowing river). During the Priority phase, but before Priority has been determined, each model (including boats) moves in the direction and speed of the Drift (see right). If a model or boat Drifts into another model, boat or terrain feature, treat it just like a collision.



On a fast river, the boat drifts D6"/2D6cm in the direction of the current.

BOATS

These rules are designed for small boats and rafts between 4"/10cm and 12"/28cm in length. Larger vessels, such as the ships of the Corsairs of Umbar, are considerably bigger and not entirely suited to these rules.



Boats are always deemed under the control of the player with the greatest number of models touching either the sails or the oars of the boat. Models that are lying down or incapacitated for any reason (as the result of a Paralyse spell, for example) do not count for the purpose of determining control. Models with a Strength of 6 or greater count as three models for the purposes of determining control. If both players have an equal number of models, touching either the sails or the oars of the boat, then either player can move the boat (although it will still Drift).

Moving Within The Boat

Models may move around the boat freely in accordance with the normal rules. Depending on the size and construction of your boats, there may be various obstacles or even areas of difficult terrain – as normal, agree these with your opponent before the game.

Moving The Boat

The controlling player may assign any number of his models within the boat to propel it (either using oars or any sails the craft may have) at the start of his Move phase. Boats may only move on deep water. Any number of warriors may propel the



The Rangers track the movements of the enemy, waiting for the call to strike.

boat, but if fewer than four models are engaged in this way the boat will move slower. If no models are assigned to propel the boat then the boat will not move but may still Drift. Models that are engaged in combat, or lying down, may not propel the boat. Warriors propelling the boat cannot fire missile weapons, cast spells or use spears (although other models within the boat may still do so if the controlling player wishes it).

Boats are always moved directly forwards by the controlling player. They can be turned to face any direction at the start of their move, but cannot change direction whilst moving. When moving a boat, the controlling player rolls a D6 and consults the Handling chart (below).



The Evil player has rolled a 6 in the Handling Chart and so the boat moves 6"/14cm.

Handling Chart

- 1 The boat goes **out of control**. The warriors spend the rest of their Move phase trying to regain control – the boat may not move this turn but will drift with the current as normal.
- 2-5 The boat is **under control**. The warriors carefully guide their boat over the water – the boat moves $D6 \times 2 / 2D6cm$ plus $1 \frac{1}{2}cm$ for each additional model beyond the fourth that is propelling the boat (a boat propelled by 6 models would move $D6 + 2 \frac{1}{2} / 2D6 + 4cm$).
- 6 **Excellent seamanship**. The boat moves $6 \frac{1}{4}cm$ plus $1 \frac{1}{2}cm$ for each additional model beyond the fourth that is propelling the boat (6 models would move a boat by $8 \frac{1}{2}cm$).

The boat can move at full speed if there are four or more models propelling the boat, if there are less than four models then the speed of the boat is halved.

Note that the boat need not always move the full distance indicated by the chart. If the boat moves into contact with other models or terrain features, treat it as a collision.

Collisions

It is eminently possible that a boat can collide with other boats, the bank, or even models in the water. If a boat collides with a model with a Strength of 5 or less, the model is pushed $1 \frac{1}{2}cm$ back from the boat – the boat completes its move as normal.

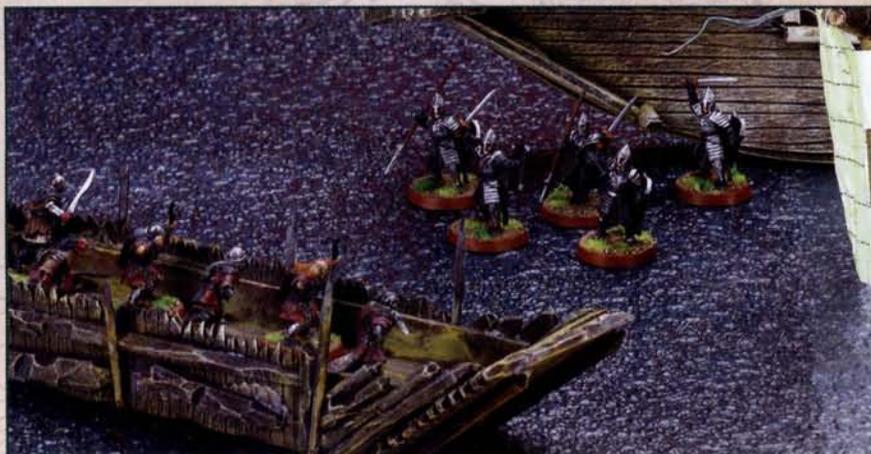
If a boat collides with a model with a Strength of 6 or greater or another boat, it immediately comes to a halt. In this case when this happens both the boat and whatever it collides with suffer a Strength 6 hit for each $1 \frac{1}{2}cm$ of unused movement.

Example: The Good player has control of a boat. He has four models assigned to propel it and rolls on the Handling chart to determine how far the boat travels.

He rolls a 6 so the boat moves $6 \frac{1}{4}cm$, bringing it into contact with a Troll floundering in the water after moving $4 \frac{1}{10}cm$. As a collision has now occurred, both the Troll and the boat take two Strength 6 hits (one for each $1 \frac{1}{2}cm$ of remaining move).

Embarking And Disembarking

Any model may make a Jump roll to embark or disembark using the normal Jump rules. If a 1 is rolled on the Jump roll then the model falls into the water. If a model attempts to jump onto a defended obstacle (the side of a boat, or a bank defended by the enemy), treat it as an attacker charging a defended obstacle.



If a boat capsizes its occupants have no choice but to swim.

Attacking Boats

Boats may be attacked like any other model and have the following profile.

	Strength	Defence	Batter Points
Boat	-	8	4

A model can attack a boat just like they would attack another model – by moving into touch with it. As a boat cannot fight back the attacker will automatically win and may inflict a single strike on the boat (regardless of the number of attacks on its profile). If the attacker is also engaged by other enemies in a multiple fight, the fight is worked out as normal. If the warrior wins the fight he can direct a single attack on the boat. Roll on the Wound chart as normal to see if the strike would normally inflict a wound. If the roll is not sufficient to cause a wound then the strike has no effect. If the strike would usually inflict a wound then roll a dice and consult the Battering chart. Roll once on the chart for each blow that would normally inflict a wound.

Battering Chart

- 1 No effect – Your blow rebounds uselessly from the hard surface.
- 2-5 Damaged – You have damaged the target and score 1 Batter Point on it. (strikes with a Strength of 10 cause 2 Batter points of damage, not 1).
- 6 Heavy Damage – The target is badly damaged and suffers 2 Batter Points (strikes with a Strength of 10 cause 4 Batter points of damage, not 2).

Boats that are reduced to 0 Batter Points sink instantly – any models inside are tipped into the water. Cavalry models that are cast into the water are treated as if they had just rolled a 1 on the Thrown Rider chart.

MODELS IN THE WATER

Warriors and Heroes may attempt to swim through deep water – indeed if they have been tipped into a river as a result of a boat sinking, they'll have no other choice. Mounted models may not attempt to swim – though they may dismount and attempt to cross without their mount. Swimming models are moved in the controlling player's Move phase as normal. Roll a D6 for each swimming model and consult the following chart.

JUMPING IN

Models may jump into the water in the same way as jumping a gap (see the main rulebook). If a model falls into the water from more than twice its height, for any reason, it takes damage from falling in the normal way.

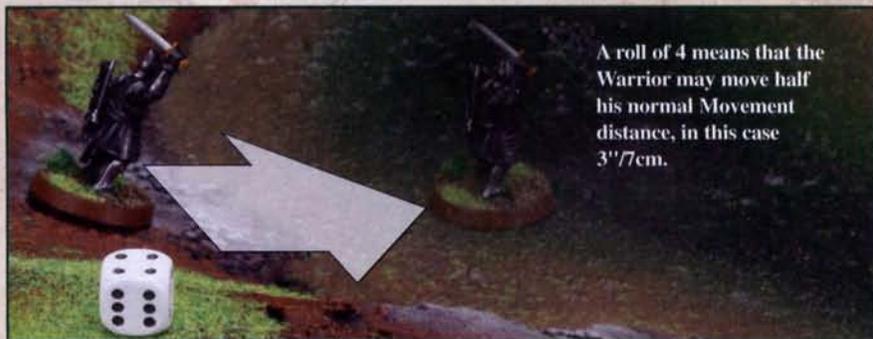
Swimming Chart

- 1 Sink – The model is overcome by the weight of his wargear and drowns. Remove the model as a casualty.
- 2-5 Swim – The model may move up to half its move through the water. If it reaches the bank it may not move further this turn but may make a Climb test to pull itself out of the water and onto a bank or a boat.
- 6 Swim strongly – The model may make its normal move through the water. If it reaches the bank it may not move further this turn but may make a Climb test to pull itself out of the water and onto a bank or a boat.

The amount of armour that a model is wearing can adversely affect its ability to swim – this chart represents the ability of a model wearing armour (including special kinds of regular armour, such as Dwarf armour). To represent this, apply the following modifiers to the Swimming chart:

Model is wearing no armour/ Mithril armour	+1
Model is wearing heavy armour/ Dwarf heavy armour	-1
Model is carrying a shield	-1
Model carrying a shield and wearing heavy armour/Dwarf heavy armour	-2

Swimming models may not lie down, shoot, or carry burdens but will fight as normal.



A roll of 4 means that the Warrior may move half his normal Movement distance, in this case 3"/7cm.



A roll of 6 would usually mean that the model could make his normal Movement distance (6"/14cm), but as the Warrior is wearing heavy armour and carries a shield, the -2 modifier prevents him from doing so.

SCENARIO – ESCAPE ON THE WATER

Description

As Osgiliath falls, some of the defenders attempt to escape down river. At the dead of night they steal down to the water and, after a short but savage fight with a roaming force of Orcs, manage to find some undamaged boats and set sail down the Anduin towards Minas Tirith. Unfortunately, the seamanship of these warriors is not all that it could be, and soon the three boats are quite spread out and prime for an ambush...

Participants

The Good side consists of 8 Warriors of Minas Tirith with spear and shield, 8 Warriors of Minas Tirith with bow, and 8 Warriors of Minas Tirith with sword (hand weapon) and shield. The Good player also has three boats.

The Evil side has 2 Orc Captains, 4 Warg Riders with Orc bow, 4 Mordor Uruk-hai with two-handed weapons, 4 Mordor Uruk-hai with hand weapons, 8 Orcs with hand

weapons and shields, 8 Orcs with spears, 4 Orcs with two-handed weapons, and 4 Orcs with Orc bows.

Points Match

If you want to play this game with other forces, choose at least 200 points of troops for the Good side and 300 points of troops for the Evil side. Neither side may include more than 50% of their models armed with bows or other missile weapons.

Layout

The scenario is played on a board 48"/112cm by 72"/180cm. A strong (Drift of D6"/14cm) and deep river about 6"/14cm wide flows from centre to centre of the long board edges. The rest of the board should be quite open but can have rocky outcrops, hills and trees here and there if players wish.

Starting Positions

The Good player deploys one boat in the river, touching a board edge. He may then deploy up to eight Warriors of Minas Tirith

in this boat. The other two boats and the remaining warriors are kept in reserve and may be available later in the game.

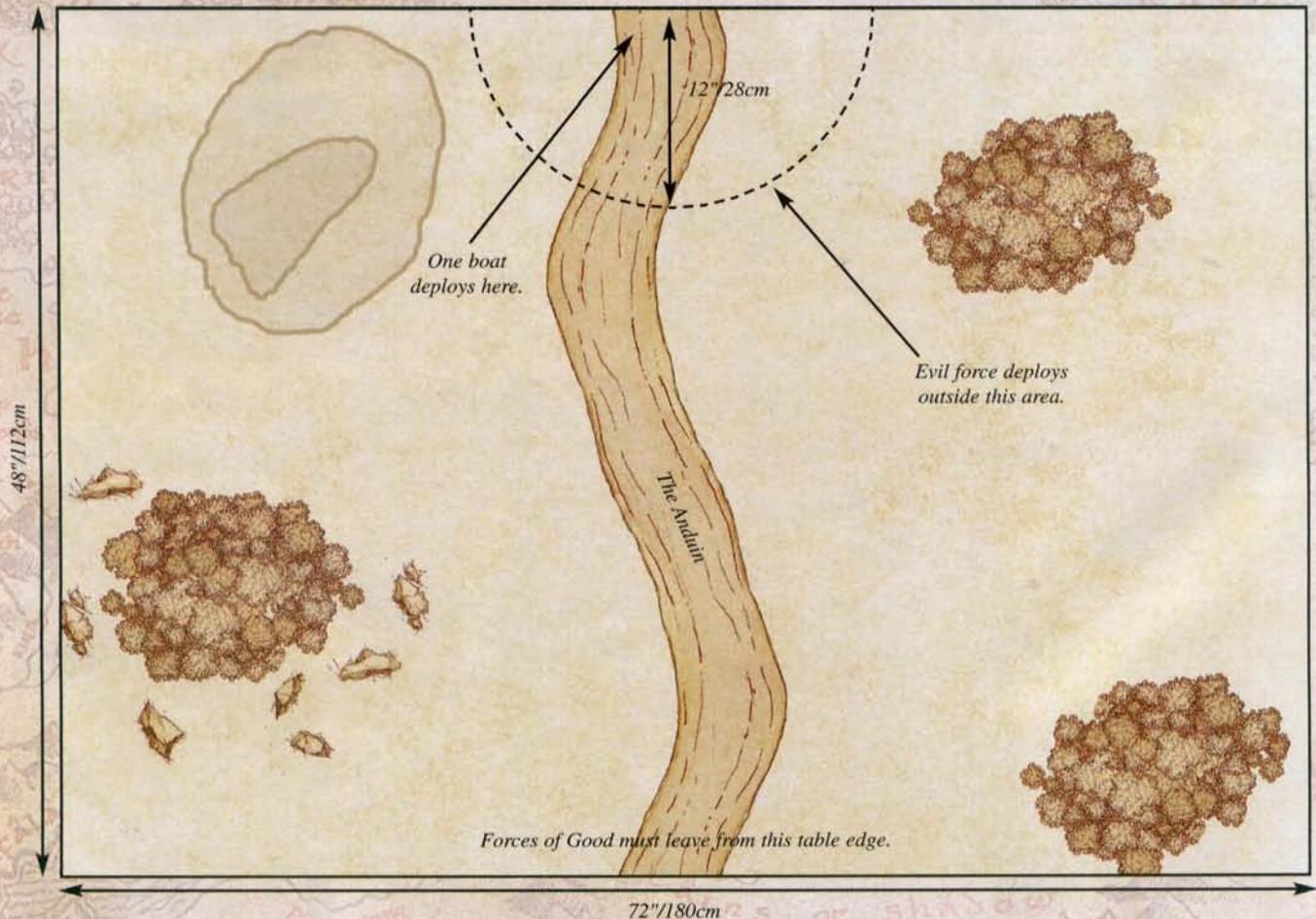
The Evil player then deploys his entire force anywhere on the board but at least 12"/28cm away from any Good model.

Objectives

To win, the Good player must get at least 50% of his Warriors off the board via the edge opposite where the boat starts. If he fails to do this, the Evil player wins.

Special Rules

The Riverflow. From the second turn on, at the end of the Good player's movement he may roll to see if another boat has arrived. The Good player rolls a D6. On the roll of a 4+, he may choose eight Warriors of Minas Tirith and place them in a boat. This boat may then move on from the table edge where the first boat was deployed. Note that any boats that arrive in this way are not subject to Drift in the turn they arrive.



HOW TO BUILD YOUR OWN BOATS



Chris Bone is mad about boats, something he puts down to being born in Portsmouth, though we suspect he may be part dolphin. He's a great fan of naval wargaming of all kinds, so it was no surprise to find out that he'd been inspired by *The Return of The King* film to make two excellent ships.

You will need:

- a sharp craft knife
- mounting card
- balsa wood
- foamcard
- a ballpoint pen
- PVA glue and/or a hot glue gun
- barbecue skewers or toothpicks
- twine
- polystyrene insulation foam (The pink stuff from builders' merchants.)

ORC LANDING CRAFT

Chris: Watching the *Return of The King* I was particularly inspired by the assault landing by the hordes of Orcs on the ruined

city of Osgiliath. So I decided to re-create an Orc assault-landing barge. These are vessels constructed by brutish Orcs, so they should appear as though they have been hastily knocked together.

First cut out a rectangular piece 2" by 6" long from 10mm thick foam-card. This should be sufficient space to fit 10 Orcs. Then cut an identical shape from 3mm thick balsa wood. Draw the planks onto the wood using a ruler and ballpoint pen. Apply a bit of pressure with the pen to leave indentations in the balsa about 4mm apart. Always draw the lines running along with the grain. Glue this onto the foamcard. You can use PVA but I prefer a hot glue gun. Cut three thin pieces of balsa to glue across the width of the deck. Next cut out the sides and stern of the vessel from the mounting card and glue around the sides and rear of the deck, ensuring that the bottom of your vessel is flat. The sides should stand proud of the deck by about 1cm to give your figures some cover.

Now cut out two strips of balsa to be glued over the card. You will need to draw in the planking with a ballpoint pen, so remember

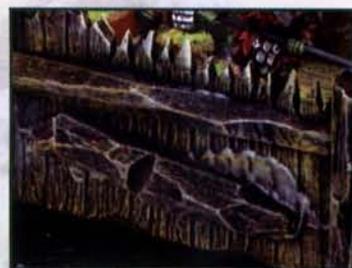
to cut the strips so that the grain will run top to bottom when glued to the boat. With a sharp knife, cut in little v's into the balsa and bevel them slightly on one side. This gives the effect of sharpened stakes. Strengthen the ends of the stakes with a blob of superglue before painting.

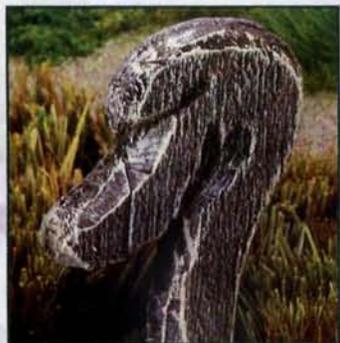
Make the landing ramp from slightly thicker balsa wood and make indentations on both sides. Glue it to the front of the boat so it is at an angle. Using long strips cut from 5mm balsa wood, make roughly hewn timbers and glue these horizontally along the sides and at an angle on the prow for the reinforcements. Get some wooden barbecue skewers and glue these upright along the sides. You can also add chains, spears and shields, gluing them on at random for a rough-built Orc look, as Orcs are not careful craftsmen.

Spray the entire boat with Chaos Black Undercoat spray. Using a tank brush, lightly drybrush the entire boat across the grain of the balsa with Scorched Brown. Repeat using Bubonic Brown and finally Bleached Bone. Use a bit more Bleached Bone on the sharpened ends of the planks to give them that freshly cut look.



The Orc landing craft's simple construction means there is no right or wrong way to detail the model. Just keep adding pieces of balsa wood until you are happy.





Balsa wood is an extremely versatile material and with a few tools and little effort you can create a variety of different figure heads.



You can use a strip of wood beading which you can buy at your local DIY store to add some simple details for very little effort.



THE SWAN BOAT

The same techniques were used to make my Swan Boat, a smaller version of the kind the Ring-bearer sailed off in.

The real difference is the hull. I used a flexible metal curve to create a template on graph paper for the shape of it. This template was pinned to a 20mm thick piece of polystyrene insulation foam. For the planking on the sides I cut four strips of cereal packet card, about 1cm thick and the length of the sides of the cereal packet. I curved them using my fingers so that they would easily fit and glued them on, starting from the bottom of the hull and then laying the next plank 5mm over the first one to

give a clinker-built effect. The swan's head and prow and tail were made from two pieces of 5mm thick balsa glued together and then carved with a sharp knife and smoothed with a needle file and sandpaper.

I cut a small slot in the figurehead's base and fitted it over the prow and wound some craft twine around both prow and stern to give the effect of lashing. Four triangular pieces of mounting card were cut and glued to the stern and prow of the hull to reinforce them. The rails of the ship were simply lengths of wooden-embossed beading which you can buy from DIY superstores. Pieces of 6mm dowel were used to make the mast and thinner dowel was used for the cross spar.

The mast was put into a hole in the deck and reinforced with a square of foamcard.

After painting it in the same manner as the Orc boat, I attached the sail. This I created on my computer, using a word-processing package to make the stitching and ties, before printing it out and scrunching it up to make it appear worn.

You may wish to make a white ship which Cirdan the Shipwright would be proud of. In which case, start with a grey undercoat spray and drybrush white. Use watered down brown or green ink to create streaks of weathering, then paint the swan head and tail in gold and give it a Chestnut Ink wash.

A Tale of Good & Evil

Part Five – Ranger Captain & River Terrain

Last month Steve Cumiskey hit upon the idea of fighting a scenario based on an escape across the river from the occupied half of Osgiliath. No sooner had the idea been suggested than Adrian Wood was messing about with various pieces of cardboard and wooden boats. The idea proved infectious. Within a few days not only did they have their boats, but they also had rules for using them, courtesy of a wandering Mat Ward. The only thing they were missing was a river...

While Adi was busy with putting one together, Steve decided to take the opportunity to give his Rangers a helping hand.



RANGER CAPTAIN

Steve: The idea for a river-based game came to me while watching the Osgiliath sequence at the end of *The Two Towers*. I could visualise a small group of Rangers helping Warriors of Gondor, trapped in the occupied half of the city, escape back across the river through the Orc lines. I could imagine getting a series of games out of the one idea, involving sneaking through the lines undetected, breaking through the enemy surrounding the trapped warriors and the final flight to the boats and freedom.

Having built a table that can have sections added or removed without any difficulty, it would be easy to build some river sections onto some of the spare boards we still had lying around. Adi was immediately taken with the idea of building the boards and set about burying the department in polystyrene shavings. While he was getting on with that, I decided to use the time to finally get round to converting a captain for my courageous Rangers.

If you're like me and aren't gifted with the ability to sculpt fantastic (or even remotely recognisable) models from scratch, then you have two choices when it comes to making captains. The first is to take an existing model of a basic warrior and change its weapons, head or pose. The second is to take an entirely different model and make it look something like your warriors.

The basic Ranger models are all in a firing pose, which makes it difficult to convert them in any way other than a head swap. I wanted my captain to stand out from the rest of his men, which meant doing something a little more dramatic than that. As I want to add Damrod and Faramir to my force at some point, I decided against using either of them for this. In the end, I

settled on using the Aragorn model from *The Heroes of The West* box.

That was two months ago. Since then, all I'd got round to doing was using his sword on my Knight Captain. I needed to change him enough that when you saw him, you'd think of a Ranger captain and not of Aragorn. With the sword gone, the most recognisable part of the model is the head. It would have to go. At the same time, I would have to add a bow and quiver, and some details that would help to tie him more closely to his men.

Finding the pieces

I've had a spare Ranger model set aside to make a captain ever since I painted my original warband. The first step was to saw his head off and replace it with a new one. I chose one with a hood, partly because it's unique to the Rangers and also because the Ranger models are slightly larger than Aragorn. If I had used a bare head, the size difference would be obvious, whereas I could probably get away with a bulky looking hood.



Steve's captain was based upon Aragorn.



The second thing to come from the Ranger was his bow. I didn't fancy trying to pin two halves of a bow to Aragorn's existing hand, so I decided to take the hand and bow together as a single piece.

The only place I could think to get a quiver from was a Warrior of Minas Tirith archer.



Being a plastic model, it was easy to cut the quiver free with a knife. I would have to round it out somewhat when I attached it to the captain, but that's within the limits of my 'green stuffing' ability, so that's fine. The sword came as a straight swap from the model I had used for the Knight Captain last month.

Assembling the captain

The first stage of assembly was to put the model onto its base. I used the same style of base as usual, keeping it quite flat and simple, then I set about cutting off all of the parts that I didn't need. I'd already taken the sword hand away, so that only left cutting the head off and removing the other hand, which was easy to do.

I started with the quiver. After trying out a few different positions, I decided to put it in the same place as it had been on the donor warrior. Once it was glued in place, it just needed a little green stuff to fill out the shape of the quiver and arrow feathers, and take away some of the flatness that came from cutting the quiver off the original model.

With the quiver in place, I could glue on the bow. The sword was plastic, making it light

enough to superglue in place without any extra work.

The head needed a little green stuff, partly to raise it off the shoulders a little, and partly to make the hood look more like it's part of the coat.

Painting the model

To make him fit in with the rest of my Rangers I've used the same colours as I used on them. For his coat, I used Catachan Green as a basecoat, followed by Catachan Green mixed with Graveyard Earth, and a highlight of Graveyard Earth mixed with Bleached Bone. The shirt is a basecoat of Dark Flesh, followed by Vermin Brown and highlighted with Vermin Brown mixed with Blazing Orange.



A small blob of green stuff raises the head off the shoulders.



The conversion required a bit of Green Stuff to finish it off, but the effort has given Steve a completely unique model.



Warriors of Minas Tirith fend off an Orc ambush from the riverbanks.



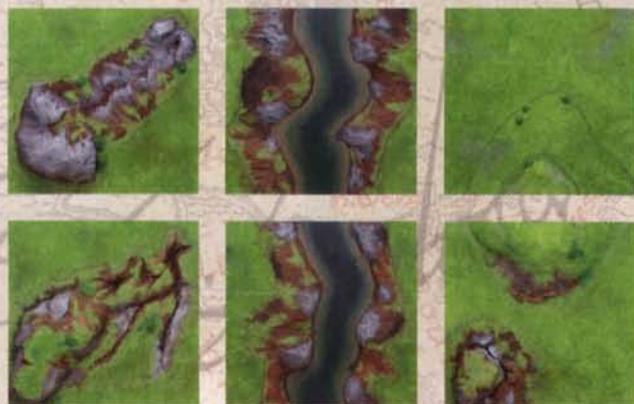
BUILDING A RIVER

Adi: I really liked Steve's idea for fighting a series of battles, in particular the attack along the river. This meant that we'd have to make a river, of course, but I

wanted to add a couple of boards to our terrain set anyway. The idea appealed to me, as I'd never made a river before – now I was going to make a detailed model of one. If I'm going to make a river, I'll go to town on it! The river itself would be sculpted across two sections of board and to

allow the boards to be used in any combination, the river would have to enter and exit from the same point on each board edge. This would give us a certain amount of flexibility with future board set-ups.

Example 1



Example 2



The Boats

The boats were simplicity itself to make. The most important consideration was how many models we could get inside. When planning the size of the deck I aimed for about nine models. Any larger and the boats wouldn't fit the river.

As I wanted to make two or three of them, I decided to make some templates to help keep their size and shapes uniform.

As I said, assembly was easy. I cut the base of the boat from 3.5mm foamboard and the sides of the boat from thin card. Then I glued the side with the prow and the tiller first, followed by the other side. They were so simple to do I made three!

After undercoating them black, I painted the deck and the outside of the boats Codex Grey and then enhanced their appearance by drybrushing with Fortress Grey followed by Bleached Bone onto the hull.

The templates are available for downloading at:

www.games-workshop.com/LOTR



Sculpting the river

I assembled the two board sections in the same way as we'd done with the last set (see *Tale of Good and Evil part 2*). I marked out the path of the river on both boards, making sure that it started and finished at the same point on each. That would allow us to put the boards together in any order and still have the river sections meet up. Initially, we were unsure how deep we wanted the river to be. In the end I cut all the way down to the wooden baseboard. Next time I make a river section I'll cut the river out *before* I stick the polystyrene down!

Sculpting the riverbank was immense fun to do, I just had to ensure that the profile of the bank matched on all four board edges. Next, we textured and painted the two new boards to match the others we'd made.

Painting the water

To create the water effect, I started by painting the board Dark Angels Green. I then drybrushed Catachan Green near the bank of the river, followed by Graveyard Earth at the very edges. A couple of coats of gloss varnish finished off the surface. It was important to avoid any painting effects that indicated the direction of the water flow, again to ensure that the boards could be matched up in any combination.

Now that I've completed the river boards, I can finish the Warg Riders I began painting ages ago. I'm going to use them to fight The Great River scenario... I can't wait to see Steve's face when I put them on the table!



Shelob makes a great addition to any The Lord of The Rings miniature collection. Here Adrian Wood guides you through assembling and painting this giant spider.

MODELLING AND PAINTING SHELOB

The Return of The King's Fearsome Spider



One of the most memorable creatures from The Return of The King film is Shelob the Spider, who catches Frodo after he is betrayed by Gollum in the pass of Cirith Ungol. Sam bravely fights her off, even though she is several times the size of him – the model is just as imposing as her movie counterpart, standing over 6 cm tall, from the ground to the tip of her front legs. On these two pages we'll show you how you can assemble the model and paint it.



ASSEMBLING THE MODEL Stage 1

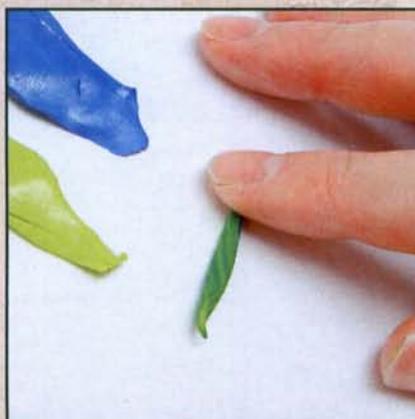
After you've cleaned any mould lines and flash from the two back body halves, try a dry fit to see if they fit snugly together. If they don't, carefully file down the flat inside surfaces until they do. Finally, using superglue, glue the two halves together.

GAP FILLING WITH GREEN STUFF

When you fit together any miniature there may be small, unsightly gaps. You can fill these with a two-part epoxy putty called Green Stuff.

It's a good idea to mix up more Green Stuff than you think you'll need. Cut off a piece from the roll and mix the two parts together until you get a consistent coloured putty without streaks in it. If you find any hard 'bits' from where the two parts meet, cut this away and consign it to the bin.

Apply a piece of putty large enough to fill the gap and lay it over the top. For a long thin gap, make a thin sausage of putty. Push the putty into the gap using your



Mix the putty and roll a small piece into a sausage or ball.

knife or modelling tool if you have one. Trim away any excess but aim to slightly overfill the gap – you can file the putty back later.

Let the putty cure – it will set faster if slightly warm. Place a desk lamp about 6" away from the model, that should help. Be careful not to go too close or any plastic components may melt.



Push the putty into place with the tip of your modelling tool.

Stage 2

Fit the front body part to the back half, to see if you will need to remove any metal from the join to make it fit properly. Then, after you have done that, glue the front piece to the back with superglue. You may need to use some Green Stuff to fill in the gap between the two.



Stage 3

Now that the body has been assembled, it's time to attach the legs. If you look closely, you will find out that the tags all have a code on them, for instance L3. There are 8 legs and two feelers, so start with the two front legs, L1 and R1, and remove any flash and mould lines. Make sure you remember which goes on which side! Drill holes in the legs and pin them in the appropriate sockets.



Stage 4

Take the other legs, and pin them into the appropriate sockets in a similar manner as the first set, starting with the second row, then the third and finally the fourth. If necessary, fill any gaps with Green Stuff.



Stage 5

Attach the feelers to the head in a similar fashion.



Stage 6

Finally, you might want to pin the legs to the base before you start painting her, just to make sure she doesn't break off when you're using or transporting her.



PAINTING THE MODEL

Painting Shelob is very straightforward since most of the model is black. Start by undercoating the model with Chaos Black spray. Then mix Chaos Black with a small amount of Bleached Bone and carefully drybrush the hind body with this. Next highlight the edges of the carapaced legs, the mandibles, feelers and head.



Add more Bleached Bone to the mix and highlight all these areas again, focusing on the highest detail and sharpest edges. Next glaze the whole model with a mix of watered-down Black and Brown inks.

Scab Red was used as a basecoat on the reddish areas, and then highlighted with a mix of Scab Red and Dwarf Flesh. Add more Dwarf Flesh to the mix and highlight the spots on the back and the edges of the mouth. Paint a final highlight of Dwarf Flesh on the very edges of the mouth and the centre of the spots on the back. Apply a mix of watered-down Brown and Red inks over the red areas.



Shelob is a fun model to paint, due to the effective colour scheme and the impressive pose. The trick to painting creatures like this is to keep the colours muted and realistic, staying true to the film.



Shelob ambushes Frodo at Cirith Ungol.

The offspring of Ungoliant, Shelob preys on any who are foolish enough to enter her domain. Be they good or evil, they all serve the same purpose: food.

Cirith Ungol, or Spider Pass, is a treacherous and sinister pathway through the mountain range that guards the western border of Mordor. It is the one passageway into the Dark Land without braving the Black Gate itself. Despite this, it is only scantily guarded, the Orcs who act as sentinels are only a token gesture of defence, for Sauron is unafraid of the risk that Spider Pass presents to his domains. He knows the secret that lurks within the twisting pathways and caves of that place, and he is all too willing to risk a few Orcs for the security that 'she' gives him.

She is Shelob, the terrifying child of Ungoliant. Throughout her long and evil lifetime she has preyed on all manner of living creatures. This day, however, it is the unfortunate Orc patrol led by Ufthak. Of all the loathsome duties the Orcs who watch over Cirith Ungol are cursed with, the most undesirable is the all too frequent patrol across the bleak landscape surrounding Minas Morgul. The Orcs fear to tread too far from the walls of the tower, for terrible

SHE HUNTS

A *The Lord of The Rings* scenario

evil stalks those unfortunates who stray near the lair of Shelob.

Ufthak has his orders. He is to lead his patrol along the mountain pass, keeping alert for intruders. Shelob is starving hungry. Spying Ufthak, and seeing his significant bulk, she recognises a hearty feast should she be able to slay him.

"Good"

- Ufthak (Orc Captain)
- 2 Orcs armed with bows
- 2 Orcs armed with spears
- 2 Orcs armed with shields
- 2 Orcs armed with two-handed weapons

Evil

Shelob

Layout

Set up a 48"/112cm x 48"/112cm board. Scatter as much terrain as you have which will suit the imagery of the pass. The more rocks and boulders that you can place on the board, the better the game will be, and the more evocative the board will look. Take

care, however, to leave a definite pathway to represent the pass.

Points Match: Hunt

If you want to play a Hunt scenario using alternate forces, then the Evil side should take one Hero. The Good side should then choose a Hero costing no more than 50 points, and enough Warriors to make the points equal. Being exact isn't important, as a few points either way won't really matter. You could, for example, have a Ringwraith hunting a Captain of Gondor through the ruins of Osgiliath if you wish to try an alternate 'Hunt'.

Objectives

Shelob must kill Ufthak and drag him off the board to win this scenario. Should Shelob flee or leave the board without Ufthak for any reason, Evil is considered to have lost the scenario. For Good to win the scenario, Ufthak must escape from the opposite board edge, alive and able to make his report to his masters.

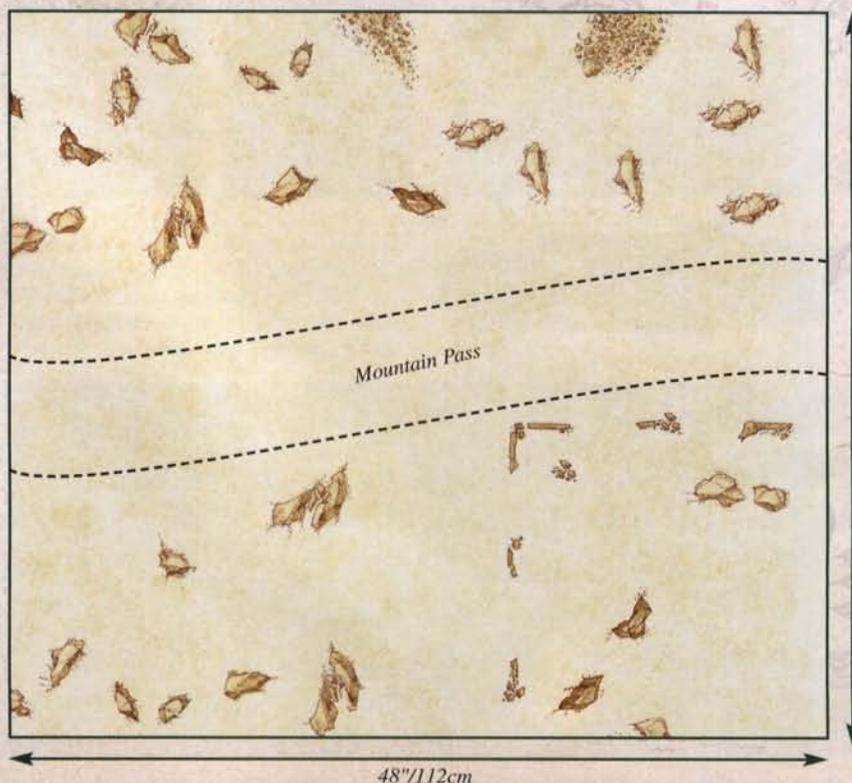
Starting Positions

Shelob should be deployed within 12"/28cm of one table edge. This is the edge from which Ufthak is trying to escape. On the first turn, Ufthak and his Orc Warriors should move onto the table from the opposite edge.

Special Rules

Dragging Ufthak. When Ufthak loses his last Wound, do not remove him from play. Instead lie him on his side to represent him succumbing to the effects of Shelob's poison. To drag him, Shelob must move into contact with him. She may then complete her move, moving as normal from that point onwards, taking Ufthak with her as she goes. If Shelob is engaged in a fight, she will immediately drop Ufthak to fight her opponent. When carrying Ufthak, Shelob is allowed to use her move to leave the playing area – thus winning the game.

The Patrol. If an Orc Warrior is killed there is a chance that another will enter play, representing the laggards who have fallen behind the main patrol catching up. Each Good Move phase roll a D6 for each dead Orc Warrior. On a 4 or more the model may enter play from the same table edge as Ufthak. They may not charge on the turn they enter, but they may shoot as normal.



48"/112cm



Shelob stalks her prey with preternatural stealth.

Following on from last month's introduction of the inhabitants of Mirkwood, Mat Ward returns with a look at the forest of Mirkwood itself.

In the heart of the land of Rhovanion lies the forest of Mirkwood. Indeed, to a very great extent, Mirkwood is the land of Rhovanion, for its massive presence dominates the plains and hills that surround it. In the closing years of the Third Age, Mirkwood, as its name would suggest, is a gloomy and haunted place that only few would dare enter. Spiders of immense size and appetite spin vast webs between the moss-coated trees, Wargs prowl through the leafy glades and, in the darkest depths of the forest, fouler creatures yet wait to ensnare the unwary.

It was not always so, and in the early years of the world, the forest was a very different place. In those times, Greenwood the Great was its name. Beneath its canopy, one of the largest of all the Elf-realms thrived and traded with the nearby realms of Men and Dwarves. Though their king, Thranduil, had pride enough to rival the great Noldorin kings of old, for the most part they lived in peace with their neighbours, for it was not just Elves that lived beneath the trees. Small communities of Men dwelt upon the borders of the wood, the noble houses of Rhovanion from which the people of Rohan would be born. Alas, in the middle years of the Third Age, these happy days came

forever to an end when Sauron took up abode in the south of the forest.

Seeking a haven from where he could recover and rebuild his strength, Sauron constructed the fortress of Dol Guldur in the southern reaches of the forest. Though he took great care to prevent the Wise from learning of his survival, evil things were ever drawn to the Lord of the Rings. Slowly, but inexorably, his taint began to fall upon the forest. Malign spirits began to gather about the tower of Dol Guldur and Orcs, hunted by the Rohirrim in the plains to the south, began to venture under the shade of the trees. Little by little, the forest itself became corrupt and befouled. The spirits of the trees, once peaceful, in the south became spiteful and bitter. As the blight grew, the Wise became ever more concerned, and though they knew Dol Guldur to be the source of this corruption, they were unaware that Sauron still lived within its walls. Instead, the ruler of Dol Guldur became known as the Necromancer, and it was not until Gandalf the Grey passed into its dungeons that Sauron's identity was revealed.

Upon discovering that the Dark Lord still lived, Gandalf argued for the assemblage of

the Wise, the White Council, to assail him and drive him from his lair before his strength could be fully recovered.

In this he was opposed by Saruman the White, then apparently still true to his task in Middle-earth, who argued for patience and caution.

In time Gandalf prevailed, and the White Council stormed Dol Guldur, driving the Lord of the Rings before them, but the fortress remained, and so did its taint on the forest about it.

For the remainder of the Third Age, the site remained an evil place and chief stronghold of the great enemy.

Though Sauron had fled, returning to Mordor, Dol Guldur's armies slowly grew once more, watched over by the Nazgûl whose power was second only to that of the Witch-king, Khamûl the Easterling.

It was not until the final defeat of Sauron that his touch fell from Mirkwood. A force of Elves out of Lothlorien, led by Celeborn and Galadriel, routed the defenders and smote the corrupted tower's ruin upon the black earth.



The Elves of Mirkwood rally quickly to banish the Goblin intruders.



The taint of Mirkwood attracts the forces of Evil to its dark and secluded areas.

PLAYING SCENARIOS IN MIRKWOOD

Touched by darkness, Mirkwood is an intimidating site for a battle. If you wish, you can play the Points Match scenarios (from *White Dwarf* 288) beneath the canopies of Mirkwood. If you do so, the following special rules can be used – roll one D6 on the following table to determine which special rules (if any) are to be used – note that multiple rolls of the same rules do not stack (you could not end up with two sets of Spiders! for example). Alternatively, players can agree which of these rules they are using before the game begins.

Dice	Result
1	Spiders!
2	The Enchanted River
3	The Shadow is Strong
4	Tangled Undergrowth
5	Unfriendly Eyes
6	Roll twice more on this table

Spiders! Kin to Shelob and Ungoliant, the spiders of Mirkwood are smaller but no less cunning than their forebears. Avoiding direct confrontation with their prey, they spin great webs from tree to tree, returning to devour any that they ensnare. During the Priority phase, each player rolls a dice for each of his models that are within 1"/2cm of a tree. On the roll of a 1, the model has been caught in a web and may take no further action until they escape. Models caught in webs count as having a Fight value of 1 and roll only a single dice in

combat – if they win, they may not strike. They always count as trapped. At the end of the Fight phase, webbed models may roll one dice for each Attack on their profile. Friendly models in base contact, who have not fought in a combat that turn, may attempt to assist them – roll an additional D6 for each attack from friendly models. If one or more 6's is rolled, then the victim has escaped from the web and may move normally next turn (provided, of course, that they do not get caught up within the web again in the following Priority phase).

The Enchanted River. In the northern part of Mirkwood, a small river flows through the trees. Though it appears to be an ordinary river, its waters contain a powerful enchantment, capable of putting mortal creatures to sleep if they drink so much as a single drop. Place a river no more than 2"/4cm wide on the board, running from the centre of one short table edge to the other. This river can be jumped across, as described in the main rules, but any model entering the river for any reason is instantly paralysed and their body drifts to the nearest bank by the shortest route. Paralysed models are knocked to the ground and may do nothing until they recover. If engaged in combat, the model automatically loses and counts as trapped. At the end of the Fight phase, the controlling player may roll a D6 for each paralysed model. On the roll of a 6, the model recovers and may immediately stand up. Friendly models in base contact that

spend the Fight phase doing nothing else may attempt to rouse the model, in which case, the controlling player rolls an extra D6 for each model attempting to assist.

The Shadow is Strong. Sauron's presence is all too noticeable in this part of the wood, giving heart to Evil creatures and uncertainty to the Free Peoples. All Evil models may re-roll any failed Courage tests they are called upon to take in this game as they feel their master's will spurring them on. Conversely, Good models have every reason to question their own resolve – all Good models must re-roll successful Courage tests.

Tangled Undergrowth. This area of Mirkwood is a mess of tangled briars and thorns, making progress incredibly difficult. To represent this, the entire board counts as difficult terrain. Note that it also counts as woodland terrain, so Wood Elves and Ents may still move without penalty.

Unfriendly Eyes. The Elves of Mirkwood are fiercely territorial and do not take kindly to the presence of intruders. Whenever the roll for Priority is drawn, the Wood Elves have taken exception to the combatants and fire a shot at one of them. The player who loses Priority may choose one of his opponent's models. That model takes an automatic Strength 3 hit, exactly as if it has been shot at by an Elf bow.

BUILDING HELM'S DEEP ON A BUDGET

The tale of how one White Dwarf reader built Helm Hammerhand's fortress in his shed

After his son Stephen read the Building Helm's Deep article in White Dwarf 278 the talented Dave Goulding decided to have a go himself. His brilliant efforts with bits of old packaging and odd ends from his well-stocked shed have resulted in this fantastic wargaming terrain-piece.

Dave: My version of Helm's Deep came into being as my son Stephen wanted to re-enact the siege from The Two Towers. I was always quite a Lord of The Rings fan from around Stephen's age, so I was enthusiastic about this myself. I thought it would be fairly easy to get the fortress ready for my son. All I had to do was buy the three terrain pieces made by Games Workshop, which I found down at a friend's shop in Buxton. But having obtained this must-have model for Stephen, who was nine-years old at the time, little did I know this was going to be just the start of things. As my son rightly pointed out, there were other parts to Helm's Deep besides the gateway.

Being the dutiful father, I said I would have a go at building the whole thing for him. I didn't know exactly how to go about it, though I was armed with a determination to be successful. Stephen showed me a copy of White Dwarf, where there was an article about the full model being built.

Inspired by Tolkien, armed with the basic idea from White Dwarf, I set about finding bits to build the model with. After finding a decent base in my shed to

build it on, I noticed that the main ingredient of White Dwarf's model seemed to be polystyrene. I had various packing pieces of polystyrene left over from Christmas, so I decided to incorporate these into the design, which would also save some money.

Finding pieces thick enough or tall enough was quite difficult. As I went along I scavenged more bits from various places including skips. Where it wasn't possible to find pieces of the correct thickness or height, I got round this by either hacksawing them down to make them smaller or gluing them together with PVA, using pins to hold the pieces in place, to make them bigger. Very gradually my construction came together, lining up with the walls I had bought. I raised these up to a higher level by sitting it on odd bits of polystyrene to form rocks. As I went along I found polystyrene that looked like turrets which, with a slight modification, fitted onto the front and Deeping wall.

For the slanted inner path steps and the courtyard I used cardboard, cut and angled to get the right effect. This was then glued into place using PVA, again using pins to



hold it temporarily. For the main tower I mounted a large cardboard tube (saved from an aluminium foil container) and packed odd large bits of polystyrene to its side to blend it into the hillside. I limited the height of the tower because to build it full-size would have made the model impossible to transport. Making it larger would also mean it would become more easily damaged.

Slowly, I could see the people of Rohan's unconquerable fortress appearing. But then I hit a setback. After building the internal wall to the courtyard, I realised that I was running out of room towards the back of the model, so the hall entrance was painted onto a piece of hardboard scrounged from my father-in-law which I jigsawed to fit the shape of hills and screwed to the back of the base.

To add detail to the hall I glued pieces of polystyrene to it to give the effect of the mountain's rock-face jutting out above.

All the walls, rocks, and floors I painted with an old tin of white undercoat that I

found in my shed. This helped to prepare the model for final painting by filling in the cracks. It also acted as a barrier to stop spray paint melting the polystyrene. Where large cracks existed I used a tube of filler. To produce the effect of boulders I roughly cut and broke bits of polystyrene to the desired shape and glued them in place. The doorways I made by cutting the polystyrene with a small circular hole-saw at the top for the arch and then ran down either side with a hacksaw blade to finish.

All the stonework was finished off with hundreds of thinly cut pieces of polystyrene. These were all individually glued in place. The arch to the courtyard was made out of a small cardboard box cut to shape and lined inside with a curved strip of cardboard, then glued and fixed next to the wall.

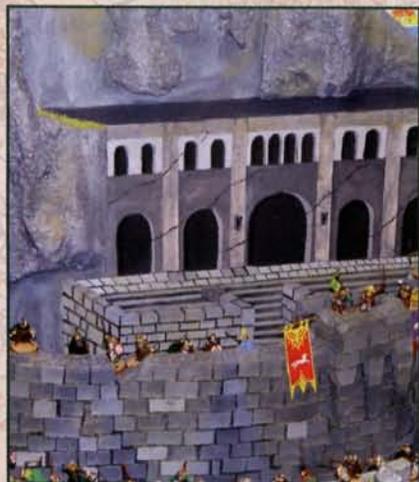
The causeway to the main gate was just a strip of polystyrene cut and angled so that it was resting on other rough bits of polystyrene to make it fit in with its surroundings. Leaving parts to dry overnight before attaching them to the next

bit allowed me to complete the model stage by stage.

I would go back to the project every now and then for a couple of hours. Over time it came together, each stage bring it one step closer to life. I sprayed the model with black paint, painted each stone individually, painted the rocks, flagstones, made banner poles out of cocktail sticks and coated the ground with sand and gravel. Then, after sticking bits of moss from my garden here and there to depict bushes or ivy, the model was finally complete.

It had taken approximately three months to do and all I had paid for was two tubes of PVA, two tubes of filler, a full can of black spray, and the paints to finish it, which were mainly Fortress Grey and Chaos Black, mixed together to get the desired shade.

Though it is all done now, I wondered if we would ever see the finished product. Even so, as I completed the project, I thought of the Ring Bearer's bearer's quest. My monumental task paled in comparison.



David, Stephen and Doug Knowles outside Dougie's Shop in Buxton

David Goulding and his son Stephen are regulars at Doug Knowles' shop, D&E Knowles Toys and Models. The shop is a treasure house crammed with toys and models of all descriptions. Included in Dougie's stock is a large range of Games Workshop miniatures and games. Doug himself is a real character. He knows his subject backwards, and is always ready to help.

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