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THE LORD OF THE RINGS

BATTLE GAMES 51

— in Middle-earth —



GANDALF FREES THÉODEN
FROM SARUMAN'S MAGIC!



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THE LORD OF THE RINGS

BATTLE GAMES 51 — in Middle-earth —



Guide to Middle-earth™

1

Learn about the long-standing connection between the people of Rohan and the horses of their land, adopted as a symbol of the Rohirrim.



Playing the Game

2-5

In this Pack, we look at how you can vary your Battle Games by creating specialised scenarios, using their own unique rules.



Battle Game

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Modelling Workshop

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Build the Golden Hall of Meduseld, complete with detailed interior, for use in this Pack's Battle Game.

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Banners of Rohan™

The lands of the Horse-lords have endured for many centuries. Under the guidance of its proud and noble kings, the people of Rohan have prospered, growing into a nation of free people and brave warriors. Now they must fight for their survival.

The horse is a symbol that appears throughout the Kingdom of Rohan, on the gables of their buildings, the armour of their warriors and the great standards that flutter in the wind above Edoras. To the Eorlingas the horse is more than a riding beast – it is a noble creature that epitomises what their nation stands for. It is little wonder then that when the warriors of Rohan ride to war, they carry with them great standards emblazoned with images of powerful and mighty steeds. King Théoden's royal standard is among these, held aloft by Gamling, who loyally carries it in battle. It is the duty of the royal standard bearer to stay close to the King, carrying his standard high in the heat of combat and making sure it does not fall.

In this Pack of Battle Games
in Middle-earth we take

a closer look at making your own specialised scenarios. In the Battle Game we present a dramatic encounter in the great hall of Meduseld as Gandalf attempts to free Théoden from Saruman's evil sorcery, and catch up with our two campaigners to find out how they have been faring. In the Painting Workshop we show you how to paint up your Gamling figure, while in the Modelling Workshop you will learn how to construct the breathtaking Meduseld, Golden Hall of the Rohan Kings.

*'Now is the hour, Riders
of Rohan! Oaths you have
taken – now fulfil them
all! For Lord and Land!'*

ÉOMER™



▲ ROYAL GUARDIAN

Gamling is fiercely loyal
to his liege, King Théoden.



Specialised Scenarios

Battle Games in Middle-earth allows you to recreate some of the most exciting and dramatic moments from the films. This Pack's Playing the Game explores how to make specialised scenarios with their own unique rules.



Throughout *The Lord of the Rings* films there are many dramatic battles, skirmishes and conflicts, which you can create using *Battle Games in Middle-earth*. However, sometimes you might want to retell a part of the story that doesn't fit these rules. This may be because it would be too hard to play or too unfair for one side, or perhaps because it is more of an event than a real battle, such as Merry and Pippin's escape from Grishnákh in Fangorn forest. There are lots of ways to change your Battle Games, either by adding existing special scenario rules, such as those covered in last Pack's *Playing the Game*, or creating new rules unique to the scenario. It is even possible to create a specialised scenario, where the normal rules of a Battle Game might not apply.

In this *Playing the Game* we look at creating different rules to change the way a game works. We also present some ideas for creating specialised games and show you how, with a little imagination, you can create something that is both fun to play and reflects the events of the film.

◀ GAME WITHIN A GAME

The heroic actions of the characters in The Lord of the Rings are sometimes worthy of a game of their own.

RECAP

Scenario Special Rules

In Pack 50's *Playing the Game* we presented some ideas for using existing 'standard' special rules in different scenarios. These rules are designed to add elements to your games not covered by the main rules, without changing the way the rules themselves actually work. Specialised scenarios represent a different approach to creating your own Battle Games, allowing you to not only change the scenario but the basic rules themselves, to help you to create a dynamic and unique kind of game.

► ADDITIONAL RULES

Last Pack we explored using scenario special rules in your games.





The Concept

Creating a good concept for a scenario is half the battle when it comes to making your game come to life. For instance, if you were to create a game based on Merry and Pippin escaping from Grishnákh in Fangorn Forest, the first question you should ask yourself is 'Can I do it with the existing rules?'. You might decide that having just the two Hobbits and Grishnákh on a board – and possibly Treebeard to come to their aid – makes for either too short or too simple a game that doesn't really capture the Hobbits' fearful flight and dramatic rescue by the mighty Ent. The next thing you need to think about is 'What do I need to change to make this game work?'.



◀ TOO SIMPLE

The standard rules are less satisfying when creating some parts of the films.

TOP TIP

The key to any good scenario is a strong idea. Before you decide to create a new scenario, first think about the events it is going to depict. In the case of the films, this might be as simple as watching the scene a couple of times to get ideas and inspiration. You might also find that writing out a description of the scene helps too. This way, you can refer back to your notes when coming up with ideas for rules, ensuring you are remaining true to your original concept.

Unique Scenario Rules

The next thing you can do to make a game play differently is to add some rules that are unique to the scenario. Unlike 'standard' special scenario rules – such as those from the last Pack – unique rules are designed to work only with that particular scenario. For example, in Pack 37's Battle Game, 'Flight to the Ferry', we presented special rules for moving the Ringwraith and spotting the Hobbits, placing the emphasis not on fighting but instead on the chase. These additional special rules changed the game sufficiently to evoke the scene from the film, while still using the majority of the *Battle Games* in *Middle-earth* rules. You could apply the same ideas to the Hobbits' escape into Fangorn Forest, creating rules to represent the dark and shadowy maze of trees and roots that reduce movement and visibility. This would make it easier for the Hobbits to escape, but it still might not create an interesting and exciting game.

► **HUNGRY ORC**
Grishnákh's pursuit of the Hobbits is a memorable part of The Two Towers movie.



▲ SETTING THE MOOD

The 'Flight to the Ferry' scenario is a good example of where special scenario rules have been used to capture a scene from the film.





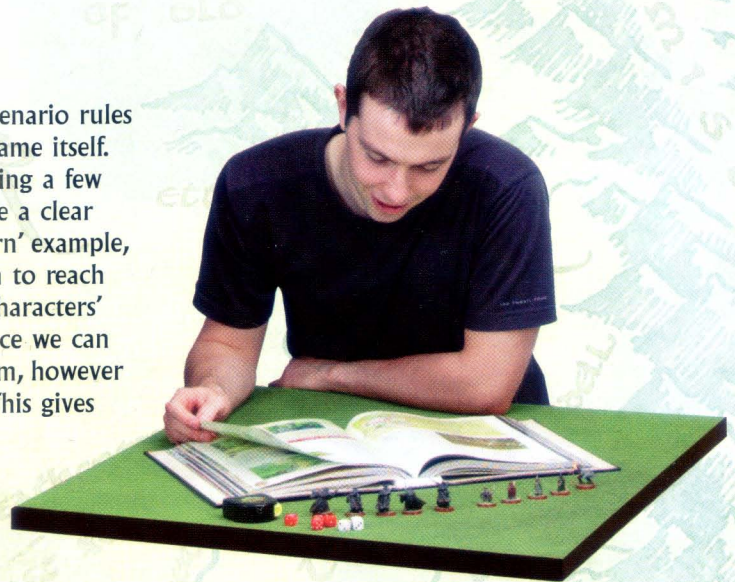
Creating Specialised Scenarios

Changing the Rules

The next step you can take after adding 'standard' special scenario rules or unique scenario rules is changing the mechanics of the game itself. While this may seem a daunting challenge compared to adding a few new special rules, it's really not too hard as long as you have a clear idea of what you want to achieve. In the 'Escape into Fangorn' example, you might decide that the objective is for Merry and Pippin to reach Treebeard before Grishnákh catches them. In this case, the characters' profiles are not important, nor are the rules for fighting, since we can simply say, 'If Grishnákh reaches the Hobbits he will kill them, however if they reach Treebeard first then Grishnákh will be killed.' This gives us the basis for a game that focuses on a mad chase through the woods rather than a clash of arms.

► IMPORTANT CHANGES

When making a scenario you need to decide what is important to your game and what is not.



▲ BOARD GAME

Playing on a map is one of the options you might try when creating a specialised scenario.

Changing the Battlefield

In Pack 13's Battle Game, 'Wizard's Duel', we presented a game solely focused on the sorcerous battle between Saruman and Gandalf.

To make this game work, a completely new set of rules was used. It also used a hex map to limit the action and add a more tactical element to the movement of the two wizards. Creating a scenario that uses a grid or hex map helps define your playing area and the movement of your models. This can be especially useful if there are only a handful of models in your game and you are fighting over a small area. Using a map also gives you more freedom in departing from the standard rules of game and allows you to take inspiration from traditional board games, such as chess and draughts.

Making it Work

The best way to see if your game works is to play it, and play it again. If there is something not working you'll quickly discover it, such as if one side seems to be winning every time or the rules are slowing the game too much. If this is the case then go back, change some of the rules and try again. Remember that in the end, if you've created a game that is fun to play then you've succeeded.

◀ PLAYTESTING

Using your new rules in a game is the only sure way to know if they will work.





Scenario Ideas

Here are just a few ideas for scenarios, using 'standard' scenario special rules, unique scenario rules and even creating specialised scenarios.

Kill Count

The players control either Gimli or Legolas at the Battle of Pelennor Fields to see who can score the most kills.

- Use the 'Endless Horde' scenario special rule for the Orcs.
- Set a turn limit to see who can kill the most Orcs in a set time.

► BROTHERS IN ARMS

The rivalry between Legolas and Gimli can be incorporated into existing scenarios as well as making a fun game on its own.



▲ CHAOS IN RIVENDELL

The evil influence The Ring exerts on people can make an interesting basis for a game.

Escape into Fangorn Forest

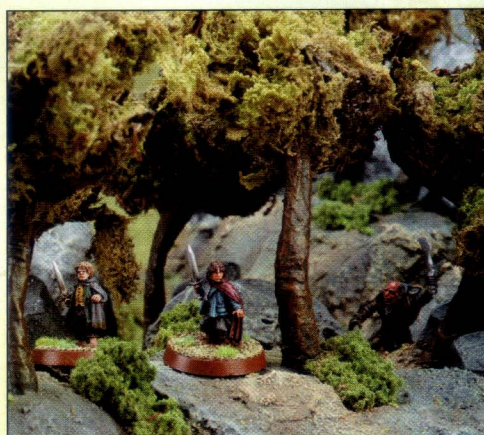
Merry and Pippin Escape into Fangorn Forest with Grishnákh close behind. Only an unexpected encounter with Treebeard can save them from being eaten by the foul Orc.

- Move the Hobbits and Grishnákh a distance determined by a dice roll instead of their usual Move value.
- If Grishnákh reaches a Hobbit the Good player can roll a dice to get away. If they are caught, then Grishnákh stays still for a turn while eating them!
- Treebeard appears on a random turn.

Dissent at the Council

Imagine if there had been a falling out at the Council of Elrond while the Free Peoples considered the fate of The Ring. Gandalf and Elrond are forced to try to stop all hell breaking loose as Men, Elves and Dwarfs come to blows over the evil object.

- Gandalf and Elrond count as the Good side while the rest of The Fellowship count as the Evil side.
- Gandalf can use his magic to control one Evil model during the Good side's turn.
- If one of the Evil models can spend a turn in contact with The Ring they will put it on, winning the game.



◀ DESPERATE CHASE

Merry and Pippin find themselves alone in the dark and forbidding Fangorn Forest.



Restore the King

With the forces of Isengard rampaging through his lands, Théoden sits helpless on his throne, bound by the terrible shackles of Saruman's sorcery. In this scenario we recreate Gandalf's arrival at Edoras and his struggle with Saruman over the King of Rohan.



Rohan has ever been a proud and noble land, where the virtues of freedom and independence are cherished above all else. However, evil times have come to the realm of the Rohirrim and the clouds of war are gathering. Amidst the turmoil Théoden sits on the throne, a weak puppet of Saruman's sorcery, guided by the evil ambitions of his advisor Gríma Wormtongue. Only the intervention of Gandalf can free the king from this evil spell and ultimately restore Rohan. Entering the hall of Meduseld, the White Wizard and his allies are given a cold reception, as Gríma and his thugs try to send the Heroes on their way.

In this Pack's Battle Game we show you how to play a scenario based on Gandalf's arrival at Edoras and his struggle to free Théoden from Saruman's control. Like the 'Wizards Duel' battle game presented in Pack 13, this scenario uses its own special set of rules.

◀ 'BE GONE!'

Gandalf's anger is terrible when he discovers his old friend Théoden caught in Saruman's grip.

THE COMBATANTS

For this Battle Game, the Good player will need the Legolas, Aragorn, Gimli and Gandalf the White miniatures included in previous Packs. The Evil player will need three Warriors of Rohan to use as Gríma's thugs, as well as the Gríma miniature from Pack 38. He will also need the Gamling figure included with this Pack. If you wish, you can also use your Théoden miniature to mark the position of the king although, as he takes no active part in the game, it is not vital.



▲► HEROES OF RENOWN

The reputation of Gandalf and Aragorn precede them to Edoras.



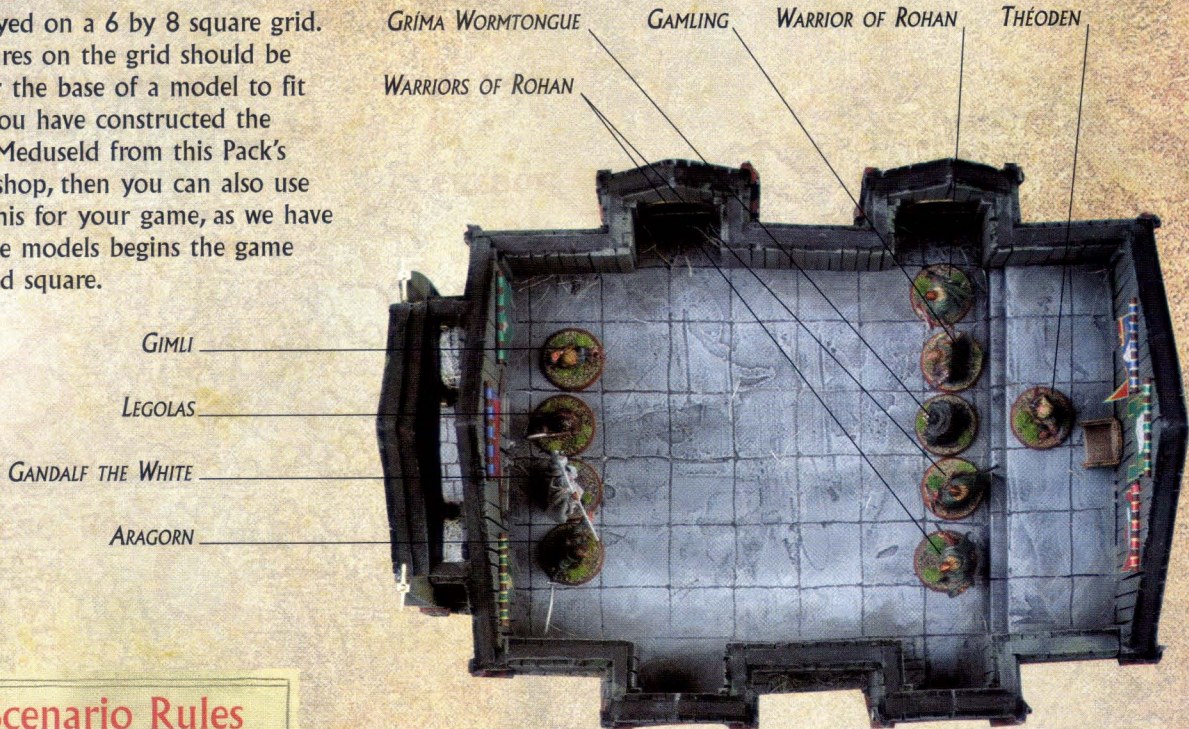
▲ MISGUIDED WARRIOR

Gamling believes he is protecting his king by stopping Gandalf and the Heroes.



The Playing Area

This game is played on a 6 by 8 square grid. Each of the squares on the grid should be large enough for the base of a model to fit comfortably. If you have constructed the Golden Hall of Meduseld from this Pack's Modelling Workshop, then you can also use the interior of this for your game, as we have done. Each of the models begins the game on the designated square.

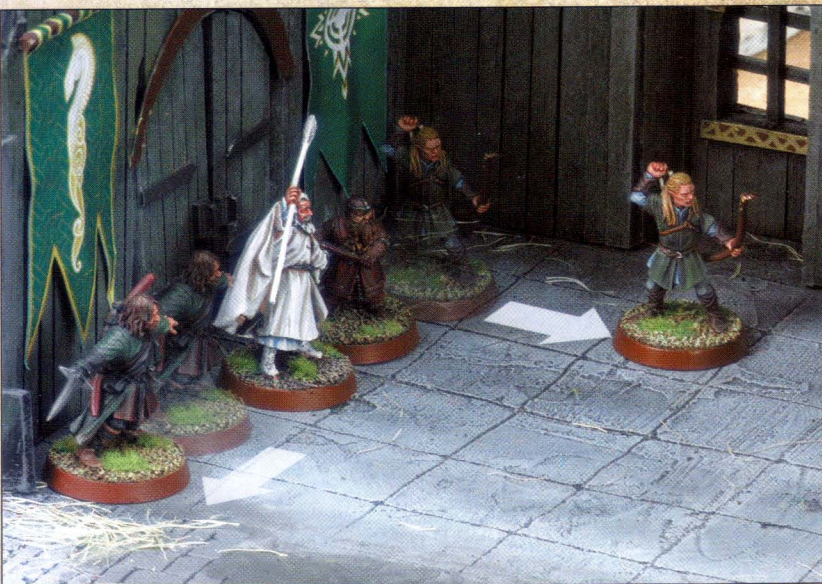


Special Scenario Rules

Phases

This game makes use of three of the four *Battle Games in Middle-earth* phases – Priority, Move and Fight. There is no Shooting phase in the game. Unless otherwise noted, the phases work identically to those in the standard game.

- 1 Priority
- 2 Move
- 3 Fight



▲ MOVING IN THE HALL

The Heroes advance along the hall, moving either forwards, backwards, left or right.

Moving

Each of the figures in the game can move a single square on the board each turn, with the exceptions noted in the character descriptions on page 9. When moving your models, use the following rules:

- Models may only move left, right, forwards or backwards on the squares and may not move diagonally unless otherwise noted.
- No model may move into a square already occupied by another model, unless that model is currently knocked down.
- Knocked down models can get up in their Move Phase, but cannot make any further movement.
- Knocked down models cannot get up if another model is occupying their square.



Fighting

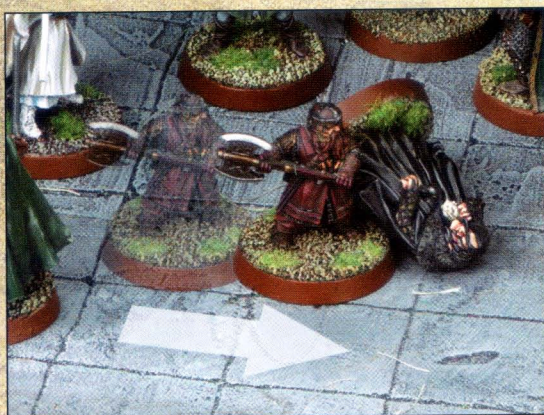
Having surrendered their weapons, the Heroes must rely on their brawling skills to defeat Grima and his thugs. When two opposing models are next to each other in adjoining squares (though not those that meet diagonally) then they must fight. In a situation where three or more models are facing off against each other, resolve the fight between two models at a time, in the order chosen by the player with Priority. To fight, follow the rules below:

- Roll a dice for each model. The warrior that scores the highest wins. If the result is a tie, roll a dice – on a 1-3 the Evil side wins and on a 4-6 the Good side wins.



▲ KNOCKED DOWN

Having won the combat against the Thug, Aragorn knocks him to the ground.



► PINNED!

Gimli moves into Grima's square before the snivelling worm has a chance to stand up, pinning him in place for the turn.

- If an Evil model loses a fight it is moved one square directly away from the model it is fighting, and is knocked to the ground. Place the model on its side in the square it now occupies. If a Good model loses a fight it is moved a square away from the model it was fighting, but is not knocked down.
- If a model cannot be moved away after losing a fight because the square behind it is occupied, then it is knocked down in the square where it is. Note that this is the only way Good models can be knocked down.

Breaking Saruman's Spell

Gandalf must pit his will against that of Saruman if he is to free his old friend Théoden. When Gandalf reaches a square adjacent to Théoden's he may attempt to free the king from Saruman's spell. In the Fight phase, after all fights have been resolved, both players roll a dice. To break the spell, the Good player must score equal to or higher than the Evil player twice, winning the dice roll once and then again in a subsequent turn.



► SPELL BREAKER

Gandalf has beaten the Evil player once, but must do so again to free the king.

'I cannot allow you before Théoden King so armed.'

HÁMA™

WINNING THE GAME

- The Good side wins if they break Saruman's spell within 25 turns, otherwise the Evil side is victorious.



Character Abilities

Each model has its own special rules for this game, presented below:

Gandalf

Can move one square each turn. Such is his focus on saving Théoden, Gandalf automatically loses any fight in which he is involved – there is no need to roll.

- **THE WHITE WIZARD**
Gandalf is the most important model for the Good force.



Legolas

Can move two squares each turn. Legolas can stand up after being knocked down and move normally in the same turn. Legolas adds 1 to all his rolls to win fights.

- **AGILE FIGHTER**
Legolas has an advantage of speed over all the other models in the game.



Grima

Can move one square each turn. Grima may move a single square diagonally if he chooses, rather than moving normally. Grima also subtracts 1 from all his rolls to win fights.

- **TREACHEROUS AND CUNNING**
Though not as good in fights as the other models, Grima makes up for it with his ability to move diagonally, getting around the Good defence.



Thugs

Can move one square each turn.

- **HENCHMEN**
The Thugs are Grima's evil lackeys.

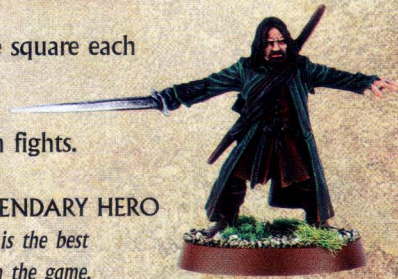


- **WHITE WIZARDRY**
Gandalf uses his magic to free Théoden from Saruman's sorcerous grasp.

Aragorn

Can move one square each turn. Aragorn adds 2 to all his rolls to win fights.

- **LEGENDARY HERO**
Aragorn is the best fighter in the game.



Gimli

Can move one square each turn. Roll a dice when Gimli would normally be pushed back as a result of losing a fight. On a roll of 4 or more he remains where he is. Gimli adds 1 to all his rolls to win fights.

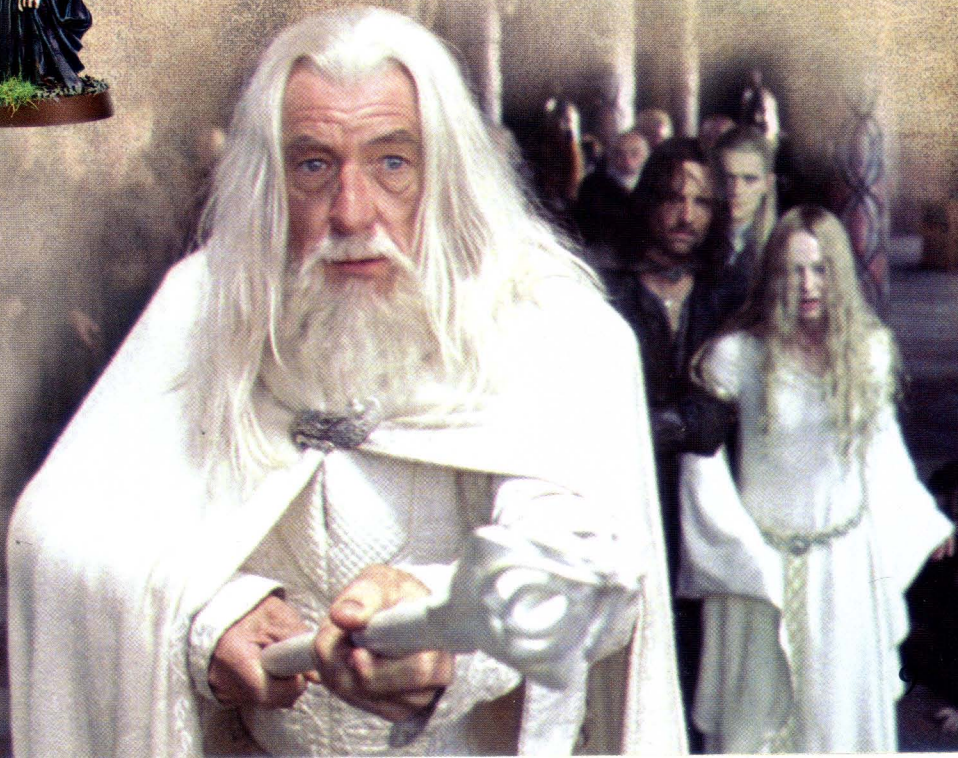
- **DOUGHTY WARRIOR**
With a chance to avoid being knocked back, Gimli is excellent at blocking Evil models.



Gamling

Can move one square each turn. Gamling adds 1 to his rolls to win fights.

- **DECEIVED**
Gamling's loyalty to his king makes him mistrustful of Gandalf and his allies.





Using New Rules

As this game is governed by its own set of rules, the tactics you would use in a regular battle game don't really apply. However, once you understand how the game works you should find it easy to try out some of these specialised tactics. The main aspects of this game are the ability to block a model's movement by restricting which squares it can move into and also the rule that allows you to push back or pin fallen models.



◀ **CUNNING MOVES**
Aragorn pins the Thug while Gimli and Legolas block the others coming to his aid.

GOOD TACTICS

For the Good player, the object of this game is to ensure that Gandalf reaches Théoden and remains unmolested long enough to break Saruman's spell. To achieve this, you will need to use all of your characters together. Gimli's ability to avoid getting pushed back makes him a good choice to spearhead your advance to Théoden, barging his way past the Evil models. Likewise, Legolas can use his extra move to zip ahead of the group and force the Evil side to divide its attention. Finally, Aragorn represents your best chance of consistently winning fights, making him a good choice to guard Gandalf. Since Gandalf will automatically lose his fights, you need to make sure that at least one of your Heroes is always tasked with protecting him – this means placing the Hero in a square between Gandalf and the Evil models.



◀ **STOUT DWARF**
Gimli blocks the way, stopping the Thugs' advance.

► **SWIFT ELF**
Legolas uses his extra move to run rings around the slow and clumsy Thugs.



▲ **SLIPPERY WORM**
Grima dodges past Gimli to attack Gandalf.

EVIL TACTICS

The thing to remember as the Evil player in this scenario is that you only need to stop Gandalf from freeing Théoden. This means that you should try to get into fights with Gandalf as often as possible, forcing him precious squares back and away from his goal. Grima's ability to move diagonally can be especially useful in avoiding Heroes and getting to Gandalf. Finally, as your most powerful warrior, where and when you use Gamling is very important. The two best places for this misguided Hero are either leading your attack on the Heroes as they advance, or keeping him near the throne to make it as hard as possible for Gandalf to complete his task.



Campaign Report

Last Pack, we presented the start of our 'Saruman's War' campaign involving Richard and Mark. The players commenced with two close-fought games, winning one apiece. This Pack, we follow their exploits as they play 'Restore the King'.



Battle in the Golden Hall

Playing such a different kind of scenario was quite a challenge for both Richard and Mark, with neither of them knowing quite what to expect. The game began with Mark trying to reach the steps of the throne as swiftly as possible. Richard moved quickly to form a defensive line with his Thugs and Grima, while Gamling took up position in front of his king. Aragorn and Legolas began laying into the Thugs on Gandalf's flanks, knocking the warriors to the ground. Though the Heroes were easily besting the Evil models, they dared not stray too far from Gandalf.

◀ SARUMAN'S WAR

Richard and Mark continue their campaign with the 'Restore the King' scenario.



▲ FIGHT FOR THE KING

In the last turns of the game, Gamling turns the tables on the forces of Good.

With Gandalf rapidly approaching the throne, Richard took the offensive, moving Gamling into combat. Mark responded by moving Aragorn and Gimli forward to protect Gandalf. With most of the models now embroiled in a mêlée before the throne, Gandalf was forced to skirt around the edge of the hall, with only Legolas close enough to help him. Slipping past the defenders, Grima tried to attack Gandalf. However, Legolas, with his extra move, managed to intercept him. After knocking down the slimy advisor, Legolas rushed forward and pinned him in place. Gandalf had by now reached the throne where Aragorn and Gimli were trying to keep the Thugs and Gamling at bay. For several tense turns Gandalf tried to defeat the spell. However, before he could succeed, the tide of the battle changed as Gamling managed to fight his way past the Heroes, knocking Gandalf away from the king. This marked the end of the game and victory for the forces of Evil.

NEXT PACK...

Edoras Attacked!

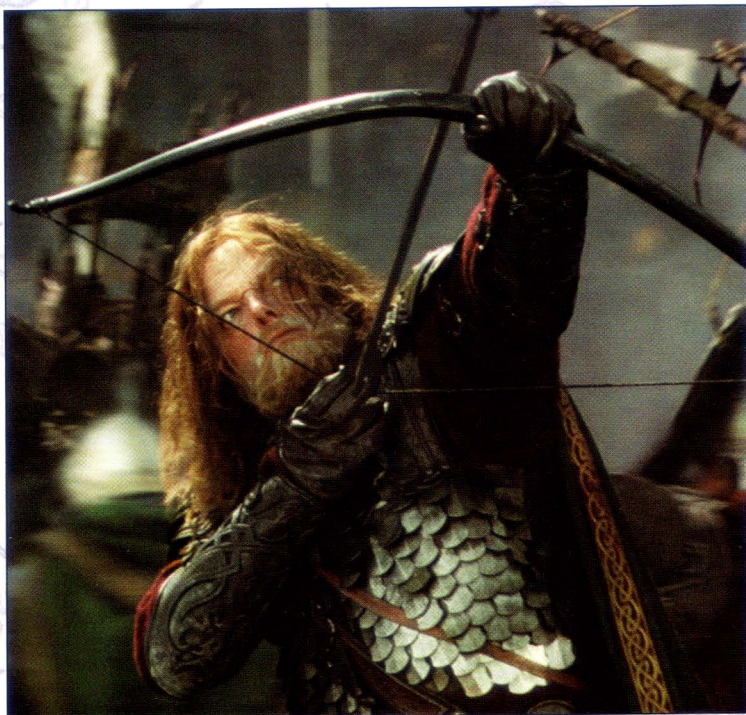
In the next Pack, Richard and Mark conclude the 'Saruman's War' campaign with the 'Assault on Edoras' – a two-part Battle Report featuring Isengard's all-out attack on the Rohirrim.





Gamling™

Clad in the traditional uniform of the Rohan Royal Guard, Gamling is sworn to defend his king, both on and off the field of battle. In this Painting Workshop, we show you how to paint this renowned warrior of Rohan.



A Captain of King Théoden's Royal Guard, Gamling is present in the hall of Meduseld when Gandalf breaks Saruman's hold over the king. Initially unaware of the White Wizard's intentions, he is close to attacking The Fellowship, perceiving the heroes as a threat to the king he is sworn to protect. However, he soon realises that it is Saruman and Grima, rather than the newcomers, who present the real threat to both Théoden and Rohan. After this, he fights valiantly alongside his new-found allies, first when the refugees from Edoras are attacked by Warg Riders, then at Helm's Deep and the Battle of Pelennor Fields.

Here, we show you how to paint your Gamling miniature, included with this Pack. Gamling's appearance is similar to that of other Rohirrim. However, because of his status as one of the mightiest Heroes of Rohan, it is worth taking a little extra care and attention when painting him.

◀ LOYAL SUBJECT

Gamling rides to the aid of Gondor and battles against the mighty Mûmakil.

PAINTING ESSENTIALS

PAINTS REQUIRED

CATACHAN GREEN
CHAOS BLACK
BLEACHED BONE
SHINING GOLD
GRAVEYARD EARTH
SCORCHED BROWN
TERRACOTTA

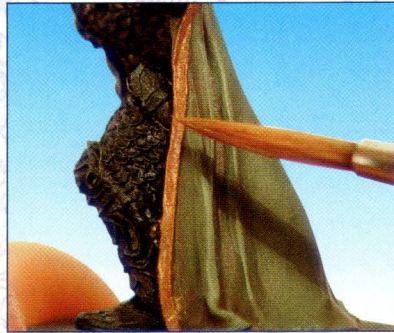
BROWN INK
RED INK
BLOOD RED
BOLTGUN METAL
BLACK INK
BLUE INK
CHAINMAIL

MITHRIL SILVER
TIN BITZ
DWARF FLESH
BESTIAL BROWN
ELF FLESH
SNAKEBITE LEATHER



◀ Painting the cloak first will allow you to reach the part between Gamling's legs, without worrying about getting paint on the rest of the figure.

► Using a mix of non-metallic and metallic paints will help distinguish the gold cloth from the areas of golden metal on the figure.



1 Gamling's Clothing

Gamling's cloak is painted in the same way as those of the Warriors of Rohan from last Pack's Painting Workshop. However, as befits his importance as a Hero of Rohan, you may wish to spend a little longer over the cloak, using additional layers of shading and highlighting to give it a smoother appearance. The gold trim on the edge of the cloak is painted with a mix of Shining Gold, Graveyard Earth and Scorched Brown, then highlighted with a mix of Shining Gold and Graveyard Earth. The sleeves of the tunic are given a base colour of Terracotta, then a wash with a mix of Brown and Red inks. After resetting the base colour, highlights can be applied using a mix of Terracotta and Blood Red.

2 Decorated Armour

Gamling's armour consists of two distinct elements – the scale mail coat and the ornate, gold-edged plate armour. For the scale mail, begin with a base colour of Boltgun Metal. After applying a wash using a thinned-down mix of Blue, Black and Brown inks, dry-brush the mail first with Chainmail, then with Mithril Silver, taking care to avoid the areas of clothing you have already painted. For the plate armour, begin by painting the whole plate with Chainmail. Apply a wash the same as that on the scale mail and reset the base colour. Next, pick out the decoration, first with Tin Bitz, then adding a highlight with Shining Gold. The edging on the scale mail can be painted in the same way.



◀ When dry-brushing the scale mail, patience and a small brush can help avoid getting paint on the completed clothing.



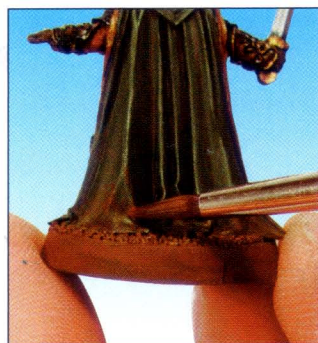
► The pale, yellowish brown provides a good base colour for Gamling's fair hair.

3 The Face and Hair

Give Gamling's skin a base colour of Dwarf Flesh, followed by a wash of Bestial Brown. After resetting the base colour, apply highlights using Elf Flesh. Paint the hair and beard with a mix of Snakebite Leather and Graveyard Earth. Add Bleached Bone to this mix for the first dry-brush, then add a final light dry-brush with just Bleached Bone.

4 Finishing Details

Paint the leather straps, gloves, scabbard and boots with a mix of Scorched Brown and Graveyard Earth, then highlight the edges with Graveyard Earth. Paint the blade of Gamling's sword the same way as the armour plates, adding a highlight of Mithril Silver along the edges. Paint the hilt and pommel of the sword, the buckles on the belt and straps and the top of the scabbard with Tin Bitz, then highlight them with Shining Gold.



◀ When dry-brushing the base of your figure, you can add dust and dirt to the bottom of the robe.

► Your painted Gamling miniature, ready to rally to the defence of Rohan and its King.





Meduseld™

The Golden Hall of Edoras, called Meduseld, has long been the seat of power in Rohan. From here, the line of Théoden has ruled for centuries up until now, as Saruman attempts to usurp the throne. In this Pack, we show you how to build this mighty hall of Kings.



The dark influence of Saruman's agent, Grima Wormtongue, barely detracts from the majesty of Meduseld, the Golden Hall of Rohan. Meduseld is an ornate structure, home to the royal line of Rohan. When Gandalf the White frees Théoden from Saruman's power, Meduseld once more becomes a place of beauty and nobility.

In this Modelling Workshop, we will be looking at recreating Meduseld, both inside and out, staying as faithful as possible to the images from *The Two Towers* movie. Some changes will be inevitable, as scenery pieces must always be practical for gaming purposes, but the aim is to pay attention to the details to make the model instantly recognisable as Meduseld.

◀ HALL OF KINGS

This Pack, we have chosen to recreate a location from the film as closely as possible.

YOU WILL NEED

Modelling Essentials

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

2½CM/1" THICK
STYRENE

5MM/¼" THICK
HARDBOARD

FOAM CARD

DRESSMAKING PINS

THICK AND THIN
BALSA WOOD SHEETS

THICK CARD

THIN CARD

PLASTIC CARD

MODELLING SAND
AND GRAVEL

SMALL STONES

PLASTER FILLER

NAIL

FUR FABRIC

METALLIC GOLD PEN

CHAOS BLACK, DARK
FLESH, CATACHAN
GREEN, CODEX GREY,
FORTRESS GREY,
SNAKEBITE LEATHER,
BUBONIC BROWN,
SCORCHED BROWN,
GRAVEYARD EARTH
AND SKULL WHITE
ACRYLIC PAINTS

ROHIRRIM BANNERS

BRUSH BRISTLES

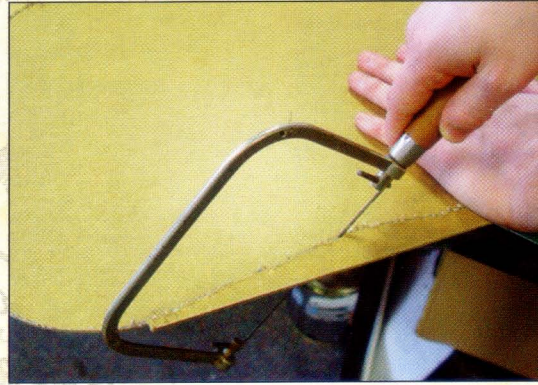


The Base

1 Making a Hill

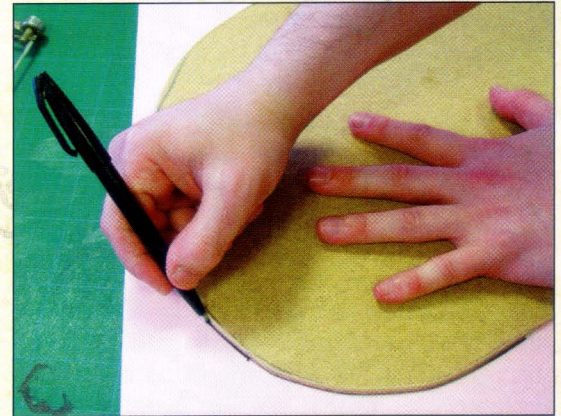
The Golden Hall sits atop a large hill. Begin by making a sturdy base for the hill to rest on. We used a sheet of hardboard and sawed it into a large oval shape, approximately 60cm/24" by 40cm/16" at its widest points. Once you have cut out the oval, use sandpaper to smooth off the edges.

To create a suitably sized hill, you will need to use two sheets of styrene, glued together and shaped in a similar way to the barrows in Pack 40's Modelling Workshop. Use the hardboard base as a template to achieve the right size for the styrene. Once the two styrene ovals have been cut out, glue them together with PVA and shape them with a sharp, long-bladed knife. Ensure that you have a flat plateau on top of the hill, roughly 20cm/8" by 28cm/11". Once you are happy with the slopes of the hill, use sandpaper to smooth them out.



◀ CUTTING HARDBOARD

Use a coping saw or hacksaw to cut the base from a sheet of hardboard.



➤ DRAWING OUT THE HILL

Use the base as a template to make the styrene layers the correct size.



Place this platform on top of the hill and draw around it with a marker pen. Use these lines as guides and cut along them with a long-bladed knife. You will need to cut out a slice that is as wide as the foam card used on the platform. Cut down as deep as the first layer of styrene, then pull out the slivers, leaving a gutter all around the top of the hill that the platform will slot into. Finally, use PVA glue to stick the platform into the gutter that you have made, as shown, to form solid foundations.

2 Foundations

Meduseld is supported by solid, stone foundations. We wanted to set the foundations into the hill to accurately represent the film imagery. To this end we used the following techniques. First, cut out a rectangular sheet of foam card, measuring about 22cm/9" by 30cm/12". Next, cut out some 4cm/1½" wide foam card strips and glue them around the edges of the rectangle. This will make a raised, rectangular platform that is hollow inside. Use pins to hold the foam card together while the glue is drying.

◀ SLOT IN BOX

Insert your foundation platform into the gutter to make it look inset into the hill.

➤ BASE STRUCTURE

With the foundations laid, you are ready to move on to the next step.



3 The Steps

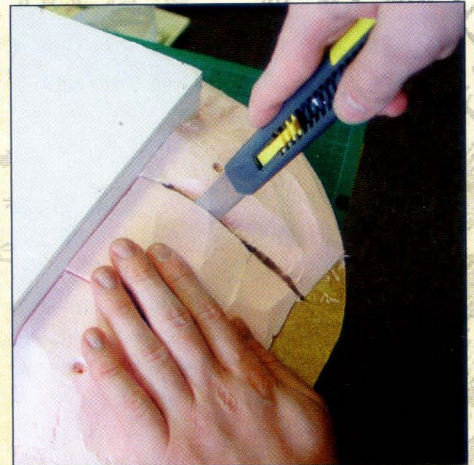
One of the distinguishing features of Meduseld is the stone stairway that leads up the hill to the doors of the hall. In the film, these are winding steps, but for the purposes of practicality, we decided to make them straight.

Begin by marking two parallel lines onto the hill, right in front of where you want the door of the hall to be. The lines should run from the foundation platform to the bottom of the hill and be about 9cm/3½" apart. Next, with a long-bladed knife, cut along these lines and remove the wedge-shaped section they create. The resulting hole is where the steps will fit.

To make the steps, cut a long strip of foam card about 8cm/3" wide. Divide this up into successively smaller sections and stick them one on top of the other to create a stairway. You will need to plan out the size of each step beforehand, to ensure that they run from the bottom of the hill to the top of the foundation platform. Finally, cut out two right-angled triangles of foam card to run alongside the steps and glue them into place, as shown.

► CUTTING A WEDGE

Cut out the hole that will accommodate the steps.



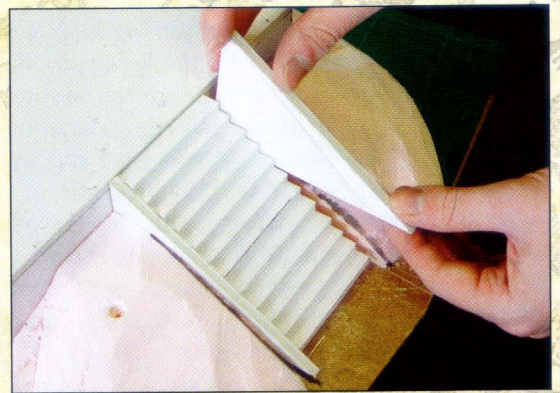
◀ STEPS STRUCTURE

Layers of foam card make excellent stone steps.



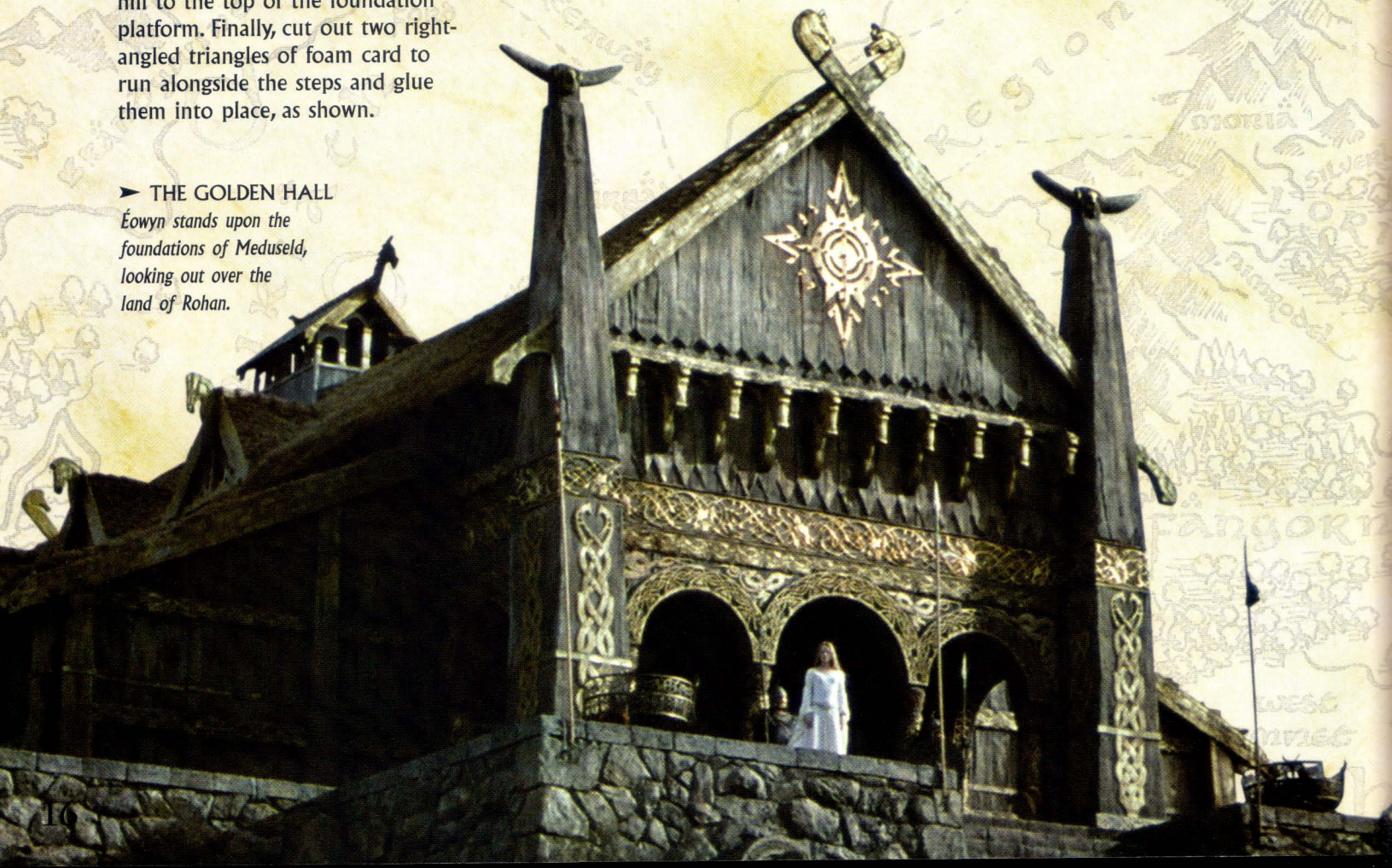
► SIDE WALLS

Once the sides are glued down, the construction of the steps is complete.



► THE GOLDEN HALL

Éowyn stands upon the foundations of Meduseld, looking out over the land of Rohan.





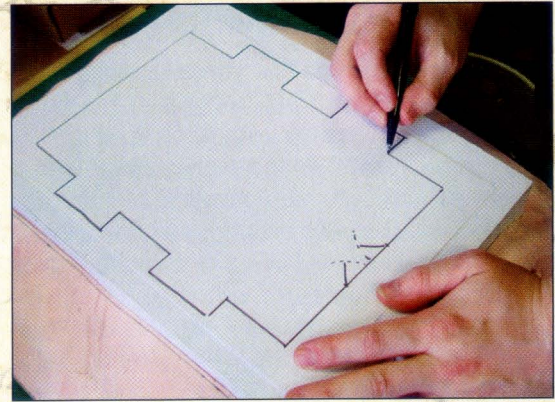
The Golden Hall

1 The Floorplan

To work out the dimensions of the hall and plan out the interior, take a sheet of paper – roughly the same size as the foundation platform – and draw out the shape of the hall, as shown. Neaten up the lines of your sketch with a ruler, as you will be able to use it to gauge the dimensions of the walls in the next step.

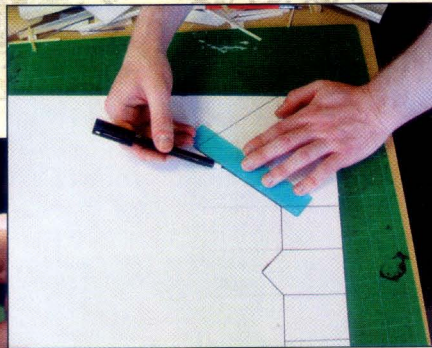
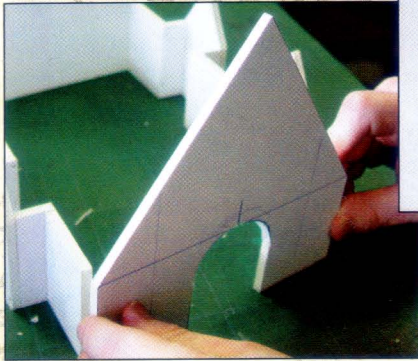
► DRAWING A PLAN

Draw the plan roughly at first, just to get all the elements in place, then neaten it up later.



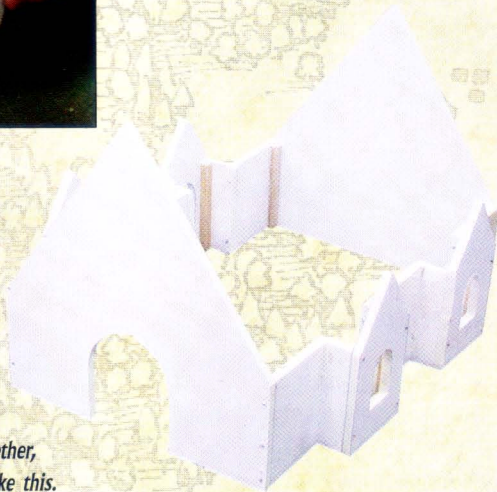
► DRAWING WALLS

It is very helpful if you mark out the walls in a long strip.



▲ ASSEMBLING WALLS

Use dressmaking pins to hold the walls securely in place.



► COMPLETED WALLS

When the walls are stuck together, they should look something like this.

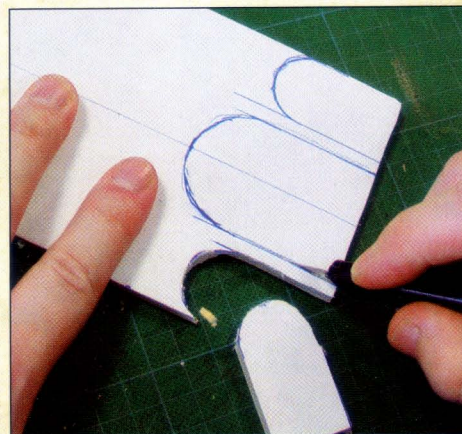
2 The Walls

The walls are cut from a sheet of foam card, and the dimensions of each should match the lines on the plan that you drew in the previous step. The height of the walls needs to be about $6\frac{1}{2}\text{cm}/2\frac{1}{2}\text{''}$, but the two end walls will be extended into a large triangular shape, forming the gables of the roof. Likewise, the side chambers will need gables too, albeit much smaller. You might find it useful to draw out all the walls in a long strip before cutting them, as this helps you to make them a consistent size. Before assembling the walls, it is a good idea to cut out the doorway and some windows.

Use PVA glue to assemble the walls, following your floorplan guide. Dressmaking pins will hold the walls in position while the glue is drying. Finally, to strengthen the structure, glue small lengths of balsa rod into every interior corner, in exactly the same way as Pack 31's Modelling Workshop.

3 Front Arches

One of the most distinctive features of Meduseld is the arched fascia that stands proud of the front wall. To make this, cut out a piece of foam card the same size as the front wall, including the roof gable. Trim about $3\text{cm}/1\frac{1}{4}\text{''}$ off each side so that it is narrower than the front wall. Next, mark out three arches onto the foam card – a large one in the centre and a smaller one on either side. The smaller ones should run off the edges of the card, as the sides will be formed by columns, made separately. Use small pieces of foam card, glued to the back of the fascia, to make the arches stand further forward than the front wall. You can see this structure clearly on page 7.



◀ CUTTING OUT ARCHES

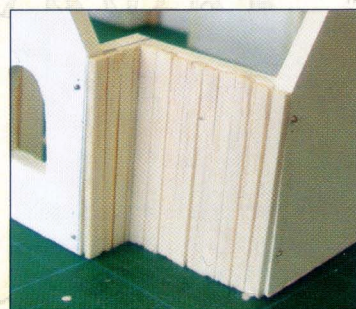
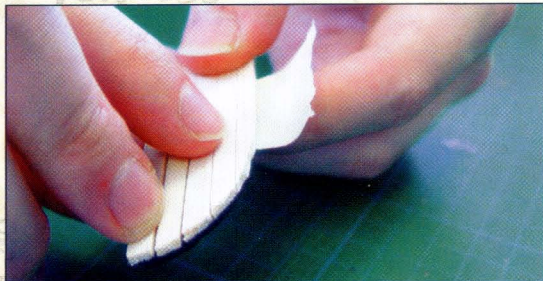
The fascia has three ornamental arches cut into it.

4 Wooden Planking

To finish off the basic hall construction, you need to put planking all around the hall, both inside and out, and on the doors. The planking is most easily achieved by cutting sections of balsa sheet to the same size as the foam card walls and scoring them with a pencil to look like individual planks. A more involved method is to cut the balsa sheet into individual planks before gluing them onto the hall, but this can be very time-consuming. Leave the planking around the doorway until you have made the doors.

► ASSEMBLING THE DOOR

Make the heavy, wooden doors in the same way as in Pack 30's Modelling Workshop.



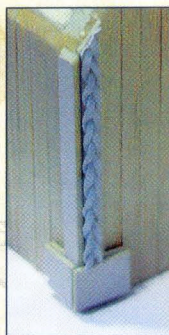
◀ PLANKING

The walls of the hall are covered in wooden planks.

The large, wooden doors are made in exactly the same way as the ones from the castle keep in Pack 30. The basic shape of the doors is made from cardboard, then the masking tape hinges are attached, sandwiching them in place with the balsa wood planks. Finally, put the doors into place, attaching the hinges to the inside wall and hiding them with the planking.

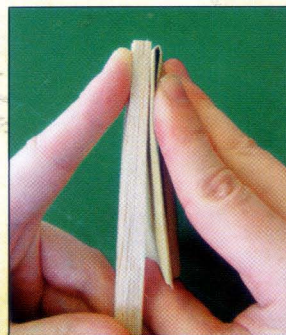
5 Details

We chose to add lots of details to the model, so as to more accurately represent Meduseld from the movies. You can do as much or as little as you like. The most useful thing you can add is plastic braiding detail, exactly as on Pack 40's barrows. This can be glued around the tops of arches, doors and windows, as well as up the sides of the columns and pillars. We also glued narrow strips of card and ornately shaped pieces of balsa wood here and there to add extra realism to the model. The most attention was paid to the front fascia, which was given tall, tapering pillars and built up with card and balsa wood to make it especially elaborate. Experiment with all the techniques you have learned from *Battle Games in Middle-earth*, using *The Lord of The Rings* films as reference material.



▲ BRAIDING

Braided plastic card makes an attractive decoration on the hall.

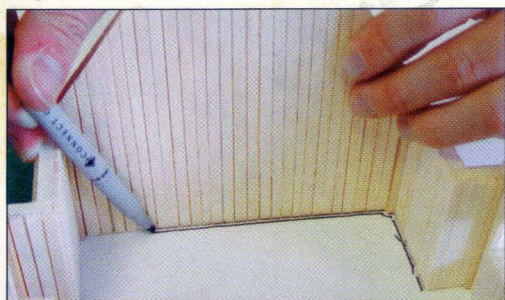


◀ COLUMNS

The wooden columns need to be sanded so that they taper to a narrow point.

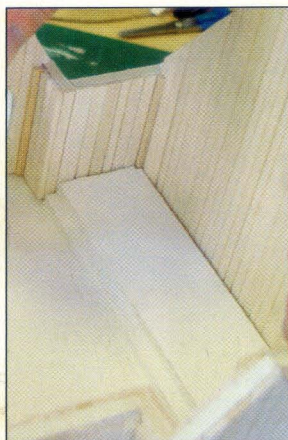
► FASCIA DETAIL

Note the built-up front panel with wooden supports, the card 'horns' atop the columns, and the distinctive sun emblem.



▲► MAKING THE DAIS

Mark the position of the dais by drawing around the hall's interior. Glue the dais in place but not the hall itself.



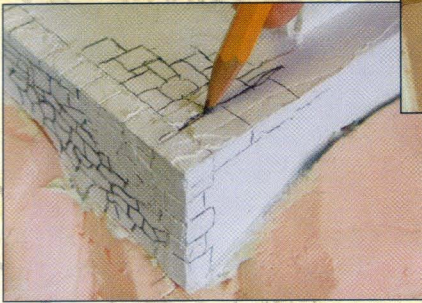
6 The Dais

At the back of the hall is a raised dais, on which the throne of Théoden sits. This is simply made out of foam card. Draw around the back section of the hall as shown to mark the exact size and shape of the dais. This will then need to be glued onto the foundation platform – check the position of it by temporarily placing the hall onto the platform, before finally gluing down the dais.



► HALL POSITION

Replace the hall onto the foundation platform and draw around the inner walls. This will clearly mark the interior and exterior parts of the floor for you.



◀ SCORING BRICKWORK

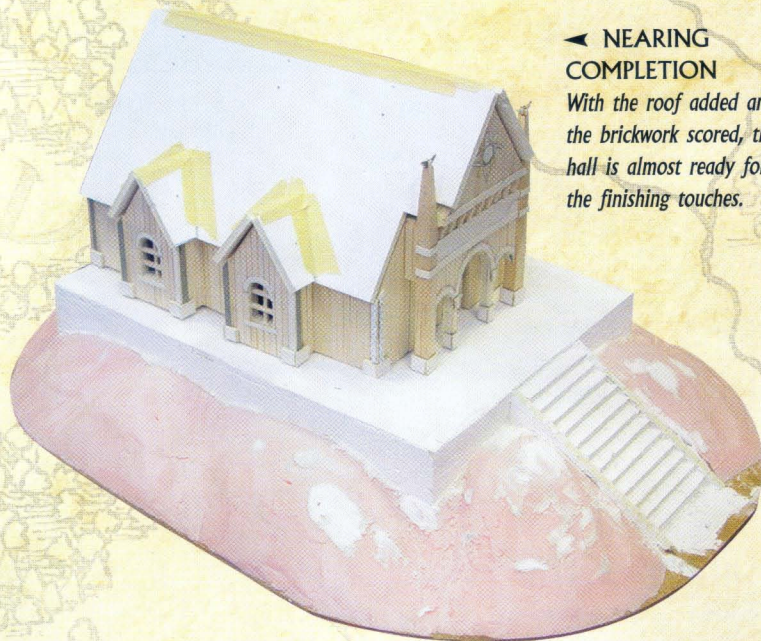
Take your time over this part of the model, as realistic brickwork will greatly enhance the finished model.

7 Floor Texture

Before attaching the hall to the foundation platform, you will need to make the texture of the stone foundations. First, skim the whole platform, top and sides, with ready-mixed plaster filler. Try to get as smooth a covering as possible. When this is dry, use a nail, sharp pencil or other suitable implement to scratch and score detail into it. Aim for a dry-stone wall effect on the parts that will lie outside the hall, with a uniform, square tile effect on the interior parts, including the dais. Once the floor texture is finished, glue the hall down onto the platform, using the dais as a guide to positioning it.

8 The Roof

The roof shape is constructed out of two sheets of foam card. Use the dimensions of the hall and length of the gables to work out the size of the sheets. You will need to cut away some sections around the front fascia and columns, as well as around the side chambers. Make several foam card triangles sloped at exactly the same angles as the gables. These are glued to the underside of the two halves of the roof to lend them extra strength, in the same way as for the Rohan cottages from the last Pack. Put the roof in place, but don't glue it. Each side chamber will need a smaller roof, using the slope of the main roof to work out the angle of these side pieces.



◀ NEARING COMPLETION

With the roof added and the brickwork scored, the hall is almost ready for the finishing touches.

RECAP

Thatching

The thatched roof of the Golden Hall is made in the same way as for the Rohan cottages in the last Pack. Glue fur fabric to the outside and cover it liberally with a PVA and water solution. Use an old paintbrush to ruffle and shape the fur, before adding more fur to make a ridge along the top of the roof. Leave it to dry thoroughly before continuing.



◀ THATCH TECHNIQUE

Flatten the fur with the brush to make it look like real thatch.

Finishing Touches

With the structure of your hall complete, it is time to apply the final details to the model. We used a range of familiar techniques as well as a few new ones, as explained here.

Furniture

The interior of the hall will be greatly enhanced by the addition of some furniture, such as a throne and a few benches. The throne is made from balsa wood, with a spare Rohirrim shield glued to the back to make it more ornate. The benches are made in exactly the same way as the ones from the keep in Pack 30. You may find it useful to undercoat these items separately from the rest of the model when you come to paint it.



◀ THE KING'S THRONE

Note the ornate arm shapes, cut from balsa sheet.



Texturing the Hill

Begin by pushing some large stones into the styrene and gluing them into place. The remaining surface is textured just like the Barrows from Pack 40 or the Mordor modular boards from Packs 44 to 47, gluing on gravel and sand. To finish, the rocks can be given a thin coat of textured paint.



◀ BIG ROCK

Large rocks add interest to the otherwise sparse hillside.





Painting the Model

The hall itself is painted in the same way as the Rohirrim houses from last Pack's Modelling Workshop, while the earth of the hillside uses the same colours as the barrows featured in Pack 40. To achieve the golden look of the roof thatch it was first painted Snakebite Leather, then dry-brushed Bubonic Brown and then again with a mix of Bubonic Brown and Skull White. The patterned areas of the walls were painted in Dark Flesh and a metallic pen was used to draw on the braiding detail. Pens are a useful alternative to a brush if you need to be really neat.



► METALLIC PEN

Such an intricate pattern is easier to achieve with a pen than a brush.

◀ GOLDEN THATCH

Different paints were used to make the thatch brighter than that on the Rohan cottages in the last Pack.



Wall Hangings

Using the self-adhesive banners supplied with Pack 40 of *Battle Games in Middle-earth*, you can add large banners to the inside of the Golden Hall. We chose our favourite designs from the ones on the sheet, and attached them to the largest areas of bare wall inside the hall. The tabs at the top of the banners were curled over lengths of wooden barbecue skewer so they look as if they are hanging down.

◀ TAPESTRIES

Banners add colour to the inside of the Golden Hall.

Grass and Straw

The hillside is finished with patches of static grass in the usual way. Finally, use brush bristles to add small piles of straw here and there – a typical sight in the land of the Horse Lords.

► STRAW

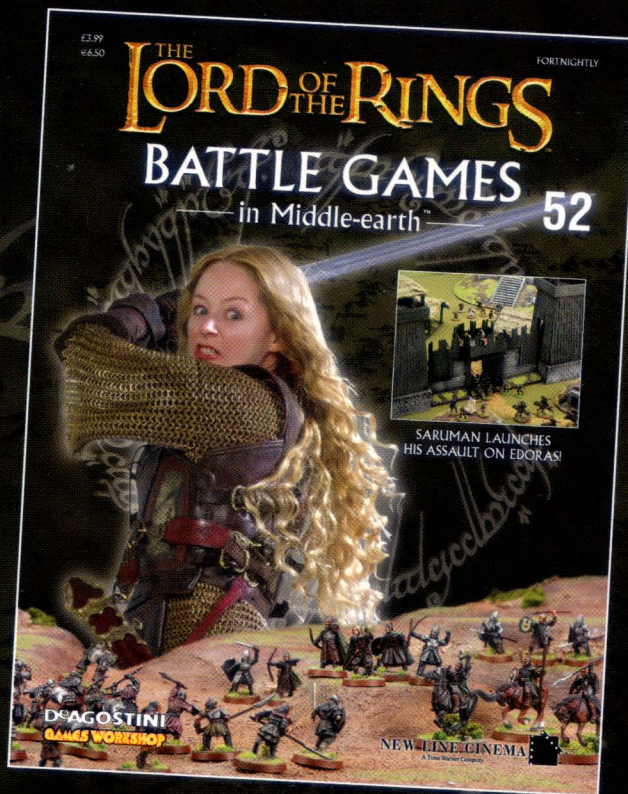
Cut bristles from an old brush and glue them down with a little PVA.



IN YOUR NEXT GAMING PACK...

Isengard and Rohan clash in 'Saruman's War'!

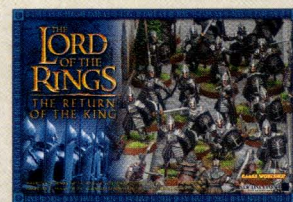
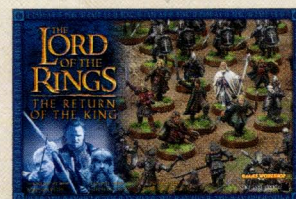
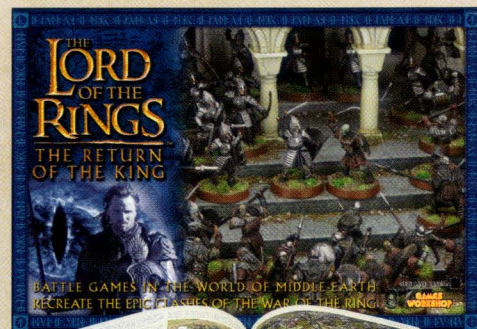
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