

£3.99
€6.50

FORTNIGHTLY

THE LORD OF THE RINGS

BATTLE GAMES

— in Middle-earth™ —

72



GOOD AND EVIL CLASH
ON THE PELENNOR FIELDS!

DEAGOSTINI
GAMES WORKSHOP®

NEW LINE CINEMA
A Time Warner Company



THE LORD OF THE RINGS

BATTLE GAMES 72 — in Middle-earth —



Guide to Middle-earth 1

Learn about the climactic battle of the Siege of Gondor, as Sauron's forces advance on the White City.



Playing the Game 2-3

Presenting the rules for including the massive Mordor Siege Towers in your Battle Games.



Battle Game 4-11

In the conclusion of our huge multiplayer Battle Report, the siege of Minas Tirith draws to a close. Will Aragorn's arrival be enough to secure victory?



Painting Workshop 12-17

Here, we examine the armies of Minas Morgul and look at some techniques that can be used when painting this evil horde.



Modelling Workshop 18-21

Learn how you can build an immense Mordor Siege Tower to overcome the defences of Gondor.

www.the-ring.net

HOW TO CONTINUE YOUR COLLECTION
The Lord of the Rings Battle Games in Middle-earth is available at your newsagent. You can also obtain copies in the following ways:

UK & REPUBLIC OF IRELAND

(Payment in £ Sterling or € in Republic of Ireland)
Customer Services: If you have any queries about *Battle Games in Middle-earth*, please telephone 0870 043 6400 or fax 0870 043 6399 (24 hours, 7 days a week).
Subscriptions: You can arrange to have your packs sent direct to your door at no extra cost (UK only: £1.00 / €2.00 p&p for Republic of Ireland). For details, telephone 0870 043 6400, fax 0870 043 6399 or go to www.deagostini.co.uk.
Credit/debit card orders accepted.
Back Copies: These can be ordered from your newsagent. Alternatively, telephone 0870 043 6400, fax 0870 043 6399 or write to:
Battle Games in Middle-earth, Back Copies Department, De Agostini UK Ltd, PO Box 600, Hastings TN35 4TJ. Credit/debit card orders accepted. When ordering, please enclose:
1. Your name, address and postcode.
2. The pack number(s) and number of copies required.
3. Payment of the cover price plus 50p / €1.00 per copy p&p.
Make cheques payable to De Agostini UK Ltd.
Binders: Please telephone 0870 043 6400, or fax 0870 043 6399 (24 hours a day, 7 days a week).

AUSTRALIA

Subscriptions: Telephone (03) 9872 4000, fax (03) 9873 4988, write to: *Battle Games in Middle-earth*, Bissett, PO Box 3460, Nunawading, VIC 3131, or visit www.deagostini.com.au.
Email: bissett@bissettmags.com.au
Back Copies: These can be ordered from your newsagent. Alternatively, telephone (03) 9872 4000, or write to:
Battle Games in Middle-earth, Back Copies Department, PO Box 3460, Nunawading, VIC 3131. Please enclose payment of the cover price plus \$1.65 inc. GST per pack p&p.
Back copies subject to availability.
Email: bissett@bissettmags.com.au
Binders: (for newsagent customers): Telephone (03) 9872 4000 or fax (03) 9873 4988.

NEW ZEALAND

Subscriptions: Telephone (09) 308 2871, fax (09) 302 7661, write to: *Battle Games in Middle-earth*, Private Bag 47-906, Ponsonby, Auckland or visit www.deagostini.com.nz.
Email: subs@ndc.co.nz
Back Copies: These can be ordered from your newsagent. Alternatively, telephone (09) 308 2871 or write to:
Battle Games in Middle-earth, Back Copies Department, Netlink Distribution Co, Private Bag 47-906, Ponsonby, Auckland. Please enclose payment of the cover price plus \$1.50 per pack p&p.
Back copies subject to availability.
Binders: Please telephone (09) 308 2871

SOUTH AFRICA

Subscriptions: Telephone (011) 265 4304, fax (011) 314 2984, write to: *Battle Games in Middle-earth*, Jacklin Enterprises, Private Bag 11, Centurion 0046 or visit www.deagostini.com.za.
Email (orders): subscribe@jacklin.co.za (customer services): service@jacklin.co.za
Back Copies: These can be ordered from your newsagent. Alternatively, telephone (011) 309 1900 or (011) 248 3500, or write to:
Battle Games in Middle-earth, Back Copies Department, Republican News Agency, PO Box 101, Maraisburg, Gauteng 1700. Please enclose payment of the cover price plus 2 Rand per pack p&p. Back copies subject to availability.

MALTA

Back Copies: These can be ordered from your newsagent.



VISIT THE D'AGOSTINI WEBSITE AT:

UK: www.deagostini.co.uk

AUS: www.deagostini.com.au

SA: www.deagostini.co.za

NZ: www.deagostini.co.nz

Visit the Games Workshop website at:
www.games-workshop.com

Copyright © Games Workshop Limited 2005 excepting all materials pertaining to the New Line theatrical productions: *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King* which are © MMV New Line Productions, Inc. All Rights Reserved. All quotations from J.R.R. Tolkien's literary trilogy *The Lord of the Rings* (including any of the volumes thereof) © The Tolkien Estate 1954-55, 1966. All rights reserved. *The Lord of the Rings*, *The Fellowship of the Ring*, *The Two Towers*, *The Return of the King* and the names of the characters, items, events and places therein are trademarks of The Saul Zaentz Company d/b/a Tolkien Enterprises under license to New Line Productions, Inc. and Games Workshop Ltd. All Rights Reserved. Games Workshop, the Games Workshop logo, 'Eavy Metal', Citadel and the Citadel device are either ®, TM and/or © Games Workshop Ltd 2000-2005, variably registered in the UK and other countries around the world. All Rights Reserved. Brought to you by De Agostini UK Ltd, Griffin House, 161 Hammersmith Road, London W6 8SD.

Managing Editor: Ally Bryce
Production Controller: Mark Sanders-Barwick

ISBN 0 7489 7822 4 N72 05 10 26 Printed in Italy.

Editorial and design:
Games Workshop, Willow Road, Lenton, Nottingham, NG7 2WS.

Studio Manager: Jes Bickham

Editorial: Mark Latham

Layout: Darius Hinks, Peter Borlace & Glenn More
Content: Darron Bowley, Owen Barnes, Kenton Mills, Alessio Cavatore, Matthew Ward & Rick Priestley

No part of this product may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of New Line.

British Cataloguing-in-Publication Data:

A catalogue record for this product is available from the British Library.

Tools and materials suggested for use may be dangerous if used incorrectly and Games Workshop does not recommend them for children under 16 without adult supervision. Games Workshop are not responsible for any gaming club or event run by a third party.

D'AGOSTINI
GAMES WORKSHOP

Visit: www.lordoftherings.net

America Online Keyword:
Lord of the Rings

NEW LINE CINEMA
A Time Warner Company





The Siege of Gondor™

As Sauron launches an all-out attack on Gondor, Minas Tirith stands as a last bastion against the Dark Lord's bid for dominion over all Middle-earth. Beset on all sides, the defenders of the White City have no choice but to fight for their lives.

With the city of Osgiliath lying in ruins and entirely under the control of Sauron's forces, the armies of Evil begin their implacable advance on the heart of Gondor – the great fortress city of Minas Tirith. As well as the vast numbers of Orcs, Uruk-hai and Trolls that form the armies of Mordor and Minas Morgul, the Men of Harad and Rhûn march alongside them to wage war on their age-old enemies. Composed of

*'Grond will breach it.
Bring up the wolf's head!'*

GOTHMOG™



▲ MINIONS OF EVIL

Sauron's ultimate objective is to bring about the fall of the White City with his vast armies.

seven tiers, each fortified with towering walls of white stone, the city was constructed specifically to withstand sieges. If one tier falls to the enemy, the defenders can abandon it and fall back to the next, requiring the attackers to lay siege to a new set of walls. However, the forces of darkness are prepared for a long and bloody siege. Equipped for the sole purpose of bringing down the White City, they march through Gondor accompanied by immense Siege Towers, devastating War Catapults, and the massive, fiery battering ram Grond – the only thing with any chance of breaching the immense gates of the city. In overall command of these forces is the Witch-king of Angmar, the most powerful and terrifying of all Sauron's Lieutenants. He and the other Nazgûl take to the skies above Gondor on immense winged beasts, swooping down upon the city to sow fear and disorder among the defenders of Minas Tirith.

In this Pack's Playing the Game, we present rules for including Siege Towers in your games while, in the Battle Report, the Siege of Minas Tirith reaches its exciting conclusion. The Painting Workshop examines the armies and uniforms of Minas Morgul, the domain of the Witch-king, and, in the Modelling Workshop, we show how you can construct Siege Towers to add to your forces of Mordor.





Towers of Mordor™

The vast walls of Minas Tirith are all but impenetrable to an ill-equipped besieging force. In anticipation of this, the forges and workshops of Mordor have produced mighty Siege Towers to circumvent the defences of the White City.



No matter how numerous the forces of Mordor, they cannot breach the walls of Minas Tirith by weight of numbers alone. Along with Battering Rams and Catapults to destroy the fortifications, the armies of the Dark Lord aim to utilise their Siege Towers to gain access to the White City. Towering over the mass of Orcs, these massive constructs are pushed into place by the minions of Sauron, and are packed with warriors, ready to rush across the ramps and overwhelm the defenders on the battlements.

In this Playing the Game, we present the rules for using Siege Towers in your siege Battle Games. These massive constructs can have a devastating effect on any force attempting to defend a besieged city or fortress. Details of how you can construct Siege Towers for use in your games can be found in the Modelling Workshop on page 18.

◀ TOWERING WAR MACHINES

The forces of Mordor push their Siege Towers towards the walls of Minas Tirith.

Using Siege Towers

Siege Towers are specialist pieces of wargear that, as their name suggests, will only be of use in siege games. As with Battering Rams and ladders, they are not bought for a force by paying points for them, they will be included in a scenario when appropriate. If you wish to include Siege Towers in scenarios you have devised yourself, you will need to ensure the game is suitably balanced, taking into account the advantages afforded by the towers.



◀ RAISED PLATFORM

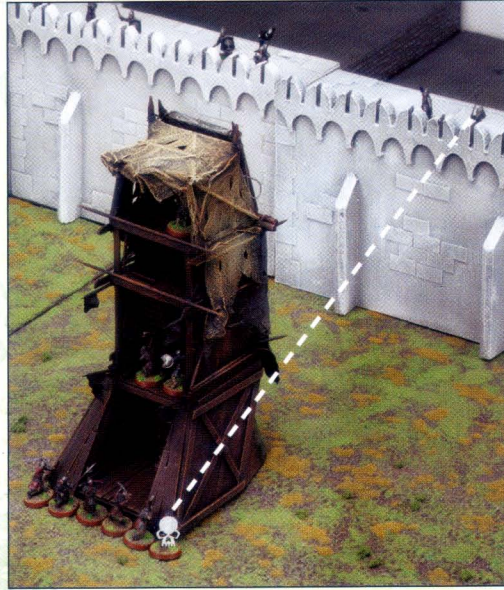
Sauron's troops spill onto the ramparts of the White City.



Movement and Siege Towers

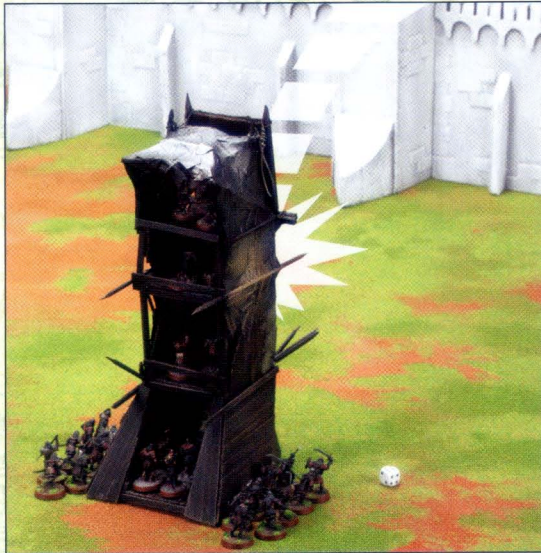
A Siege Tower, like a Catapult or Battering Ram, can be pushed by a group of models, provided those models remain in base contact with the Tower throughout their Move phase.

Between three and five models may push the Tower, at half the Move rate of the slowest model in the group. If six or more models push the Tower, it may move the full distance of the slowest model. Fewer than three models may not move the Siege Tower at all. Models with a Strength of 6 or higher, such as Trolls, count as three models for the purposes of pushing a Siege Tower. Models inside the tower may move as normal within it. As long as they remain static within the tower, they will count as stationary for the purposes of shooting.



◀ SLOWED DOWN

One of the Orcs pushing the Siege tower is slain by a Gondorian archer. Next turn, the tower may only move 6cm/3".



▶ FALLING TOWER

The Siege Tower is hit and damaged by a Trebuchet. The Good player rolls a 6 on the Batter Chart, inflicting 4 Batter Points of damage on the tower, causing it to collapse.

Destroying Siege Towers

A Siege Tower is treated the same as a building for the purposes of resolving attacks against it. The Tower has a Defence of 10 and 4 Batter Points. If a Siege Tower is reduced to 0 Batter Points, it is destroyed and should be replaced by a pile of rubble, if you have a suitable terrain piece to represent this. When a Tower is destroyed, any models within it fall to the ground, taking a Strength 3 hit for every 2cm/1½" fallen.

Assaulting Walls

Once a Siege Tower reaches a wall, the ramp will be dropped, disgorging the Tower's cargo of warriors into the midst of the enemy. If a Siege Tower is a ramp's length from a wall at any point in the Move phase, it can create a bridge onto the ramparts. Once this has happened, any models on the top level of the tower may move freely across the ramp. Defenders charged from the ramp do not count as defending an obstacle.



◀ NO OBSTACLE

The Gondorian loses his fight with the attacking Orc, and is pushed back, allowing the Orcs to move onto the ramparts if they win priority next turn.

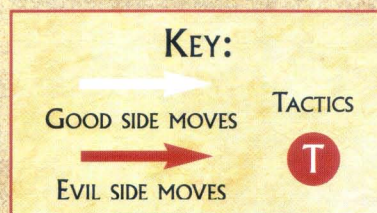


Siege of Minas Tirith™ *Turn 16*

As the furious battle for the Pelennor Fields draws to a close, both sides can still claim victory. In this, the last part of our Battle Report, we follow the dramatic final turns of the battle, as well as each player's closing thoughts about the game.

Battle Report – Part 3

After Adam and Darron's initial success and their rapid destruction of the Minas Tirith defenders, things were looking grim for Rowland and Owen. Even the arrival of the Rohirrim failed to break the Mordor lines, and the Horse-lords found themselves struggling against the combined sorcery of the Ringwraiths. Only the entrance of Aragorn and the Army of the Dead into the battle finally began to tip the scales in favour of the Good side, giving them a chance of victory.



Destruction of the Witch-king



i Winning priority, Owen was able to run Legolas forward and engage the Witch-king – still lying prone after falling from his mount – before he could get to his feet. With the Army of the Dead now surging forward into combat, Adam was unable to bring any models to aid his trapped general. To ensure the destruction of the Nazgûl, Owen then called a Heroic Combat with Aragorn, allowing the Hero to cut his way down the Orc lines and join the attack on the Witch-king. Trapped, and facing both Legolas and Aragorn, the Witch-king was finally destroyed.



The Vengeful Dead

ii Finally within range of their foes, the Army of the Dead charged forward into combat. While Aragorn and Legolas dealt with the Witch-king, the King of the Dead and several of his warriors battled the Ringwraith's Fell Beast. In a display of his terrible power, the King of the Dead slew the creature, using his deadly Drain Soul ability to kill it with a single blow. In the same turn, the remaining Warriors of the Dead hacked into their foes, killing a total of nine Orcs and Haradrim, and putting the Good side firmly back in the fight.



Courageous Rohirrim

T Rowland – Throughout the game, the 'Terrifying' ability of the Nazgûl had played a significant role, making them difficult to engage in combat with both Heroes and warriors alike. To circumvent this problem, I started using my Royal Guard to tie up these foul creatures in combat. The combination of their Bodyguard special rule – allowing them to automatically pass Courage tests – and a high Defence value made them well suited to this task.





The Final Moves

Turns 17-18

In the space of a few brutal turns, the Evil force had claimed a foothold on the walls, and were pressing the defenders hard. With little hope of holding until their allies' arrival, the Gondorians prepared to make their last stand against their attackers.

Lords of Battle

i Losing priority, Owen called Heroic Moves with both Aragorn and Legolas, in an attempt to get them and the Army of the Dead into combat. To try and limit the damage they could inflict, Darron used two of his Ringwraiths to try and Transfix the Good Heroes. While Aragorn failed to resist and was held immobile, Legolas managed to shrug off the spell, and led the Warriors of the Dead into the massed ranks of Orcs, cutting down more of the evil minions of Sauron.



The Black Riders

ii With the three remaining Ringwraiths running low on Will, both Adam and Darron agreed it was time to withdraw them from combat rather than risk losing them. While two of the Wraiths galloped away from their enemies, one of them hurled a Black Dart, slaying the Warrior of the Dead who was trapping the third Nazgûl, allowing it to escape. After the vital role the Ringwraiths had played in the battle, it now seemed that Owen and Rowland would be denied the chance to take their revenge upon them.





Last Ride of the Rohirrim

iii Across the board the battle continued to rage and both forces were now approaching breaking point. In the centre of the battlefield, the Rohan assault finally met its end with the death of Théoden, slain by Gothmog. The turn also saw the demise of Éowyn, killed in combat with a Warg Rider, their combined loss sounding the death knell for the forces of Rohan. The demise of these models also took the Good side to almost a quarter of its starting strength, bringing it perilously close to defeat.



The Final Blow

iv Legolas and the Army of Dead continued to inflict casualties on the Evil forces, cutting a bloody swathe through their ranks. However, despite the turn's carnage, the Good side was still six models away from reducing the Evil side to a quarter. Meanwhile, Adam and Darron needed only two more kills to win, which finally came from the Troll that was battling the Warriors of Dead. Winning its combat, the behemoth monster struck down its foes, reducing the Good force to quarter strength, and signalling their defeat. Evil had won, but only just.

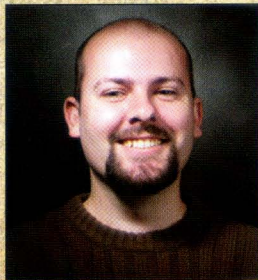




The Good Force's Conclusions

After taking stock of what was a mammoth Battle Game, both Owen and Rowland reflect on their decisions. Here, they discuss how their troop choices and tactics impacted on the game and, ultimately, determined the outcome.

Owen – 'Standing alone against the combined weight of Darron and Adam's army was a daunting prospect, and right from the start I knew I was going to need a combination of luck and careful planning if I was going to keep them off the walls until the Rohirrim arrived.'



Holding the Walls

'The start of the game saw my forces pressed hard from Turn 1. The city fell more quickly than I had anticipated, mainly, I believe, due to the effectiveness of the Siege Towers, which negated the benefit granted by my walls. In retrospect, to help me take them out, I could have placed my Trebuchets behind the walls, giving them more protection from enemy fire as well as making it more difficult for foes to get inside their minimum range of 18". This would have allowed me to target a single Siege Tower with both of my war machines – rather than splitting my fire between the two – right up to the walls. Taking down even one of the towers would have dramatically increased my chances of holding out.'



▲ THE CITY FALLS

The siege towers allowed the Orcs to swarm over the walls and bring their superior numbers to bear.

► THE WHITE WIZARD

The advantage of placing Gandalf behind the walls was offset by the fact he was too far away to help the defenders.



Gandalf and Pippin

'My placement of Gandalf was another factor that I felt influenced the defence of the city. The protection offered by placing him away from the walls unfortunately also limited the help he could grant the defenders. In the end though, I was not entirely unhappy with his efforts, and though he was brutally slain by the Troll Chieftain, he was instrumental in the destruction of a Ringwraith – drawing out its Will with his magic so that Pippin could finish it in combat.'

Troop Choices

'While I felt that my choice of defenders was pretty sound, if I was to play this game again there might be a few changes I would make. In hindsight, I think I would try to include some extra Heroes for the walls at the expense of a few men. Those extra points of Might can make all the difference in swinging the battle in your favour, as I discovered when facing the four Orc Captains in the siege towers. Cavalry, too, could have been useful, lurking inside the city ready to counter-charge anyone bold enough to breach the gate.'



◀ RAPID RESPONSE

Owen could have included Knights of Minas Tirith in his force, giving him a group of mobile warriors with which to repel any enemies that breached the city.



Rowland – ‘After watching Owen take a pounding for the first 8 turns I knew I had my work cut out to relieve the siege of Minas Tirith. The Rohirrim were facing a very large force, with lots of Heroes and magic users.’



Magic and Missile Fire

‘My plan had been to simply charge down the forces of Mordor and I kept to this, looking for any advantage I could gain. Adam and Darron were equally looking to take away any advantage I might have. The Rohirrim were bombarded by Catapults and hindered by magic, especially poor Gamling, who lost two horses and whose banner only managed to restore one point of might on Éowyn before he succumbed to the all-conquering Witch-king. The Rohirrim Heroes really suffered at the hands of the Nazgûl. Théoden and Éomer were Transfixed or Compelled at crucial moments, and only survived as long as they did due to a combination of good luck and the intervention of Éowyn and Merry.’



◀ A RED DAWN RISING

Although outnumbered, the Rohirrim stood firm against the hordes of Mordor, buying time for Aragorn and the Army of the Dead to join the fray.

The Return of the King

‘All was not lost though, as Aragorn, Legolas, Gimli and the Army of the Dead arrived and started to carve their way through the Evil forces. At last things started to go our way! Caught between the Rohirrim and the Army of the Dead, the Evil side got a taste of its own medicine, and Owen and myself enjoyed filling up the casualty tray with the Orc dead. Aragorn and Legolas, to our relief, finished the Witch-king after he was unseated by his own wayward Catapult. Aragorn inevitably attracted the attention of the Nazgûl, who Transfixed him whenever possible, thus reducing his effectiveness dramatically. Adam and Darron’s masterful use of magic in the end thwarted the relief of Minas Tirith, but only just.’



▲ DEATHLY PRESENCE

The Army of the Dead inflicted a heavy toll on the Evil forces, whose low Courage made them vulnerable to the ghostly warriors.

Mighty Hobbits

Through the entire battle, both Merry and Pippin continually exceed expectations, and they deserve a special mention for their impressive heroics. Though the Witch-king eventually killed Merry, his efforts were important to the Rohan attack, fending off Trolls and Orcs and allowing other Heroes to survive. Pippin, too, defeated a Troll in combat as well as a Ringwraith mounted on a mighty Fell Beast, both single-handed! The little Guard of the Citadel also accounted for several Orcs and was still alive – fighting for the city – at the end of the battle.



◀ LITTLE WARRIORS

Despite their diminutive size, both Merry and Pippin made their presence felt during the course of the Battle Game.



The Evil Force Conclusions

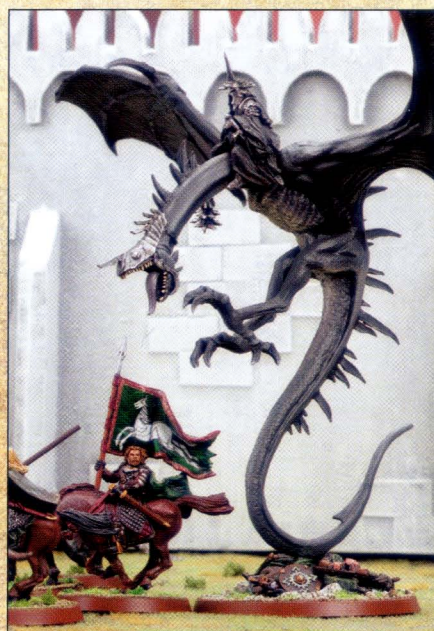
While Adam and Darron's victory was, in the end, a marginal one, their choices throughout the game had managed to keep the Good players on the back foot. Here, they share some of the tactics that led to their victory.

Adam – 'Darron and I had hatched our plan, and stuck to it despite all the counter-attacks that the Good forces could throw at us. Really, the thing that had allowed us to do so well in the early stages of the game was the speed with which we swept the defenders of Minas Tirith aside.'



Lord of the Nazgûl

'The Witch-king and his fellow Ringwraith, swooping along the walls and crushing all those who stood before them, turned out to be a great tactic. It allowed us to silence their Trebuchets with ease, and even cripple the defence mustered by Denethor, the Captain of Minas Tirith and the other men on the walls. They were so swift that they were even able to bring down Gandalf, before the Witch-king headed back to help deal with the Riders of Rohan.'



◀ **DARK LORD**
The Witch-king was truly a terrifying foe in the battle, sweeping aside the defenders on the walls and killing Heroes from Gondor and Rohan with equal ease.



▲ CASUALTIES OF WAR

In the end the Evil forces were able to sustain a constant death toll on the Good side. By the end of the battle, only a handful of Rohirrim and Gondorians remained.

The Good Counter-Attack

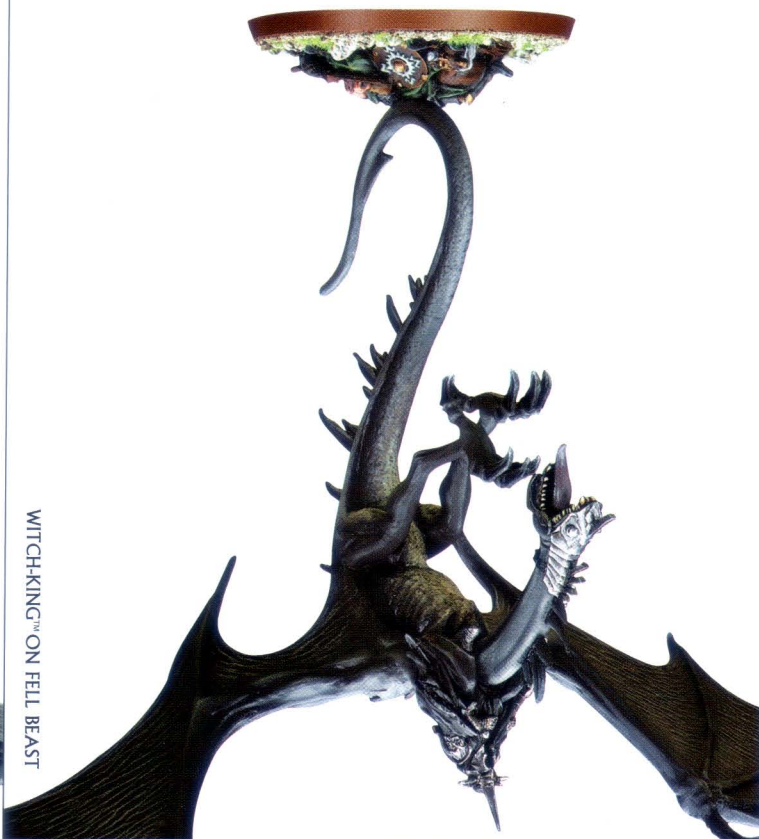
'The Riders of Rohan arriving was a thorn in our side, but one we had prepared for from the start. In the film, Gothmog had not left a plan in place for such an event, and we were determined not to make the same mistake. Our plan must have worked because the forces of Mordor gave them a welcome they'll never forget – a boulder smashing into their lines from the Catapults, and a counter charge from our forces outside of the walls. While they exacted a toll on our army, we blunted the charge of the Rohirrim quite well, I thought.

'The thing that sticks in my mind about the arrival of the Good forces is the ease with which Aragorn and the Army of The Dead cut into our lines, once they made it to the battle. Leading the reinforcements from the docks, Strider was able to seriously jeopardise our plans. Fortunately, we had done enough damage early on, and were able to keep just ahead of the Good force on casualties inflicted. It might have cost Mordor dearly, but we secured victory over Minas Tirith and her allies. What a pity that we lost the Witch-king doing it!

RINGWRAITH™ ON FELL BEAST



WITCH-KING™ ON FELL BEAST



RINGWRAITH™ ON FELL BEAST

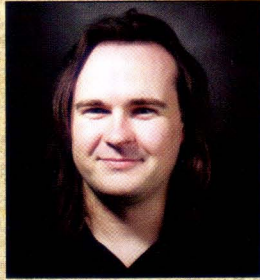


WITCH-KING™ ON FELL BEAST



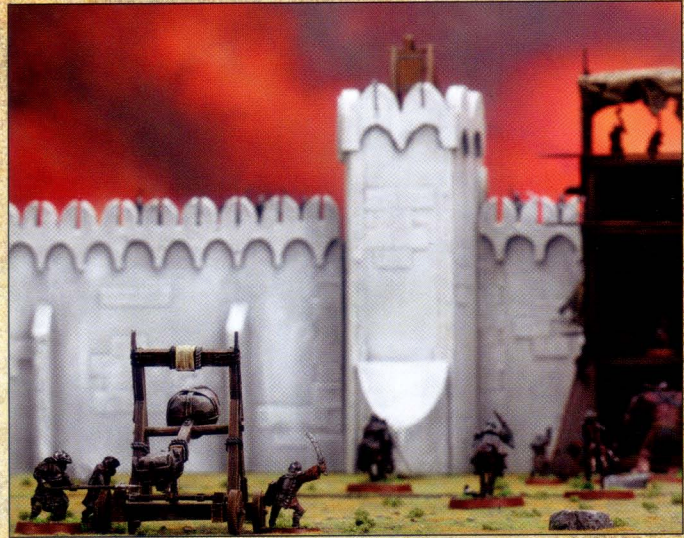


Darron – ‘Armed with Siege Towers, Catapults and Trolls, I was quite confident about taking the city before the arrival of the Rohirrim. The speed at which Adam and I achieved that result is a testament to the co-ordination of our forces and how we orchestrated their attack.’



Fire Superiority

‘The first few turns of this game were crucial in deciding which side would end up dominating the battle with their archers and war engines. In this respect I had the edge over Owen – I was able to concentrate my Catapult fire on his Trebuchets, while he was forced to choose between a number of threats, including the looming Siege Towers. This all combined to spell the end of Owen’s firepower quite early on, allowing me to rain arrows and rocks down on the Good forces with impunity for the remainder of the game.’



▲ MORDOR WAR MACHINES

Darron’s Catapults spent most of the game raining death upon the Good forces, with no fear of retaliation.



Black Riders

‘By far my most successful models were the Ringwraiths. Their sorcery and mobility were undeniably the keys to our victory over the Rohirrim. Even when entangled in combat, they still accounted well for themselves and, despite both Rowland and Owen’s best efforts, three out of the five Nazgûl survived the battle. Probably the most significant thing the Black Riders achieved was halting Aragorn in the final turns of the game, thus denying the Good force his powerful presence in combat.’

◀ DARK SORCERY

The Nazgûl freeze Aragorn with sorcery, keeping him from smiting his foes.

Coming Soon... The Final Battle

In our next Battle Report, we journey to the Black Gate – portal to the dreaded land of Mordor. In the wake of the Battle of the Pelennor Fields, Aragorn and his loyal force of warriors must make a final, desperate assault on Sauron’s stronghold, hoping they can divert attention away from the Ringbearer’s quest. Meanwhile, Frodo and Sam must make the perilous climb to the Cracks of Doom and cast The One Ring into the flames, ending the Dark Lord’s tyranny once and for all.



◀ FATE OF MIDDLE-EARTH

Aragorn faces the might of Mordor, granting Frodo time to destroy The Ring.



The Morgul™ Horde

The host that issues forth from Minas Morgul looks and acts like a determined army, marching in ordered ranks and files, and led by harsh and disciplined masters. Here, we show you how to paint key aspects of the Morgul horde.



Under the ruthless command of Gothmog, the vast garrison of Minas Morgul has been shaped into a disciplined fighting force, with the legions of infantry supported by detachments of hulking Mordor Trolls. In the skies above, the dreaded Nazgûl soar astride their winged Fell Beasts. Behind them, the Morgul Vale is defended by the great spider-beast Shelob, who lurks deep within her lair, ready to devour intruders.

Here, we show you how to paint your Orcs in a manner appropriate to the regimented style of a Morgul army. Additionally, we will show you some new painting techniques, such as mottling and wrinkled skin, that can be applied to parts of a Morgul force, even on Trolls and Fell Beasts. Finally, we showcase a real gamer's Morgul army.

◀ MARCH TO WAR

The gates of Minas Morgul open, and the armies of the Witch-king pour forth on their way to lay siege to Gondor.

PAINTING ESSENTIALS

Modelling Putty

When assembling large and multi-part models, you may find that there are small gaps left between the separate pieces. This is an unavoidable part of the casting process, as it is difficult to create a seamless join between two separate parts of a model. Two-part epoxy modelling putty, available from most hobby suppliers, can be used to fill these gaps. Once the two halves of the putty are mixed, it can be manipulated like plasticine – while soft, a cocktail stick or modelling tool can be used to knead the putty into the gap and smooth it out at the edges. After about half an hour it hardens and becomes firm, allowing you to paint over it.

► A specialised modelling tool like this one is useful for manipulating the putty and creating a smooth finish.





Morgul™ Orcs

These fearsome and confident warriors have all been trained by Gothmog to fight in regimented units. Their disciplined nature is reflected by their uniform appearance.

Dark Armour

The most distinctive aspect of the Morgul Orcs' uniformed look is the contrast between their dark, almost black armour, and the red fabric of their tattered clothes. To get a suitably dark look to the armour, start by undercoating the whole model with Chaos Black. Next, mix a small amount of Boltgun Metal with Chaos Black and apply this to all the armour on the model. Finally, paint the very edges of the armour with Boltgun Metal to represent where the dark tarnish has worn away to reveal the metal beneath. The red cloth can be painted in the same way as Gothmog's clothing in Pack 56.



◀ Try not to paint the edges too neatly, as a rougher appearance looks more natural.

RECAP

Painting Orcs

Over the course of *Battle Games in Middle-earth*, we have presented a number of Painting Workshops on how to paint Orcs, most notably in Packs 24, 41, 56 and 58. The techniques presented there are a great starting point for painting your Morgul force.



CHAOS
BLACK

RED
GORE

BOLTGUN
METAL

◀ Although each model is painted differently, the limited colour palette gives them a uniform look.





Large Models

When assembling and painting large models, there are several techniques to take into consideration. Larger models, such as Warg Riders, Fell Beasts and Trolls, are abundant in Morgul forces.

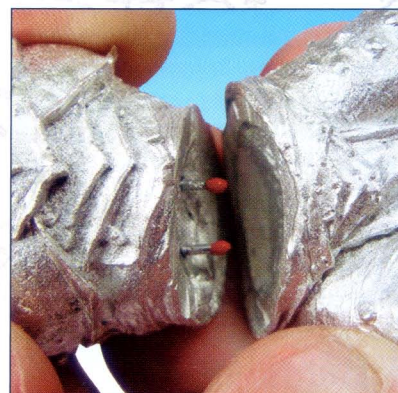
Pinning Models

Larger models, such as cavalry and Mordor Trolls, are often supplied in separate parts. These can be glued together as normal. However, you may find that the join between the parts is too weak. To strengthen the joins, the pieces can be pinned together. This is a similar technique to that used to reinforce your horses' legs, as shown in Pack 67's Painting Workshop.

To ensure that the pieces fit together in the right place, first drill a hole into one piece and then insert a piece of wire. Next, apply a thick blob of paint to the exposed end of the wire and, while it is still wet, hold the two pieces together. The paint will leave a mark, providing a guide for you to drill into. The pieces can then be glued together, with the wire running between them.



◀ The blob of paint on the end of the wire will make a distinct mark on the other piece of the model.



► In order to make a join more secure, two pins can be used instead of just one.

► The surface of the Troll's flesh is large enough to allow more detail and texture to be painted on.



TANNED
FLESH

SNAKEBITE
LEATHER

TIN
BITZ

► Here you can see a Mordor Troll after it has been assembled and painted, using techniques shown in this and previous Packs.



Fleshy Areas

Larger areas of skin provide a challenge for the painter. If the areas are fairly smooth, then try to be sparing with your highlights, as large models benefit more from the effects of natural light than normal, man-sized figures. Heavily detailed areas, like on this Troll, benefit more from subtle layering. The actual techniques you use depend on the individual model.

'No matter what comes through that gate, you will stand your ground.'

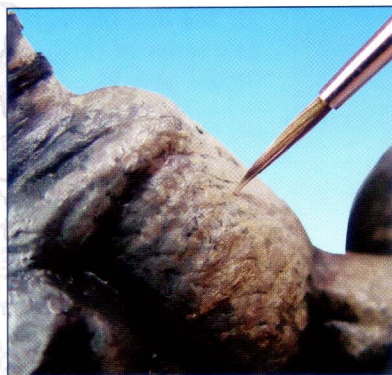
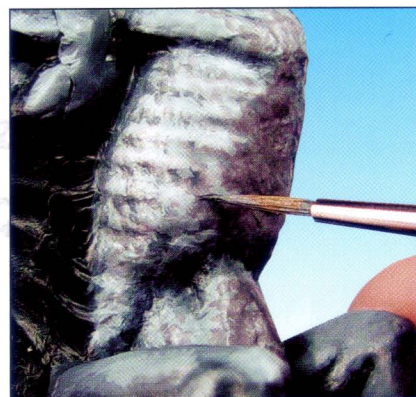
GANDALF THE WHITE™



Mottling

The mottling technique is useful for representing such things as horse dapples, reptile skin and certain fabrics such as crushed velvet. A good example of mottling can be found on the Fell Beast's dappled underside. Mottling is similar to the layering technique, except that the layers are applied by using the tip of the brush to dab spots onto the area in a series of gradually lighter shades. The end result gives the area a dappled appearance.

➤ This Fell Beast has the first layers of mottling added with Codex Grey.



◀ Adding Bleached Bone to Codex Grey, the dapples become smaller and more defined, making a blotchy effect.

*'Wraiths! Wraiths
on wings.'*

GOLLUM™

Painting Horses

Some horses have a dappled pattern to their hide, and the mottling technique is ideal for representing this. Dappling commonly appears on grey horses, so mix a small amount of Fortress Grey with Codex Grey for the first layer of highlights. Follow this with a layer of pure Fortress Grey. Finally, apply a Skull White highlight.



➤ A fine brush is used to get the smallest dot when using the mottling technique.

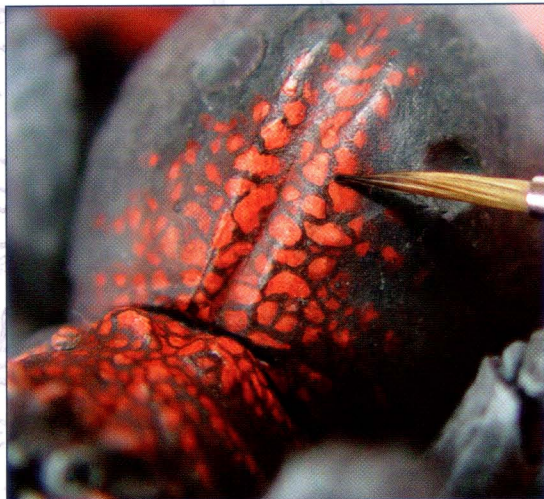


CHAOS
BLACK

CODEX
GREY

BLEACHED
BONE

◀ The Fell Beast is a large and impressive model, providing you with an excellent opportunity to use the mottling technique.



Spotted Pattern

Painting a pattern of tightly packed spots on a model is an innovative way to individualise a figure and make it stand out on the battlefield. Shelob's spots give clear warning that she is a dangerous foe. The spots are painted on individually – start by mixing a little Blood Red with some Chaos Black and apply this over the whole area where you want the spots to be. Next, mix in some more Blood Red and paint the spots for the first highlight. Then, add more Blood Red to the mix and apply as a series of further highlights to each spot. Finally, mix some Vomit Brown with Blood Red for the last highlights.

◀ The gaps between each spot can be tidied up after the final highlight if needed.

CHAOS
BLACK

CODEX
GREY

BLOOD
RED

VOMIT
BROWN



▲ Shelob's mouth has been painted using the same colours as her spots.

RECAP

Painting Wargs

This is not the only technique for painting spots that you can use. In Pack 68 we showed an alternative way to paint spots on Wargs. This method is more appropriate for painting spots that are less bold, and more natural, than those on Shelob.



▲ Here you can clearly see the spots on this Warg's mane.



Adrian Wood's Morgul™ Army

Here, we showcase a Morgul horde that has been collected, converted and painted by a veteran gamer, Adrian Wood, over the course of several months.

Themed Army

Adrian has been collecting Orcs and playing with them for some time, and has amassed a large force. Adrian enjoys personalising his army with conversions. Here, he talks us through some of the changes he has made to his models.

Adrian – 'Although part of a large army, the Orcs have no standard uniform. Each Orc has scavenged his weapons and armour from wherever he can find them. This gives each warrior a unique and individual look. To represent this in my force I have converted as many models as possible so that there are no two models the same.'



◀ Orcs are Adrian Wood's favourite creatures in The Lord of the Rings movies. As such, he has collected a large Morgul force, only a portion of which is shown here.



► Although each model is converted to look different, the force retains a cohesive appearance due to the distinctive rusty metal colour used on the armour.

Conversions

Adrian – 'One of the easiest ways to make copies of the same model look different is to swap the heads with other models. Here, I have swapped the head from the original model, creating a new pose. Swapping weapons is another good way to distinguish models and add personality. To individualise my second Mordor Troll, I used parts from two different Troll models, swapping the torso and right hands. The gaps between the joins were pinned and then filled with modelling putty, masking the joins and making them seem like parts of the original model.'

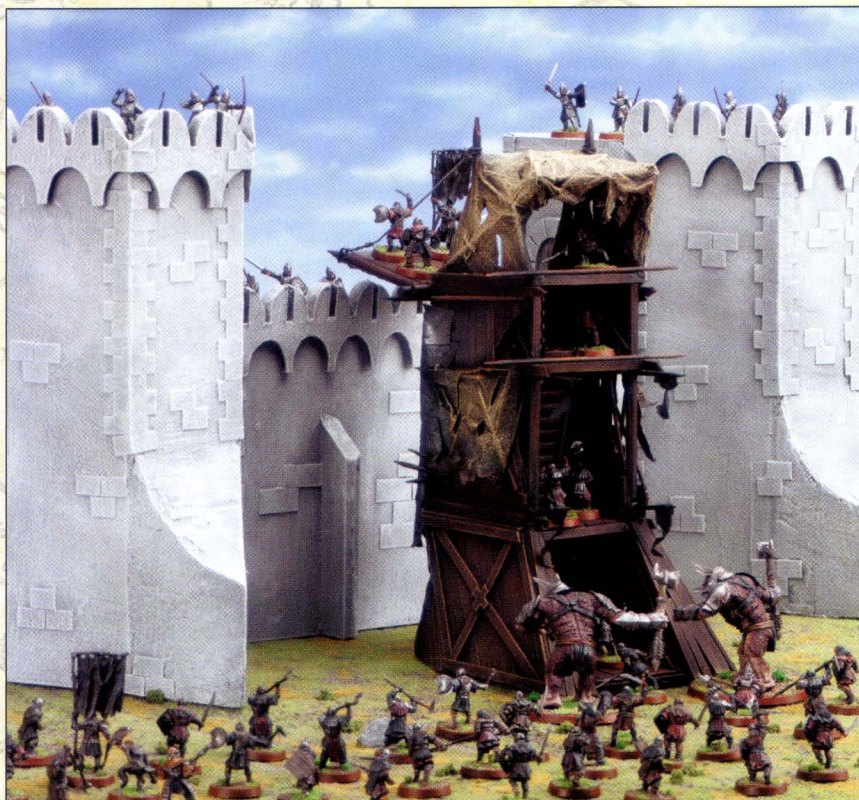
► Here, you can see Adrian's personalised Mordor Troll, and a converted Orc next to the original pose.





Siege Towers

Standing tall among the teeming hordes of Orcs, the mighty Mordor Siege Towers slowly rumble toward the walls of Minas Tirith. Here, we show you how to create these impressive engines of war for use in your Battle Games.



Like an iron claw, the armies of Mordor have closed around the city of Minas Tirith, ready to crush it in their evil grasp. Armed with an array of war machines, such as rock-hurling Catapults and sturdy wooden Siege Towers, Sauron's Orc horde prepares to crush all resistance in a single, devastating assault. Facing such machines, even the towering walls of the White City seem to be little defence against the Dark Lord's pitiless armies of evil.

In this Modelling Workshop we show you how to build Mordor Siege Towers for use in your Battle Games. Adorned with spikes, armour and ragged banners, these towers are designed to fit in with your Orc Warriors, as well as being scaled to interact with your Minas Tirith Walls from Pack 55.

◀ ORC ASSAULT

As the Siege Tower crashes into the city walls, Orcs pour out to swamp the battlements.

YOU WILL NEED

Modelling Essentials

In addition to the usual modelling essentials, you will need:

FOAM CARD
THICK CARDBOARD
LOLLIPOP STICKS OR
BALSA WOOD STRIPS
COCKTAIL STICKS

KITCHEN TOWEL OR
TISSUE-PAPER
THIN WOODEN DOWEL
COPPER WIRE
CHAOS BLACK SPRAY
OR PAINT

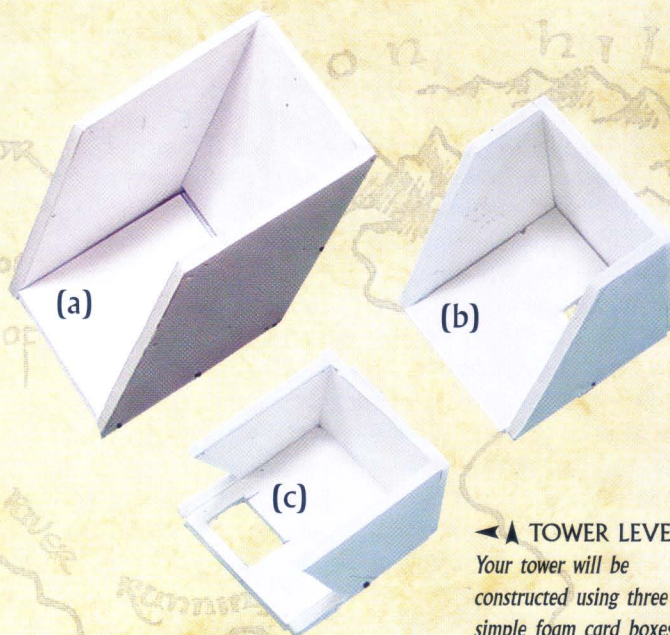
SCORCHED BROWN,
GRAVEYARD EARTH,
BLEACHED BONE,
BOLTGUN METAL AND
BUBONIC BROWN
ACRYLIC PAINTS



1 Tower Sections

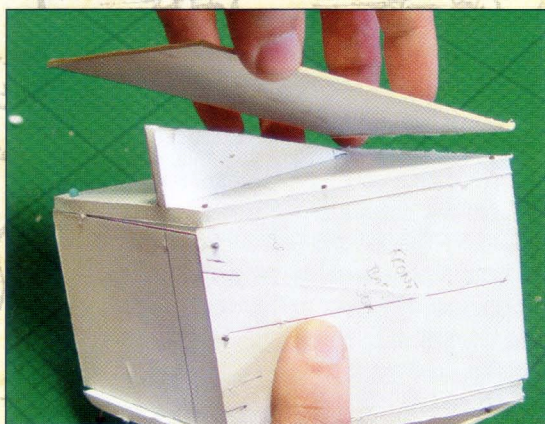
The basic shape of the tower is created from three boxes – constructed from foam card – stacked one on top of the other. These boxes will form the levels of your tower, which we will refer to as A (pic a), B (pic b) and C (pic c) to make construction easier. Two of the boxes can be roughly square while one should be made with rhomboid sides to give the tower a ‘crooked’ appearance when completed. Use the picture shown as a guide for the shape and size of these boxes. While you can vary the measurements of your boxes to create different sized Siege Towers, we created ours so that when the boxes are stacked up, they will reach the battlements of Pack 55’s Minas Tirith Walls.

Once you have made your three levels cut a hole, about 2cm/1” square, in the bases of boxes B and C to represent a trapdoor, where you will later add your ladders. Additionally, you can also cut triangular wedges into their sides, adding to the tower’s rickety appearance.



▲ TOWER LEVELS

Your tower will be constructed using three simple foam card boxes.



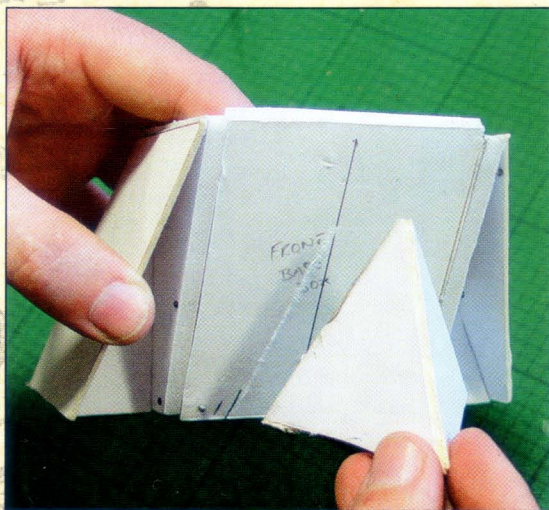
▲ SLOPED SIDES

A triangle of foam card is used to hold the flared pieces of card at an angle away from the base of the tower.

2 Tower Bottom

Now you can add some detail to the bottom of the tower – box A. First, create sloping sides for the level. Cut out a rhomboid shaped piece of card of the same dimensions as the sides of the box. Then, using foam card, cut out a triangle as tall as the side of the box and about 2cm/1” in width at its base. Attach the triangle to the sides of box A and then glue the card over the top as shown.

Next create a support for your tower, positioned at the front of the base like talons. Cut out three diamond shapes from thick card and score them down the middle, creating two connected triangles. Fold along the creases and attach them to the front of the model. Once these two details have been added, you can assemble your levels.

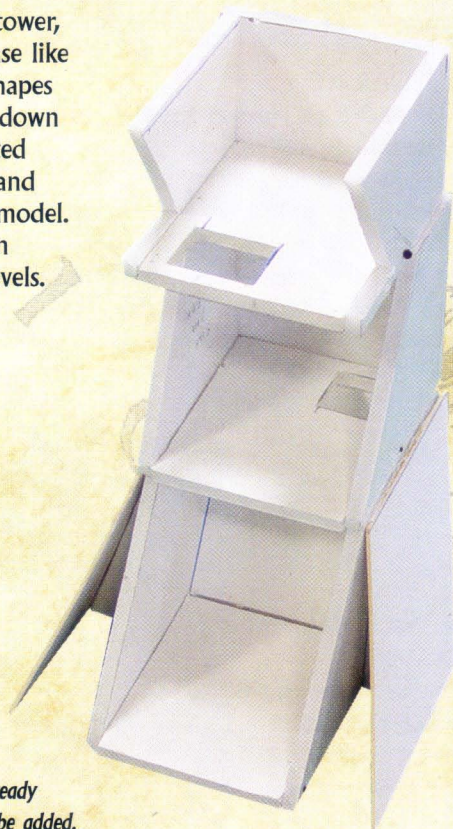


► TOWER TALONS

Created from pieces of the thick card, the support at the front of the model is vital to balance the crooked base of the tower.

► BASIC TOWER

Once each of the sections of the tower has been glued into place, it is ready for the ramp to be added.





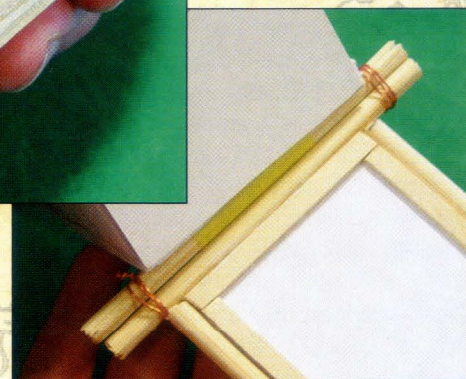
3 The Ramp

Cut out two pieces of card large enough to cover the top of your tower – one of these will form the ramp and the other will cover the top of level C. The one that you use to cover the top of level C will need to have a 2cm/1" square cut out of the back before it is glued into place, leaving a space to add your ladder later. Now you will need to create a hinge for the ramp. Cut two lengths of dowel, each about 1cm/½" longer than the width of the top of the tower. Glue one to the top front edge of level C as shown. The other will need to be glued to the back of the ramp. However, to give the edge of the card sufficient width to get a good join, you will first need to glue two lollipop sticks or strips of Balsa wood on either side of one edge. To connect the two parts of the hinge, wind copper wire tightly around the ends of the lengths of dowel.



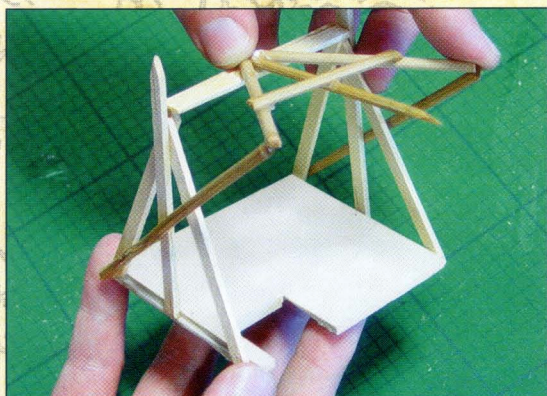
◀ RAMP BRACING

You will need to widen one of the sides of the card ramp to give you sufficient space to attach your dowel hinge.



► DOWEL HINGE

Two pieces of dowel, connected by wire, create a functional and solid hinge for your ramp.



▲ TOWER TOP

Made by Orcs, the framework for the top of the tower can look quite ramshackle.

4 Wooden Cladding and Top

The next step is to create a tent-like covering to go on top of level C. This can be constructed using a wooden framework covered in kitchen towel soaked in a PVA and water mix, creating an effect similar to that used on the Orc tents from Pack 58. There is no exact way to create the framework for the top of the tower, and it can look quite haphazard, as though Orcs have constructed it. Remember that one side of the framework will form the resting place for the ramp when it is raised and, as such, should be free of spikes and random struts to allow as smooth a fit as possible. Our frame, as shown below, was made using a triangular support with additional pieces of wood glued to the top to give the kitchen towel something to hang off. Once you have constructed your framework attach it to the top of level C before adding a covering to it.

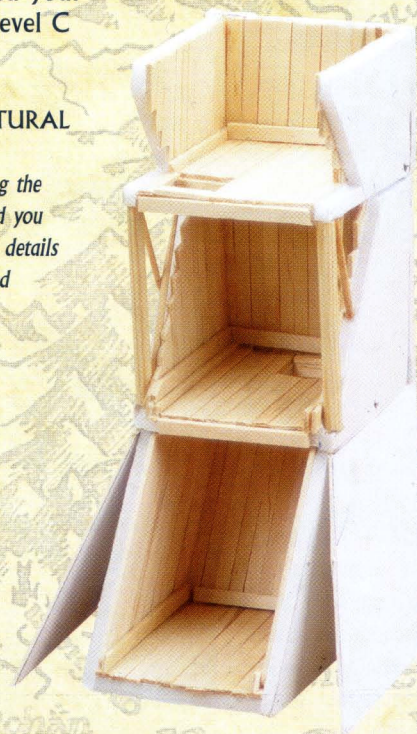
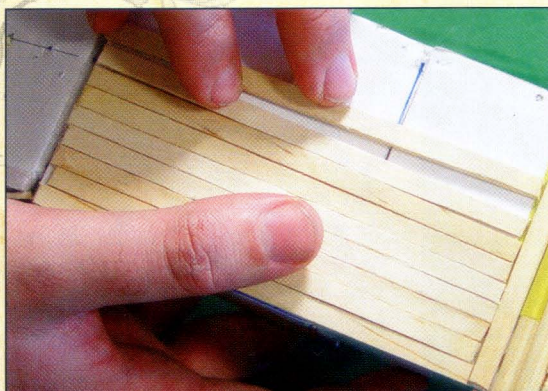
With the tower, ramp and wooden framework in place, it is now time to clad your tower. Using balsa wood strips, add planking to both the interior and exterior of the tower. You should cover any exposed sections of foam card and fill the gaps between the sloping sides of level A. If you want, once you have clad the tower you can add things such as support struts over the planking, making your model even more detailed.

► STRUCTURAL DETAILS

When cladding the tower in wood you can add such details as bracing and supports.

► WOODEN CLADDING

Covering the tower in wooden planking hides the foam card and give an impressive final appearance.





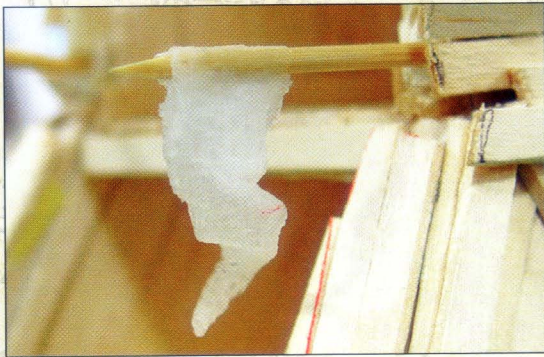
5 Final Details

Your Siege Tower is now ready for some final details, such as spikes, flags, armour plates and rope to attach the ramp to the top of the tower. Cocktail sticks and pieces of sharpened dowel can be added to the sides your ramp, the front of the tower, and anywhere else you think they might look appropriate, to create dangerous-looking spikes. When attaching these to the tower, however, remember not to make them too long, as those on the front of the tower may prevent it getting close enough to a wall to lower its ramp. Using small pieces of kitchen towel soaked in PVA, you can also add flags to some of these spikes.



◀ ARMOUR PLATES

These irregular armour plates give the appearance of beaten metal, roughly attached to the tower.



▲ FINAL APPEARANCE

Flags, spikes and even additional pieces of PVA-soaked kitchen towel can be added to the outside of the tower, making it look ragged and dangerous like the Orcs who built it.

6 Painting the Tower

Firstly, give the model a good covering of Chaos Black spray or paint. Once this has dried, begin by dry-brushing any areas of wood Scorched Brown. Follow this with progressively lighter dry-brushing with Graveyard Earth and then Bleached Bone. Any areas of metal, such as the armour plates, can simply be dry-brushed with Boltgun Metal. The kitchen towel canvas is dry-brushed Scorched Brown, followed by Bubonic Brown and finally Bleached Bone.



◀ EXTRA DETAILS

Ladders, shields and swords can be added to complete the tower's interior.

To create armour plating for your tower, use small pieces of paper cut into V shapes and glue them to the exterior of the tower in an overlapping pattern, like fish scales. We have added some to the front of the tower as well as the front of the ramp and the 'talons', making these sections appear reinforced. At this stage, you can also add pieces of string to represent guide ropes for the ramp. The string should be long enough to allow the ramp to be lowered so that it rests at a 90 degree angle to the tower. You can use the spikes on both the ramp and the top of the tower to anchor your string.



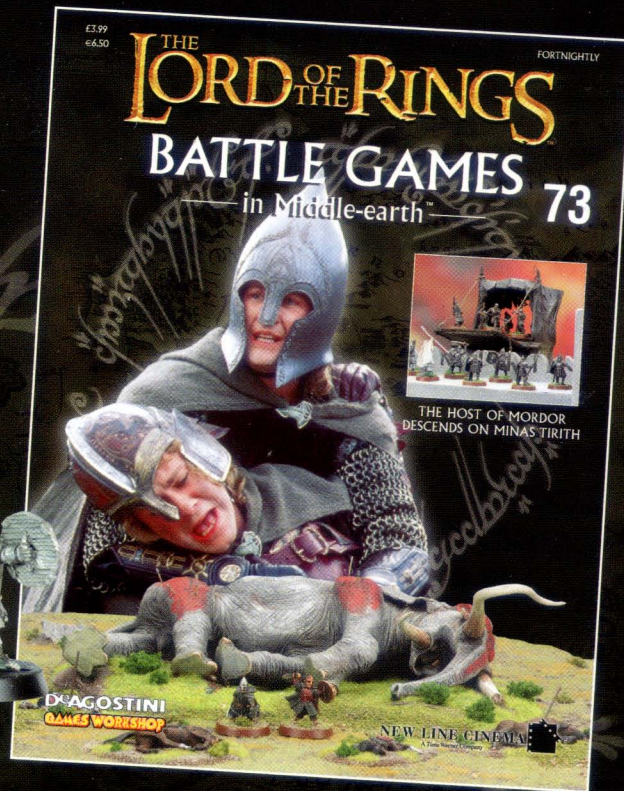
◀ WAR MACHINE

Your Siege Tower is now ready to storm the walls of the White City.

IN YOUR NEXT GAMING PACK...

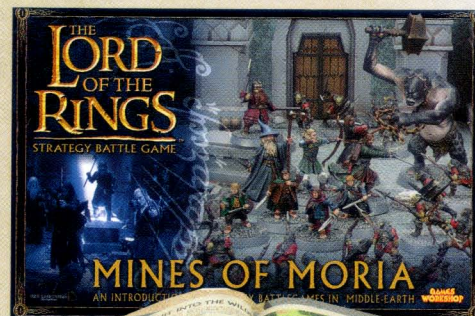
The War of The Ring Rages on!

- Learn how to form Battle Companies and use them in campaign play
- Pippin and Gandalf battle to defend Minas Tirith
- Paint your armoured Merry and Pippin figures
- Learn some advanced techniques for modelling details
- **PLUS:** Merry and Pippin metal miniatures



THE LORD OF THE RINGS STRATEGY BATTLE GAME

The adventure continues in *The Mines of Moria* – the latest part of *The Lord of the Rings* tabletop gaming hobby. This set contains the exclusive Fellowship of The Ring and Cave Troll, pictured below.



For more information ring 0115 91 40000 or visit: www.games-workshop.com



Models supplied with *Battle Games in Middle-earth™* are not suitable for children under 3 years due to small parts and essential pointed components. Citadel Miniatures are fine scale models designed for gamers and collectors. Retain packaging for future reference. All materials pertaining to the New Line theatrical productions: *The Fellowship of The Ring*; *The Two Towers*; and *The Return of the King*, © MMV New Line Productions, Inc. All Rights Reserved. The Lord of the Rings and the names of the characters, items, events and places therein are trademarks of The Saul Zaentz Company d/b/a Tolkien Enterprises under license to New Line Productions, Inc and Games Workshop Ltd. Specific game rules & game strategy copyright © Games Workshop Limited 2005. All Rights Reserved. Games Workshop, the Games Workshop logo, are either ©, TM and/or © Games Workshop Ltd 2000-2005, variably registered in the UK and other countries around the world. All Rights Reserved.

