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Playing the Game 2-5

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Ancient Elves of Middle-earth™

From the sanctuary of Rivendell to the ancient golden boughs of Lothlórien, those Elves that remain in the lands of Middle-earth continue to fight relentlessly with blade and bow against the dark servants of Sauron.

Long before the time of Men, the Elves made the world their own. Sadly, though, this time is all but gone. Many Elves have already left the lands of men, travelling to the undying lands across the Western Sea. Some, however, have chosen to stay. Among these is Elrond, the Lord of Rivendell. Old even among the Elves, Elrond fought with the forces of the Last Alliance to defeat Sauron at the end of the Second Age. Elrond stood beside Isildur on the slopes of Mount Doom and watched in despair as Isildur chose not to destroy The One Ring. Despite his sorrow and bitterness at the weakness of man, he has remained a staunch supporter and friend to the Free Peoples of Middle-earth, aiding them against the growing darkness. It is also with Elrond's wisdom and strength that he unites the races into action and forms The Fellowship of the Ring.

In this Pack's Playing the Game, we look at the deadly tactics of the Elves of Lothlórien and why no attack upon these sacred woods has ever succeeded. In the Battle Game, Elrond and a group of his Elves defend a secret watchpost from Sauron's marauding Orcs and must fight with all their speed and skill to survive. In the Painting Workshop, we show you how to paint your Elrond model and, in the Modelling Workshop, we create an Elven watchpost – an exciting centrepiece to add to your tabletop and liven up your battles.

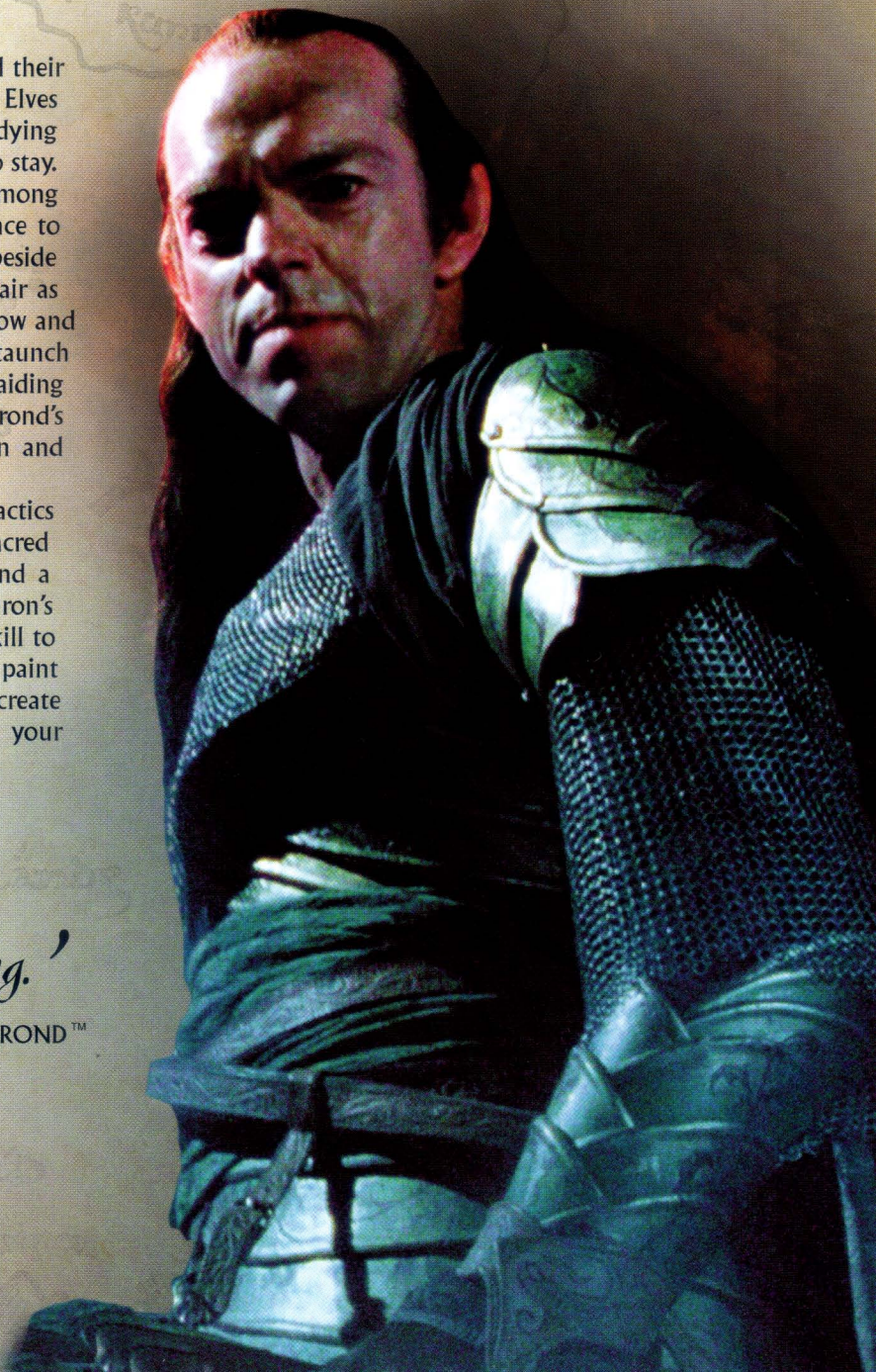
*'Nine companions...
So be it! You shall be
The Fellowship of The Ring.'*

ELROND™



ELROND

The Lord of Rivendell is wise with the weight of many years. He has fought against the evil Lord Sauron since the Second Age.





The Army of Lórien™

The Elven host of Lothlórien combines grace, beauty and deadly skill. It is little wonder the forces of evil rightly fear these ageless warriors. Here we look at collecting and gaming with these woodland defenders.



Following on from the forces list in last Pack's *Playing the Game*, we take a look at some of the different ways you can use warriors of Lórien in your games. On the battlefield, Elven archery is the bane of their foes and can easily tip the balance of a battle. The warriors of Lothlórien are also known for their stealth – moving with ease through the dense forest terrain to assault their enemies. Most of all, however, Elves are known for their legendary discipline and courage, standing their ground despite the odds. This forested land is also the domain of many powerful and noble Elf Heroes. Amongst them is Galadriel, perhaps the most powerful Elf in all of Middle-earth. Ancient and beautiful, she has survived for centuries as the Elf Queen of Lothlórien. These Heroes have unique abilities such as special items and spells, which can be a powerful addition to your force.

◀ NOBLE WARRIORS

Wood Elves stand guard over their woodland realm.

Collecting a Wood Elf Army

In Pack 22 we looked at the idea of using themed armies to create a fearsome host of Moria. Collecting a Wood Elf force is just as easy. In *The Two Towers* film, Haldir led a force of Wood Elves to the aid of Rohan during the siege of Helms Deep. Resplendent in their red and gold armour, these warriors make a great basis for a Lothlórien army. You might also like to create a force of forest defenders, clad in woodland greens and browns. With the Wood Elf card figures from the last Pack, plus the Galadriel miniature, you will already have the core of a Lothlórien army. With their flowing garments and glittering armour, Wood Elf armies are an impressive sight on the tabletop.



▲ Haldir's Elven defenders are a great example of a Wood Elf force.



Wood Elf Tactics

Elven Archery

In the hands of an Elven warrior, the Elf bow can be lethal indeed. Although individually respectable, bow fire is often most effective en masse. Try grouping your archers together as, this way, they can concentrate their fire on the same targets and can benefit as a whole from the Heroic Actions of accompanying Heroes. They can also take advantage of the volley fire rules from Pack 26's Playing the Game. Another way to make your archery more effective is to shoot at targets that are easier to wound. This means models without shields and those with low Defence, such as pikemen or archers.



◀ ARCHERS READY FOR COMBAT

In groups, your archers are even more effective.

▶ CHOOSING YOUR TARGETS

Picking the right targets can be vital in battle.



▶ TAKING THE INITIATIVE

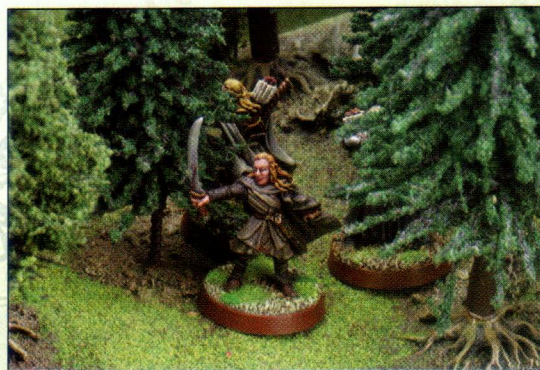
Getting the first shot can be a definite advantage.



An important aspect of using archery can be getting the drop on your foes. This means that having Priority can give you the chance to take out enemy archers before they can fire in the Shoot Phase. Sometimes, especially if facing a lot of enemy archers, you might want to make sure you get the first shot. This is where you can use a Heroic Shoot action to make sure you go first.

Creatures of the Wood

The Elves of Lothlórien excel at fighting in woodlands – a fact that you can exploit in your Battle Games. The 'Woodland Creatures' special rule means that even against agile foes like Goblins, your Wood Elves will easily be able to outmanoeuvre them in woodlands, allowing you to choose where and when you wish to charge. Also, the fact that models in cover are harder to hit with missile fire will improve the survivability of your Wood Elves considerably. The lightly armoured Elven archers especially benefit from the protection and advantages woodlands provide.

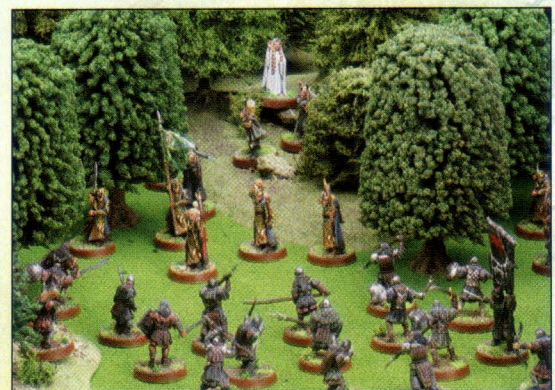


◀ ARCHERS READY FOR COMBAT

Concealed by the dense woods, the Elves are perfectly deployed to ambush their foes.

▶ WOODLAND WARRIORS

Elves repel an Orc attack with deadly hails of arrows, powerful sorcery and unflinching courage.





Elves in Combat

Wood Elves are respectable fighters, but it's a good idea to even the odds before they charge into combat. Bow fire offers an excellent chance to kill your enemies with no risk to your own models. This is where the ability to make a half move and fire with an Elf bow is very useful. So, if the enemy are getting too close, you could try falling back to give yourself a little more time to whittle them down. Another way to keep your archers out of combat is to protect them with other warriors. This is where it is useful to have Wood Elves armed with swords or spears standing ready on the flanks of your groups of archers. From here they can be ready to intercept any enemy charges directed toward the archers, as well as lead the assault when the time comes to countercharge.



◀ FIGHTING RETREAT

Moving back 7cm/3", the Elven archers can continue to fire their bows while remaining out of the Uruk-hai charge range.



▶ DEFENDING THE ARCHERS

Ready to head off any threat to the archers, the Elven swordsman moves forward. This allows him to cut off any attack by the Uruk-hai.

▶ OUTNUMBERED!

Against a horde of Orcs it's a good idea to keep your Wood Elves together to offer mutual support.



◀ ELVEN BLADES

Warriors with Elven blades can choose to use their weapons either as hand weapons or two-handed weapons, depending on their opponents.

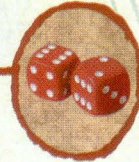
Though individually superior to almost any opponent they will face, Elven warriors are quite often outnumbered. When fighting enemies that greatly outnumber you, such as Moria Goblins, try to keep your warriors together. This will protect them from becoming swamped by their foes. Wood Elf warriors can choose from an impressive range of weapons, from spears and bows to Elven blades. Having a good mix of weapons in your force will increase its flexibility, as well as its visual appeal.

TOP TIP

The best way to really learn how to use any force is to play games with it! Once you've played a few games with your army, you'll quickly learn how to get the most out of your troops. You will probably even develop your own unique tactics, based on your gaming experiences.

'Not idly do the leaves of Lórien fall.'

ARAGORN™



Heroes of Lothlórien™

Perhaps the most potent weapons at the disposal of the defenders of Lothlórien are their mighty Heroes, whose fighting skills and magical powers are legendary.

Galadriel and Celeborn

Something you should consider when using Galadriel in your games is that she is not a great warrior like Elrond or Aragorn. While easily the match of many lesser foes in a fight, her real strength lies in her magic and her special abilities. For these reasons, try deploying her near the largest group of Wood Elf archers. This creates a solid centre for your force. From here, she can use her spells to influence nearby combats, Immobilising or Commanding opponents to swing the battle in your favour. Her Blinding Aura spell is also very useful, especially when used near friendly models, allowing them all to benefit from protection against missiles.



◀ ELVEN MAGIC

Galadriel uses her formidable powers to protect her Wood Elves and smite her foes.



▶ AURA OF COMMAND

Celeborn uses his Aura of Command power to bolster his troops' courage.

Celeborn is more impressive in the Fight phase than Galadriel; however, his true power lies in his magic and his ability to inspire those around him. His Aura of Command power means that you can place him near your troops and be confident they will stand their ground despite the odds. Don't be afraid to get him into combat, but be careful to avoid facing him off alone against especially powerful foes such as cave trolls and Uruk-hai Captains. Finally, both Galadriel and Celeborn's ability to terrify evil creatures will provide additional protection for them, especially against cowardly foes such as Goblins.

Haldir and Wood Elf Captains

More often than not, Galadriel and Celeborn do not lead their forces to battle, leaving these tasks up to their Elven Captains such as Haldir. Elven Captains provide some hard-hitting close combat for your Elves. Haldir is also useful, with his ability to fire twice in each Shooting Phase, making him the perfect choice to lead a group of archers.



◀ ELVEN LEADERSHIP

Captains greatly increase the fighting ability of your Elves.



Watchpost Attack

In the Second Age, Sauron forged The One Ring to rule all the others, to gain control of Middle-earth. In this Battle Game, we journey back to this time and join Elrond as he waits to ambush a force of Sauron's Orcs.



During the Second Age, the Elves fought a long battle against Sauron. At that time, Elrond acted as herald to the Elven war leader, Gil-Galad. As such, he was sent to aid the beleaguered realms of the Elves. He helped those fleeing north from Sauron's wrath to a hidden refuge called Imladris, located in a deep valley near the Misty Mountains.

In this Battle Game, we look at what would have happened if Sauron had sought Elrond's haven. If his Orc scouts had discovered and destroyed this retreat, it could have had dire consequences for Middle-earth, far beyond just the Second Age, as this refuge eventually became Rivendell, where The Fellowship of The Ring was later formed.

◀ THE POWER OF THE ELVES

Rivendell was founded by the blood and steel of Elrond's Elven warriors.

THE COMBATANTS

For this Battle Game, the Good player will need the Elrond model included as part of this Pack and the eight Second Age High Elves from Pack 2, along with 6 of the Wood Elf card figures and 6 of the High Elf spearmen card figures from Pack 35. The Evil player will need all 12 of his Orc models, as well as the 12 card figures from Pack 17 and all 24 of his Goblins. In addition, the Evil player will need a Goblin Captain figure and the Grishnákh model (to represent the Orc Captain).

► EVIL CAPTAINS

These models can be used to represent the Captains leading the search for Imladris.



WOOD ELF ARCHER



◀ ELVEN FORCE

The Elves battle against the Orc invaders.





CHARACTER PROFILES

Elves of the Second Age



The Elves of the Second Age bravely stood against Sauron's dominion. With the Dwarves stubbornly entrenched within their mountain strongholds, the Elves were initially all that opposed the wrath of the Great Enemy. Alone, they fought for thousands of years against the growing darkness, with Elrond's haven of Imladris providing the only respite from the war. If this were to have fallen, the Elves would have had to fall back to the Grey Havens, giving Sauron unprecedented control over most of Middle-earth.

The Forces of Sauron™

The forces of Sauron spilled out from Mordor, overrunning all the lands that would, in later days, become Rohan and Dunland. They headed north, driving the Elves before them, overwhelming them with vast numbers. Although the Elven hosts numbered thousands, the Goblins, Orcs and Trolls numbered millions. Unable to oppose such forces in an open war, the Elves fought a series of raids, striking out from hidden bases to attack vulnerable parts of the larger army.





BATTLE GAME

BASE PROFILES

	F	S	D	A	W	C	Move	M	W	F
Elrond	6/-	4	7	3	3	7	14cm/6"	3	3	3
High Elf	6/3+	3	5	1	1	5	14cm/6"	-	-	-
Wood Elf	6/3+	3	3	1	1	5	14cm/6"	-	-	-
Orc Captain	4/-	4	5	2	2	3	14cm/6"	2	1	1
Goblin Captain	3/5+	4	4(5)	2	2	3	12cm/5"	2	1	1
Orc	3/5+	3	4	1	1	2	14cm/6"	-	-	-
Goblin	2/5+	3	4(5)	1	1	2	12cm/5"	-	-	-

NB. All models are armed and armoured as depicted on the model. If your Goblin Captain has a shield, his Defence value is increased to 5.

The Gaming Area

The game is played on a 120cm/4' by 120cm/4' board. Create an interesting rural setting by placing plenty of trees, hills and rocks on the table. The Elven watchpost is placed in the centre of the board. You can even use some of the Elven tree platforms from last Pack as, no doubt, the Elves of the Second Age would use these as well.

Starting Positions

The Good player can place Elrond and the Elves anywhere on the board, so long as no model is closer than 30cm/12" to any of the board edges. No Evil models are set up at the start of this game. Instead, they enter play later as described under the special scenario rules.





Special Scenario Rules

Din of Battle

The forces of Sauron are spread throughout the immediate area, searching for the location of the Elven sanctuary. As such, it may take some time before the full force of Orcs and Goblins are drawn to the area, alerted by the sounds of the battle. To represent this in the game, roll a dice at the start of every Evil turn for each model that has not yet entered play, and consult the chart below:



▲ FAR FROM THE ACTION

The Evil player rolls a 3 and a 4 on the Din of Battle Chart for these Orcs (far right), so the Good player makes him enter play far from the main area of fighting.

DIN OF BATTLE CHART

- 1-2 The model is still too far away and does not enter the game yet.
- 3-4 The model enters play this turn, but from a board edge chosen by the Good player.
- 5-6 The model enters play this turn from a board edge chosen by the Evil player.

Roll for each model separately and then move it onto the board before rolling for the next model. It is important to note that you do not roll for models that have been removed from the board as casualties, since these models are dead and cannot re-enter play. Newly arriving models can act normally, but may not charge.

‘One by one, the free lands of Middle-earth fell to the power of The Ring. But there were some who resisted.’

GALADRIEL™



◀ **WARRIORS OF OLD**
The Elves were among the most skilled warriors in Middle-earth.

WINNING THE GAME

Once one of the forces is reduced to half its starting number of models, there is a chance the game will end.

At the start of each turn after this point, roll a dice. On the result of a one or two, the game ends. When the game ends, count the number of models from each side whose bases are wholly on the Elven watchpost. The side that has the most models on the terrace of the watchpost is the winner. If the number of models is equal, then the game is a draw.



Elrond™

Elrond is the Lord of Rivendell – one of the mightiest and wisest warriors of Middle-earth. Here we look at how to paint him in the fine Elven armour and distinctive robes that he wore at the battle of the Last Alliance.



Though Elrond now lives a peaceful life as the ruler of Rivendell, his past is one of warfare and toil. Elrond was a great hero of the Last Alliance, leading his people against the forces of Sauron. Elrond wore the distinctive golden plate armour and blue-sheened chainmail of his people, as well as flowing robes of blue and green. In battle he carried a fine Elven blade – a graceful and deadly weapon named Hadhafang – which he later presented to his daughter, Arwen. In this Painting Workshop, we look at how to achieve the unique armour effects and rich colours on this mighty Elf leader.

◀ ELVEN COMMANDER

Elrond has led his people through war and peace.

PAINTING ESSENTIALS

PAINTS REQUIRED

REGAL BLUE
CHAINMAIL
BLUE INK
SNOT GREEN
SHINING GOLD
MITHRIL SILVER
DARK ANGELS GREEN

GOBLIN GREEN
DARK GREEN INK
CHAOS BLACK
FORTRESS GREY
SCORCHED BROWN
DARK FLESH
BLACK INK

DWARF FLESH
BESTIAL BROWN
ELF FLESH
SKULL WHITE
CHESTNUT INK
BLEACHED BONE



Painting Your Miniatures

1 The Chainmail

To achieve the unusual blue tint to Elrond's chainmail, it is a good idea to begin with a dark blue base colour. Paint the chainmail with Regal Blue first, then dry-brush over the blue with Chainmail. Once this is dry, a thin wash of Blue ink will add a final, blue sheen.

► Dry-brush Chainmail over a blue base colour.



◄ Paint the armour Snot Green before applying the gold.



► Paint the armour plates Shining Gold, leaving Snot Green in the recesses.

2 Elven Armour

Elrond's plate armour is the distinctive, aged gold of the High Elves. Because of its immense age, it has begun to turn green from exposure to the elements. To represent this, paint the armour with Snot Green as a base colour. Next, paint all the plates with Shining Gold, using the black lining technique. However, instead of leaving black showing through the recesses, you will be leaving green. You may need several coats of Shining Gold to achieve a smooth, even finish. Once dry, mix Shining Gold with Mithril Silver to create a light golden colour and use this mix to edge the armour plates.

3 Elrond's Robes

Elrond wears rich, green robes, so you can begin by painting them Dark Angels Green. Use a mix of Dark Angels Green and Goblin Green for the first layered highlight. Next, use Goblin Green on its own to edge the robes for a final highlight. Finally, you can enrich the colour if you like by giving the robes a very thin wash of Dark Green ink.



◄ Edge the robes with Goblin Green.

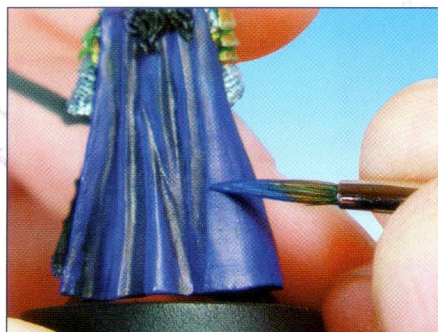
► Your Elrond miniature, with his armour and robes complete.





4 Elven Cloak

Elrond's cloak is a deep blue colour. By using the layering technique introduced in Pack 25's Painting Workshop, you can make it look rich and realistic. Begin by painting the cloak with a mix of Chaos Black and Regal Blue, giving it a dark base colour. Layer on a Regal Blue mid tone, leaving the dark mix showing through in the deepest folds of the cloak. Add a little Fortress Grey to Regal Blue to lighten it and carefully paint this on as a highlight layer. Create the tone for the final layer by adding even more Fortress Grey to the mix. Apply this highlight to the sharpest raised edges.



► A final highlight of Regal Blue and more Fortress Grey is applied to the edges of the cloak.

◀ A first highlight layer of Regal Blue will provide a subtle contrast.



► Make the fingers lighter to add more definition.



5 Leather Equipment

Paint Elrond's boots, gloves, belt and scabbard with a dark brown, mixed from Scorched Brown and Chaos Black. Paint on a highlight mixed from Scorched Brown and Fortress Grey. The gloves will benefit from a little more definition, so add more Fortress Grey to the mix and apply a highlight of this lighter colour to the fingers.

6 The Sword

The Elven blade, Hadhafang, was wielded by Elrond during the battle of the Last Alliance and was later passed on to his daughter, Arwen. Paint the blade of the sword Chainmail. When this is dry, give the blade a thin wash of Blue ink, before applying a highlight of Mithril Silver with the silver edging technique. Paint the hilt of the sword Dark Flesh to finish it.



◀ Use the silver edging technique to highlight Elrond's sword.

7 Elrond's Hair

Elrond's hair is a very dark brown – almost black. Over the black undercoat, apply a dry-brush of Scorched Brown. A lighter dry-brush of Dark Flesh will provide a subtle highlight. Finally, apply a very thin wash of Black ink to darken down the colour.

► Use Dark Flesh as the lightest highlight tone as this will keep Elrond's hair looking dark.



▲ Your model so far, with his cloak, hair and sword painted.



8 The Face

The only area of flesh on this model is Elrond's face. On a well-detailed face like this, it's worth spending a little extra time making it look good. As usual, begin by painting the face Dwarf Flesh, taking care to leave the mouth and eyes black. Once you have achieved an even coat of Dwarf Flesh, apply a thinned-down wash of Bestial Brown for shading. When this is dry, reset the Dwarf Flesh base colour, leaving the Bestial Brown in the recesses of the face. Using a fine brush, pick out the details of the face with Elf Flesh. Finally, pick out Elrond's teeth with Skull White. If you slip at this point, simply re-undercoat the mouth with Chaos Black and try again.



◀ Paint the face with a smooth coat of Dwarf Flesh.



► Use Elf Flesh to apply fine highlights to Elrond's features.

► Give the robe tassels a base colour of Shining Gold.



► Use a fine brush to carefully paint the silver detail.



9 Finishing Touches

Before basing the model, there are a few small details to finish off. Firstly, the ornate patterning on Elrond's scabbard can be picked out in Mithril Silver. Finally, his robes have a gold, tasselled trim. Paint this Shining Gold before giving it a wash of Chestnut ink to shade it.

10 Basing the Model

Although you can base the model green and flock it if you wish, Elrond will look great if you follow the basing technique as described in Pack 32's Painting Workshop. Use PVA glue to stick sand to the top surface of the base. When this is thoroughly dry, paint it Bestial Brown. Dry-brush the sand Bleached Bone, before painting the rim again with Bestial Brown to tidy it up. Finally, stick small patches of static grass and coarse turf to the top of the base to add detail. Once this is done, your model is complete.

► Add coarse turf and static grass in small clumps to finish off the base detail.



▲ Your Elrond miniature, ready to do battle against Sauron's minions.



Elven Watchpost

Elven buildings are both functional and objects of great beauty, gracefully interacting with their surroundings. Here we look at how to build an elegant, Second Age Elven watchpost for use in your Battle Games.



Rivendell was founded by Elrond during the Second Age to provide a refuge from the minions of Sauron. Situated in idyllic surroundings, the majestic architecture of Rivendell complements the great natural beauty of the area. In this Modelling Workshop, we show you how to build a small Elven tower, along with a surrounding terrace and courtyard. Such a building would be common in Rivendell in the Third Age, but could easily be used to represent a small Elven outpost or watchtower from the Second Age or even one of the first structures to be built in Rivendell soon after its inception.

In addition to the modelling essentials detailed in Pack 35's Modelling Workshop, you will need the tools and materials detailed below.

◀ ORC ATTACK

A small band of Elves, led by Elrond, defend their watchpost from Sauron's underlings.

YOU WILL NEED

2CM/1" THICK STYRENE SHEET

THIN AND THICK CARDBOARD

DOUBLE-SIDED TAPE

FOAM CARD

BALSA WOOD SHEET

GARDEN WIRE

BARBECUE SKEWERS

PAIR OF COMPASSES

STATIC GRASS

CHAOS BLACK, CODEX GREY,
BLEACHED BONE, FORTRESS GREY,
SKULL WHITE, DARK ANGELS
GREEN, REGAL BLUE, CAMO
GREEN, SHINING GOLD, GRAVEYARD
EARTH AND KOMMANDO KHAKI
ACRYLIC PAINTS

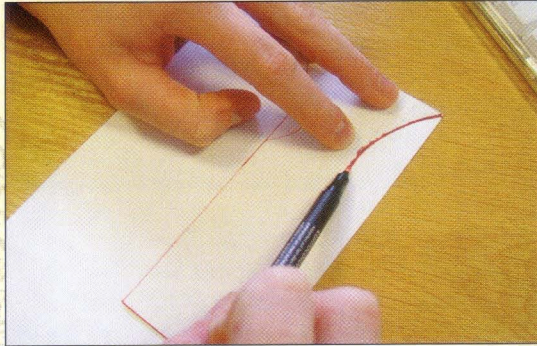
COARSE TURF AND STATIC GRASS



The Tower

1 The Main Structure

The basic shape of the tower is a tall pillar, flared at the bottom. Begin by gluing two pieces of styrene together to give you a block thick enough to form the tower. The best way to make this pillar a consistent shape is to make two templates of equal size and shape to cut around. To make these templates, draw the shape of the tower onto cardboard and cut it out with a craft knife. Next, draw around this onto some more card and cut it out to make a second template.

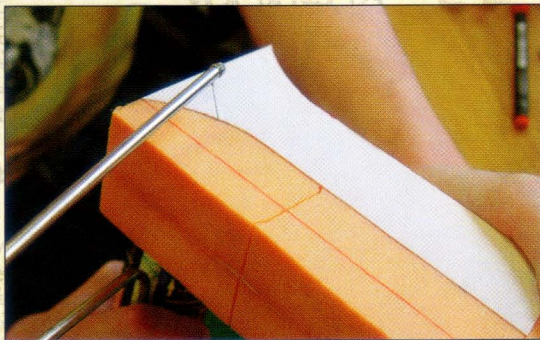


◀ MAKING TEMPLATES

Try to get the curved parts of your templates as symmetrical as possible.

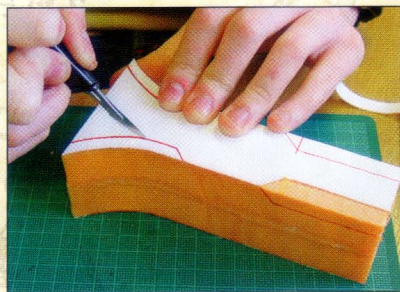
► CUTTING GUIDE

Make sure the templates are lined up, so that the walls of the tower will be at right angles to each other.



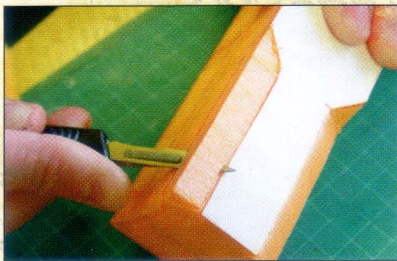
► ALTERING THE TEMPLATES

Be careful when cutting out the curved section and cut away from yourself, as you won't be able to use a ruler



◀ CHAMFERED TOWER

Cut the corners of the tower away in a diagonal slope until you are happy with the result.

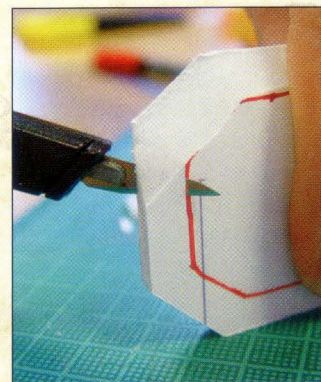


We made our templates 15cm/6" tall and 4cm/1½" across, widening to 8cm/3" at the base. You could make your tower taller if you wish, but try not to make it too wide. Being an Elven building, the tower should appear slender and graceful. Stick templates to either side of your styrene block using double-sided tape or Blu-Tac, then cut around them with a hot wire cutter. This should leave you with a block the shape of your templates and as thick as the two glued-together sheets of styrene.

To stop the corners of the tower from appearing too harsh, they are cut off at an angle. These angled planes are known as chamfers. To create them, first draw a narrow rectangle with a point at one end on your template, then, using a craft knife, cut this piece out of the template. Using the shape you cut out as a guide, hold your knife at an angle and shave off the corners of the pillar.

2 The Platform and Roof

At the top of the tower is a platform, with a roof and spire held above it by four pillars. To make the platform and roof, cut two matching octagons out of foam card, roughly 1cm/½" larger than the top of the main structure. The octagons have a slope all round them, so the flat area is smaller on one side than the other. To create this slope, draw around the top of the tower so that you have a smaller octagon marked out on one side of each piece of foam card. Using a craft knife, cut an angle into the foam card, sloping from the smaller octagon to the outer edge. Finally, cut a square hole in the centre of one of the shapes, where the hatchway giving access to the platform will be. Do not glue the platform to the tower yet as you will need it in the next step.



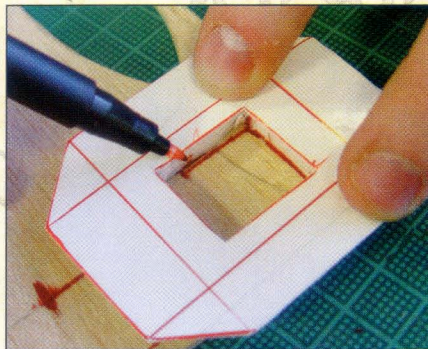
◀ SLOPED PLATFORM

Constructing the model this way makes the platform large enough for figures to stand on, but still allows it to fit neatly onto the main structure.



3 Door and Hatchway

To make the hatchway leading to the platform the right size, draw the shape of it onto a piece of balsa wood sheet using the hole in the platform as a template, then cut this shape out. Position the hatchway by first gluing the platform into place on top of the tower before gluing the wooden hatch into the hole. The door on the front of the tower is made from another piece of balsa sheet cut into an Elven leaf shape. Score the divisions between the planks of both the door and hatchway into the wood using the tip of a pencil. The doorframe was made from a separate shape cut out of balsa and glued over the original door shape. Finally, glue the door to the front of the tower.

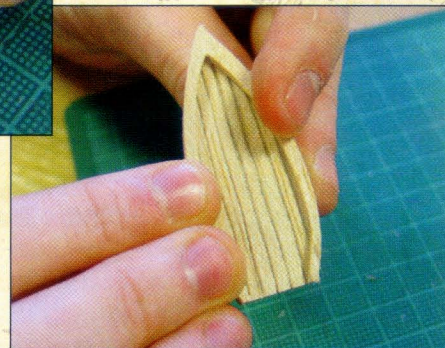


◀ HATCHWAY TEMPLATE

Using the hole in the platform as a template means your hatchway will fit snugly once it has been cut out.

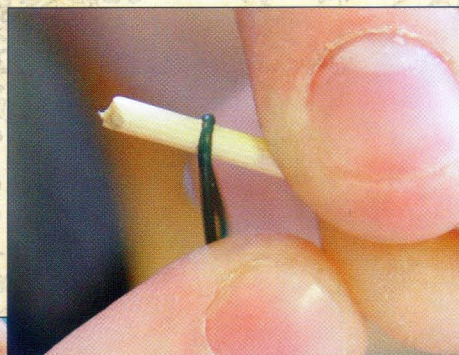
▶ ATTACHING THE DOORFRAME

Cut your doorframe with the grain of the wood running along its length. This will give it a more realistic appearance.



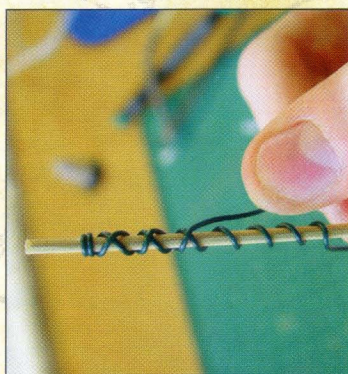
▶ ATTACHING THE WIRE

Pushing the wire into the notch will stop it sliding up and down on the skewer.



▲ TWISTING THE WIRE

The pillars will look neater if the coils of wire are evenly spaced.



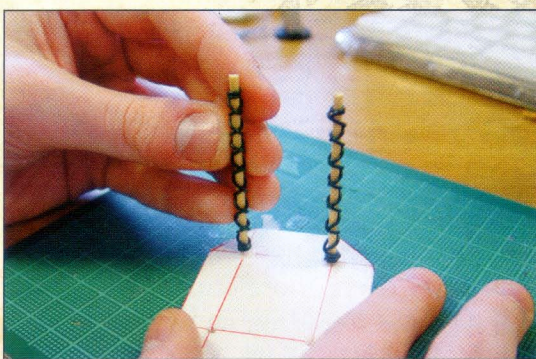
4 Pillars on the Platform

The pillars are made from barbecue skewers with garden wire wrapped around them. Cut a notch into a skewer, near the top, then push the halfway point along the wire into this notch and wrap the wire around the skewer a couple of times to form the top of the pillar. Twist one strand of the wire around the skewer in a spiral coil. Once you've done this, twist the other strand of the wire around the skewer in the opposite direction to form a decorative criss-cross pattern. Wrap the wire a couple of times around the bottom and use clippers to cut off any excess. Next, cut off the rest of the skewer, leaving a small piece at the end, to finish off the pillar.

◀ OPPOSITE COIL

Be careful to make the criss-cross pattern as neat as possible.

Once you have four pillars, you need to attach them between the platform and the roof. To do this, cut a small cross in the foam card where you want to attach a pillar. This will make it possible to push a skewer through the card. Next, put a blob of PVA on the protruding bit of skewer at the end of the pillar and push it into the cross. Once the pillars are attached to one piece, repeat this process so that the roof stands over the platform, supported by the pillars.



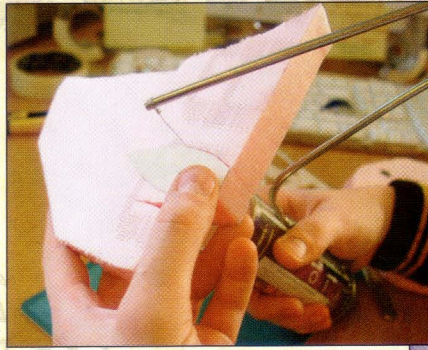
◀ ATTACHING THE PILLARS

Push the pillar into the foam card at the point where you made the small, cross-shaped cuts.



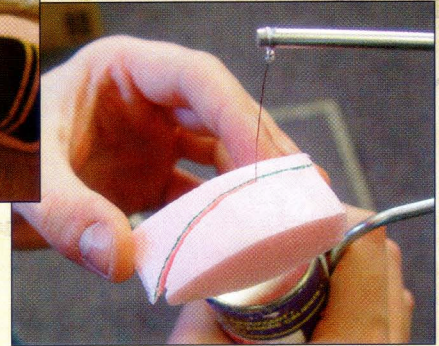
5 The Spire

The spire is a flower-like structure, consisting of four curved petals surrounding a central stem. To make the petals, you will need to cut out four identical, leaf-shaped templates, each as wide as the thickness of a sheet of styrene. Using these templates, cut four leaf shapes out of styrene, which will form the protruding sides of the spire. To make these sections flare out at the top, carefully cut through the middle of them in a curve using a hot wire cutter, as shown.



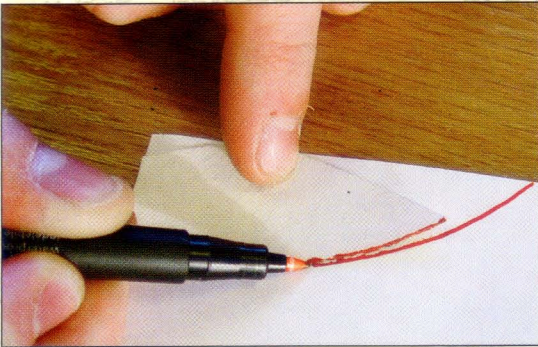
◀ STYRENE LEAF SHAPES

To guide your cutting, a template is taped to both sides of the styrene, as with the main structure of the tower.



▶ CURVED SURFACES

Cut the petal from the styrene very carefully. The larger part is thrown away.



◀ DRAWING THE TEMPLATES

Try to draw the extended curve to continue the shape of the original template as smoothly as possible.

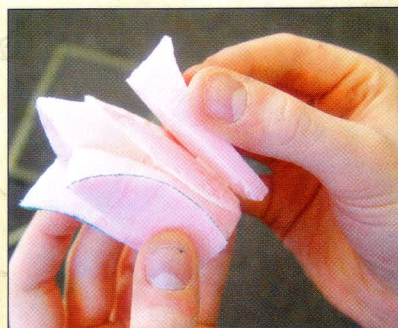
To make the central stem of the spire, first cut out a tall block of styrene as wide as it is thick. Make templates for this part of the spire by drawing around the leaf-shaped templates onto another piece of card, leaving one edge flat and extending the curve of the other edge until the two meet, as shown.

Attach the templates to adjacent sides of the central stem, with the curved sides facing each other. Use a hot wire cutter to follow the edges of both templates in a curve. Repeat this for each face of the stem until your pillar has a pointed top and four flat faces shaped like your petals. Glue a petal to each of these faces to finish the spire.



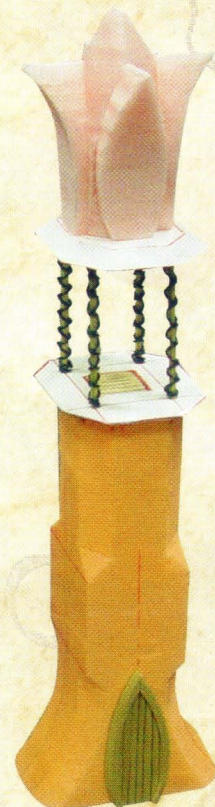
◀▶ GUIDING THE CUTTER

Rotating the templates around the block means you will get an even curve on each side of your spire.



▶ ASSEMBLING THE SPIRE

The curved pieces should fit neatly onto the flat faces of the centre section.



▲ TOWER AND SPIRE

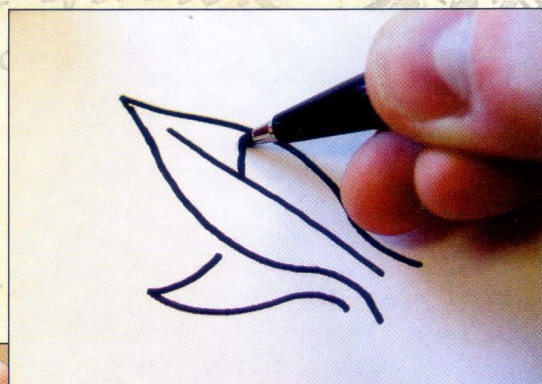
Once the spire is complete, glue it to the roof of the platform.

6 Decorating your Tower

To add the decorations to the walls of your tower, first draw appropriate Elven designs onto the styrene. We added designs to the wide part of the tower and to the protruding leaf-shaped parts of the spire. Using your knife, cut into the styrene at a slight angle, following the design. Once you have done this, cut around the design again, with your knife angled in the opposite direction. You should then be able to pull the piece of styrene you have cut out away from the walls, leaving the design indented into the styrene.

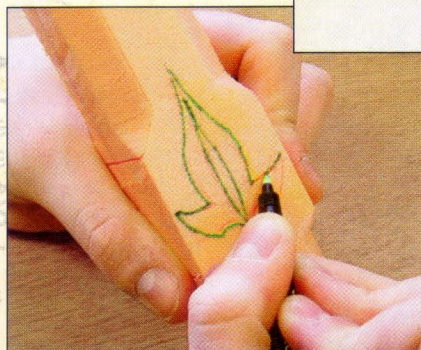
► PRACTICE RUN

It's a good idea to try a few designs on paper before committing yourself to drawing on the tower.



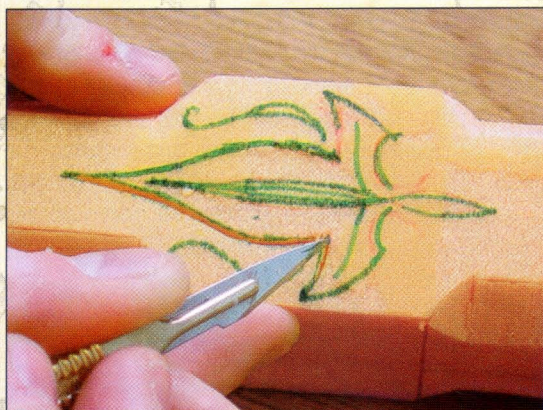
◀ ELVEN DESIGNS

The outline of the patterns is drawn in carefully with a felt-tipped pen.



◀ CARVED PATTERNS

Try to cut out only a narrow line to retain the elegant Elven appearance.

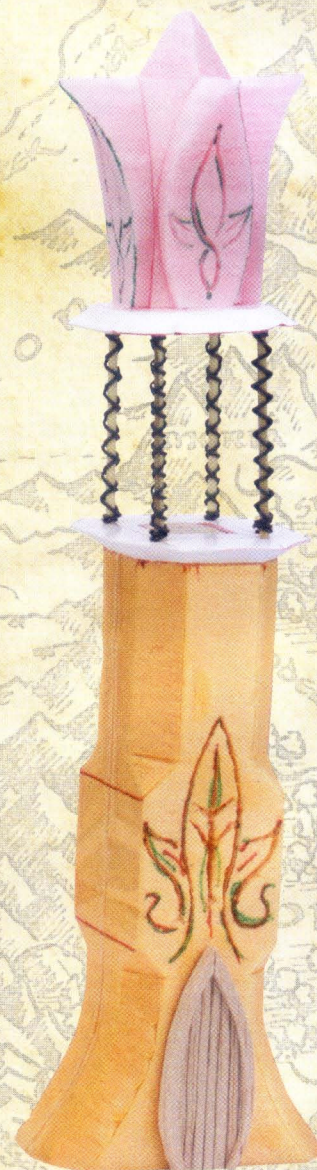


◀ MOUNTAINSIDE REFUGE

Images such as this one of Rivendell can be useful as reference for your modelling projects.

► MAJESTIC TOWER

The tower is now ready to have the rest of the watchpost built around it.

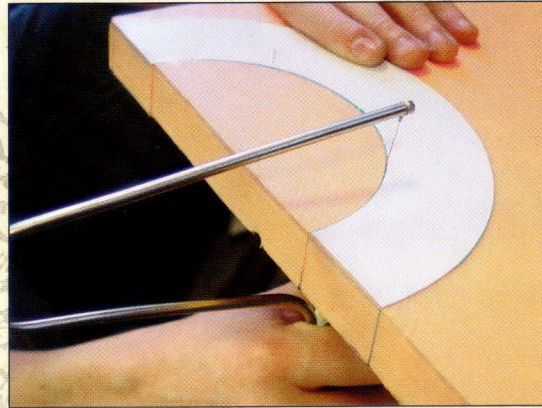


The Canopy

1 The Curved Roof

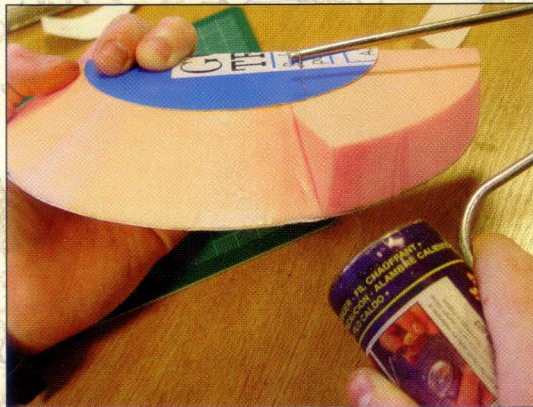
To make the curved roof sections, you first need to make a template. Using a pair of compasses, draw a large circle, with a smaller circle inside it, onto a sheet of card.

Alternatively, you can find two circular objects of the appropriate size to draw around. Cut out the large circle and cut the smaller one out of the centre. Next, cut this card ring in half, leaving you with two templates. Use these to cut an arch-shaped piece out of a block of styrene.



◀ CURVED TEMPLATES

Make sure each of the templates is exactly half the circle, or else the shape you cut out will be uneven.



▶ SLOPING ROOF

Having templates at the top and bottom means that the curve remains a consistent shape.

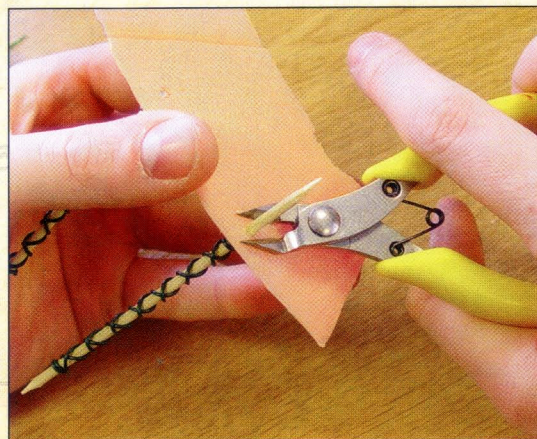
To make the slope on the roof, use masking tape to temporarily reattach the semicircular piece of styrene you cut out, with half the circle from the centre of your template fixed to the top. Remove the arch-shaped template from the same side of the styrene, then, holding your hot wire cutter at an angle, use the inner and outer templates as a guide to cut the slope into the roof. Keep the arch-shaped templates to hand as you will need them later.

'Sauron's forces are massing in the east – his eye is fixed on Rivendell.'

ELROND™

2 The Pillars

The pillars are made the same way as those at the top of the tower. To attach the pillars to the canopy, sharpen them to a point at the top, using a knife, and push them into the styrene, making sure the pillars are evenly spaced. Be sure to check that the pillars are the right height so that the canopy fits onto the wide, non-chamfered section of the tower. Also put them far enough away from the ends so that they will not get in the way of the flared edges of the tower. Where the skewers protrude through the styrene, cut them off flush with the roof, using a pair of modelling clippers.



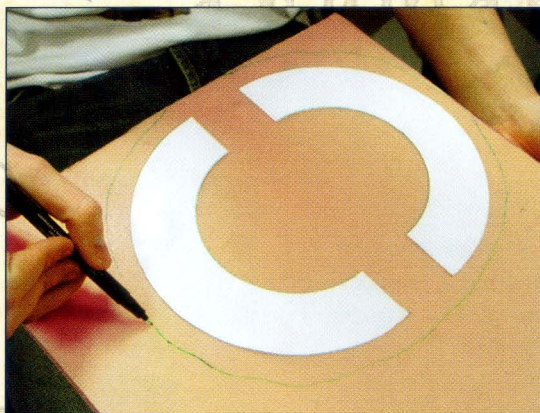
◀ CANOPY PILLARS

Remember, it is important that all the pillars be the same height, or the canopy will not be parallel with the ground.

The Base

1 The Basic Shape

The base of the watchpost is a roughly circular hill with stone sides. Using the templates from the canopy as a rough guide for the curvature of the edges, cut out a block of styrene with steeply sloped sides. This will form the walkway, the central courtyard and the steps leading up to them.

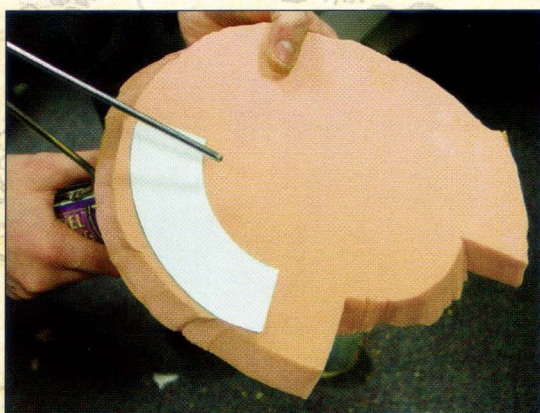


◀ SHAPING THE HILL

When cutting the uneven shape, take care not to go within the line you drew, or the walkways will not fit on the hill later.

▶ REMOVING STEP SECTIONS

When you are cutting away the steps, hold your cutter at an angle to maintain the natural, sloped appearance of the hillside.



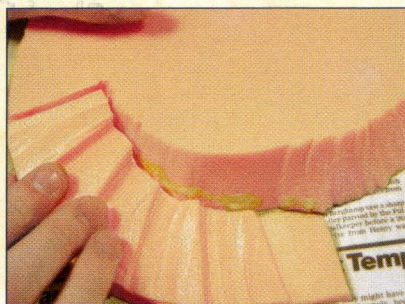
2 The Steps

To give the appearance of the steps having been cut out of the rock of the hill itself, you will need to cut away the appropriate sections and carve the steps into them before reattaching them. First, cut one of the templates from the canopy in half and use it as a guide to make sure the steps are the correct shape. Cut the curved steps away from the main base. In the centre, where the templates do not meet, simply cut away the remaining block of styrene.

Next, using a hot wire cutter, cut a set of stairs into each of the sections you have removed. Once the steps are ready, simply stick them back onto the place where you cut them away.

◀ REATTACHING THE STEPS

Building the steps in this manner means the steps will fit with the natural appearance of the hill.

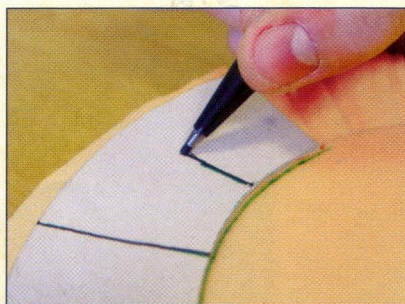


▲ SHAPING THE STEPS

Try to make each step wide enough to fit the base of a model on.

3 The Paving Stones

The flagstones on the walkway are made from two curved pieces of thick card, once again using the templates from the canopy. Cut each of these into four sections and glue them to the opposite side of the base from the steps. Glue a spare piece of card in between the two sets of flagstones so there will not be a gap below the tower once you attach it. To give the flagstones a weathered appearance, shave off parts of the edges with your craft knife.



◀ MARKING OUT THE FLAGSTONES

Using a thick pen can give you a guide to cutting gaps between the flagstones.

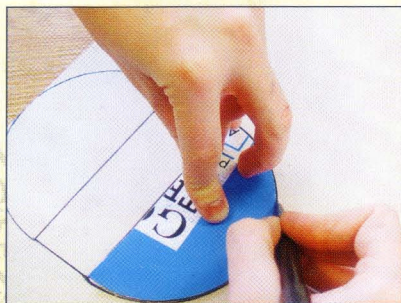
▶ WEATHER-BEATEN STONE

Add cracks and chips on the places where they are most likely to occur, such as the corners of the stones.



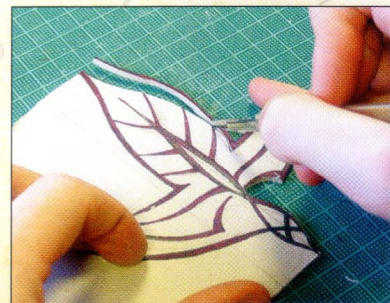
The Floor Mosaic

The mosaic in the central courtyard is made in a similar way to the flagstones. Begin by using the semicircular templates from the centre of the curved canopy to cut out the shape of the courtyard floor from thick card. Next, draw an Elven pattern onto the card with a felt-tipped pen. Cut out the different shapes made by the lines of the design, leaving you with a "jigsaw" that will form the shape of the courtyard when put together. It's a good idea to draw a copy of the pattern to remind you how it will fit back together. You can add weathering effects, as with the walkway flagstones, but do not glue the mosaic down yet.



◀ SHAPE OF THE COURTYARD

By leaving a gap between the two semicircles, you will be left with a rough, oval shape. Ensure that it is the correct size to cover the courtyard on the base.



► CUTTING OUT THE MOSAIC

If you cut both sides of the line you have drawn, it will leave a little space between the different tiles, making the pattern more obvious.

Assembly and Painting

To assemble the watchpost, first stick the tower onto the base, using the photograph at the foot of the page as a guide. Next, glue the canopies onto either side of the tower, with the pillars stuck to the flagstones of the base. Finally, stick down your mosaic in the centre of the courtyard. Leave the model to dry thoroughly before painting.

Begin by painting the whole model, including the separate pieces of the mosaic, with textured paint. However, leave the wooden areas and the courtyard untextured. Next, undercoat the entire model with Chaos Black. Paint the stone sides of the hill and the wooden door and hatchway the same way you have done in previous Modelling Workshops. The tower, canopy, walkway, pillars and sides of the mosaic are all painted in a paler grey colour. Begin by painting them Codex Grey, following this with progressively lighter dry-brushing, first with Bleached Bone, then Fortress Grey and, finally, Skull White. The leaf parts of the mosaic were first painted with a mix of Dark Angels Green and Regal Blue. Camo Green was then added to this mix and used to dry-brush these sections. If you like, you can pick out the gaps in the mosaic with Shining Gold. Finally, add some clumps of coarse turf and static grass to the base.



▲ DRY-BRUSHING THE TOWER

The colours used give this Elven building a lighter appearance than the stone of the constructions of Men and Dwarves.

► ELVEN TERRACE

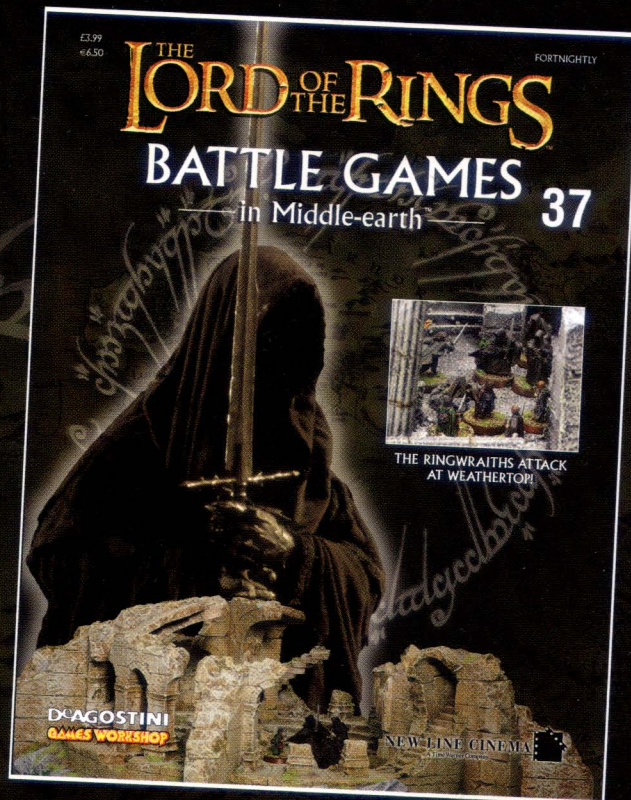
Your model is now complete and ready for use in your Battle Games.



IN YOUR NEXT GAMING PACK...

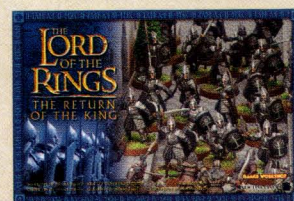
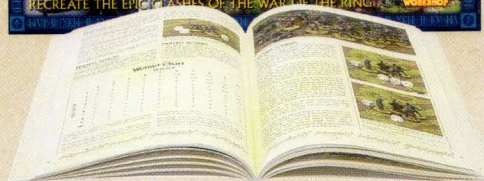
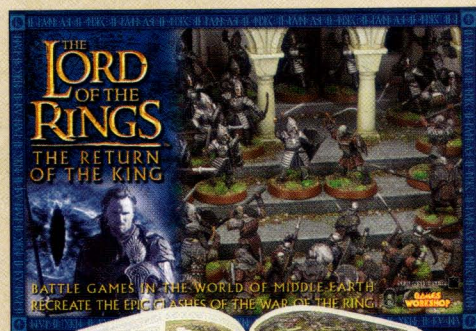
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