MODELLING WORKSHOP

MORDOR TERRAIN

THE LORD OF THE RINGS STRATEGY BATTLE GAME

Modelling Workshop is your indispensable guide to getting the most out of your models and terrain. In this installment we show you how to make Mordor terrain.

The Mordor supplement to The Lord of the Rings strategy battle game introduces a host of new elements to your games, including a selection of rules to represent the downright hazardous environs of the land of Sauron. What better excuse, then, to make some custom-made terrain pieces, to take your own battles to this forsaken land.

We turned to hobby expert, Chad Mierzwa, to show you how to make your own Mordor terrain to represent the various special rules – which we've reprinted here for your convenience.

Chad has made terrain pieces of broken and blasted trees and rocky outcroppings, some of which are detailed with clumps of foliage that represent vicious razor-thorn bushes. He has also made a counter to represent the all-seeing Eye of Sauron, and – along with Mark Jones – a whole board criss-crossed with red-hot lava flows.

Although these terrain pieces were designed to be used in games of The Lord of the Rings, there's no reason why you couldn't use them in games of Warhammer 40,000, representing a blasted and volcanic battlezone.

⚠ You Will Need

All of the items that Chad used for these projects can be found in GW Hobby Centres, DIY stores, and specialist model shops, except where noted. All of the paints are available from the Citadel Colour and Foundation ranges of paints.

40mm round base	Rubberised horse hair	Codex Grey
Aquarium gravel	Sandpaper	Fortress Grey
Citadel Trees	Sculpting tool	Golden Yellow
Cork bark	Slate	Graveyard Earth
Hobby knife	Superglue	Red Gore
Insulation foam/styrene	Chaos Black spray	Shadow Grey
MDF	Bad Moon Yellow	Skull White
Modelling sand	Blazing Orange	Sunburst Yellow
Plaster filler	Blood Red	Dheneb Stone
PVA glue	Chaos Black	Mechrite Red

MORDOR TERRAIN RULES

The unique terrain that characterises the battlefields of Mordor is not merely decorative, but positively dangerous!

The Red Eye of Sauron

From atop the highest point of Barad-dûr, the Red Eye of Sauron stares across Mordor and the surrounding lands. The gaze of the Red Eye can be felt anywhere that Sauron deigns to look, inspiring fevered loyalty in his evil minions and grave dread in the Free Peoples.

The Red Eye of Sauron is represented by a simple marker, ideally on a cavalry (40mm) base. Every turn the player with priority may move the marker up to 18"/42cm as soon as priority has been determined, but before any moves are made. Any Good model within 3"/8cm of the Eye of Sauron suffers a –1 on its roll to win any fight (this is cumulative with two-handed weapons, etc). Evil models receive +1 Courage whilst they are within 6"/14cm of the marker.

The Red Eye of Sauron bolsters the courage of these Orcs, as the consequences for failure when his gaze is upon them is dire indeed.

### The Eye of Sauron Gaming Marker

❶

Draw the eye in pencil onto a 40mm base. Paint it Mechrite Red and Golden Yellow.

❷

Paint over the pencil lines with Chaos Black.

❸

Apply highlights with Blood Red and Sunburst Yellow.

❹

Apply a final highlight of a 1:1 mix of Sunburst Yellow and Skull White. Finally, drybrush Red Gore around the edge to give it a glowing effect.

Lava Flows

Mordor is criss-crossed with blazing rivers of lava that flow from the malign presence of Mount Doom and the mountainous borders of the Black Land. The great furnaces and forges of Barad-dûr are powered by these glowing streams of red-hot magma.

Lava flows cannot be crossed except by making a Jump test where the glowing river is wide enough, or by using a bridge (if there is one). Any model that falls (or is pushed) into the lava flow is killed – remove it from the game.

Volcanic Eruptions

At the heart of Mordor lies Mount Doom, a colossal volcano and the only place where The One Ring can be destroyed. Some say that Sauron can exert his will over this volcano, causing it to erupt at his command.

Each turn, look carefully at the rolls for priority. If the dice rolls are both the same, the volcano is suffering a minor eruption. Roll a dice and consult the following chart to determine the effect:

1	Clouds of Ash. *Vast billowing clouds of volcanic ash are blasted across the battlefield, obscuring vision and causing confusion. All vision is reduced to 12"/28cm.*
2	Ground Tremors. *With a mighty rumbling, the lands groan and shift. All models (except flyers) are at half move for this turn.*
3-5	Falling Rock. *Chunks of volcanic rock are hurled high into the air and come crashing down onto the battlefield. Both players must dice off and the winner must choose D3 target spots anywhere on the battlefield. Any model within 3"/8cm of a target spot suffers a Strength 3 hit and is knocked to the ground.*
6	Poisoned Air. *A foul and noxious cloud of air blows across the battlefield. Both players roll a dice: the highest scorer determines where it lands and places a poisoned air marker on the tabletop. All models within 6"/14cm of the marker suffer a Strength 1 hit.*

Razor-thorn Bushes

The rugged and wiry thorn bushes of Mordor are legendary for their vicious and unyielding barbs. Such obstacles should be crossed only as a last resort, and even then with much care.

Any model attempting to cross an obstacle made of razor-thorn bushes automatically takes a Strength 2 hit, regardless of whether or not he succeeds in crossing the obstacle. Any model entering an area of difficult terrain containing razor-thorn bushes takes a Strength 2 hit as soon as he comes into contact with the terrain.
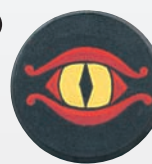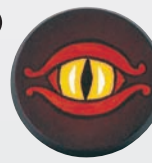
Special Materials

Chad has used a number of specialist materials to make the Mordor terrain.

Rubberised horse hair: available from specialist model shops.

Aquarium gravel: available from garden centres and pet or aquatic shops.

Fine slate: can be found in garden centres, or as part of the Warhammer 40,000 basing kit.

Large pieces of slate: available from garden centres.

Modelling sand: available from your local GW Hobby Centre.

Cork bark: available from modelling stores and specialist reptile pet shops.

MDF: readily available from any DIY store.

TWISTED TREES

The trees of Mordor are gnarled and twisted things, much like the land's other inhabitants, blasted and blackened by evil.

1
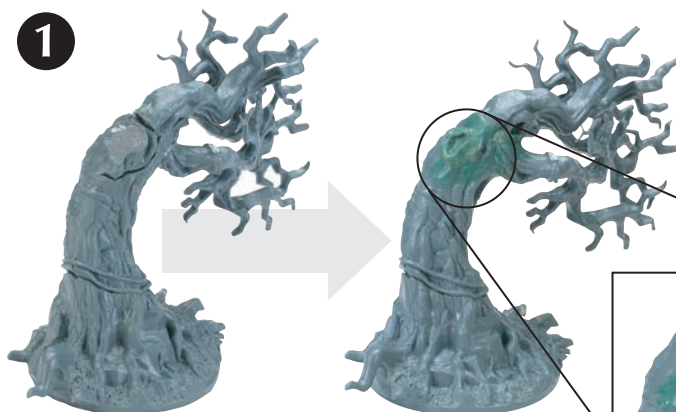
Chad started by cutting a plastic tree in half with a saw. He then trimmed away the excess plastic with a hobby knife before reattaching the top half to the bottom at a 180° angle to make it look twisted and broken. The gaps were filled with Green Stuff.

2 *Chad cut a base from MDF, rounding the edges with sandpaper, before gluing jagged-looking pieces of bark and slate into place with superglue.*

3 *For all the Mordor terrain, Chad made sure that the components were angled in the same direction, as though they are facing away from the same epicentre of evil – Mount Doom. After gluing all the pieces in place, he then stuck sand and gravel to the base with PVA glue, as well as clumps of rubberised horse hair to represent razor-thorn bushes.*

4 *The whole model was sprayed with a Chaos Black undercoat. Chad then painted it with a 1:1 mix of Chaos Black and Codex Grey, before drybrushing it with Codex Grey. Finally, individual highlights were applied with Fortress Grey, and the ropes were picked out in Dheneb Stone.*

ROCKY OUTCROPS

There is nothing picturesque about the ash wastes of Mordor, the barren landscape dotted with rocky outcroppings.

1 *As before, Chad cut a base from MDF and smoothed the edges with sandpaper. He then glued several pieces of bark and slate to the base with superglue, angling them all the same way.*

2 *Smaller pieces of gravel were glued in the lee of the rocks, along with clumps of horse hair. Chad then glued fish tank gravel around the edges of the outcroppings, before coating the rest of the base in sand.*

3 *Chad undercoated the entire terrain piece with a can of Chaos Black spray. The rocks were then painted with a 1:1 mix of Chaos Black and Codex Grey, and then the whole base was drybrushed with Codex Grey. Chad then picked out the details with Fortress Grey highlights.*

Alternative Materials

Some of the materials that Chad used can be a little hard to get, so here are a few alternative suggestions. These won't be quite the same as the real thing, but they're almost as good.

Wire wool or pan scourers can be used instead of rubberised horse hair, and can be found in supermarkets and DIY stores.

You can use small rocks instead of slate and bark.

Polystyrene tiles and mounting card can be used instead of MDF, and are available from DIY stores and art shops respectively.

✔ Top Tip

Picking the Right Tools for the Job

It goes without saying that you should always use the right tool for the job, but there's not always one right way of going about model making. It's worth taking a moment or two before you begin to decide which material is best for you, and which tools you'll need to go with that material. Tougher materials, such as wood or MDF can be more expensive and more difficult to cut to size; whereas cheaper and lighter materials, such as polystyrene or cardboard, are cheap and easy to cut to shape, but are much less sturdy and have a greater chance of warping.

Left. *MDF, cut to shape with a coping saw and smoothed with sandpaper, is the sturdiest material for basing terrain, but it can be awkward to work with.*

Above. *Cardboard or mounting card can be easily cut to shape with scissors or a hobby knife, but can warp or tear.*

Left. *Polystyrene tiles are a happy medium, being easy to cut to shape with a hobby knife and sandpaper, and more durable than cardboard or mounting card.*

CREATING A LAVA BOARD

We made our lava board as a single 6'x4' board, but there's no reason why you couldn't make it in smaller sections.

Chad started by cutting a piece of MDF to size, before gluing two layers of insulation foam to the surface using PVA glue. Using a pen, he then drew on the pattern of crevasses, before cutting the foam away using a hobby knife (1).

Chad distressed the edges of the ravines using a sculpting tool, before applying a layer of filler (2) to give them a craggy appearance. Finally, Chad applied watered-down filler to the lava surface, and glued sand to the top of the rock (3).

1

2

3
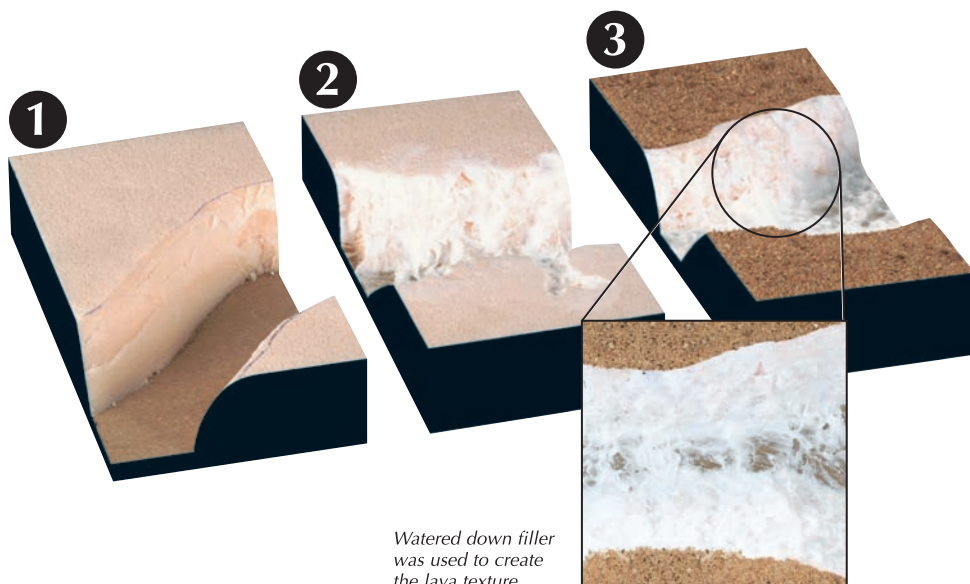
Watered down filler was used to create the lava texture.

PAINTING LAVA

After texturing the lava with the plaster filler and letting it dry Chad proceeded to paint it with Citadel paints. Below you can see the stages he painted it in, as well as a cross-section of the board that shows you how the lava looks when it's finished. On the opposite page you can see how Chad painted the rest of the board.

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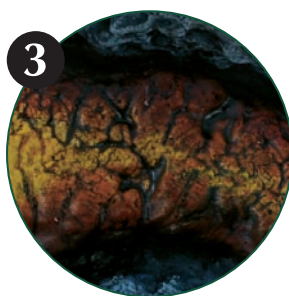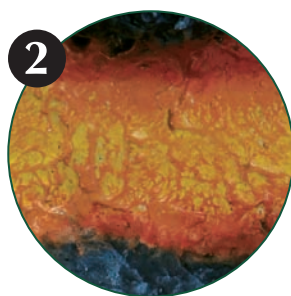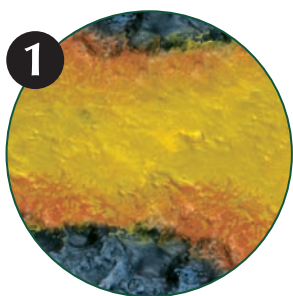
Chad started by painting the whole of the lava flow with Dheneb Stone, leaving the edges where it met the rockface fairly jagged. Dheneb Stone is the lightest of our Foundation paints, and using it as a basecoat will enable the subsequent brighter colours to show up all the more vibrantly. He painted over the top with a thick coat of Golden Yellow, before painting on a layer of Blazing Orange, making sure to leave the yellow showing in the middle (1). Chad repeated this process using Blood Red, and then a 1:1 mix of Blood Red and Mechrite Red, each time working closer to the edges of

the lava flow and leaving more of the lighter colours showing in the middle. The final effect was of a blended band of colour, with the lighter colours more prominent in the hotter, faster-flowing part of the lava at the centre, fading to the darker, cooler colours at the edge of the flow. Chad then drybrushed the whole of the lava flow with Chaos Black (3), darkening the overall appearance and picking out the texture of the filler. Finally he painted on a pattern of currents with a 1:1 mix of Bad Moon Yellow and Skull White, before highlighting this in pure white.
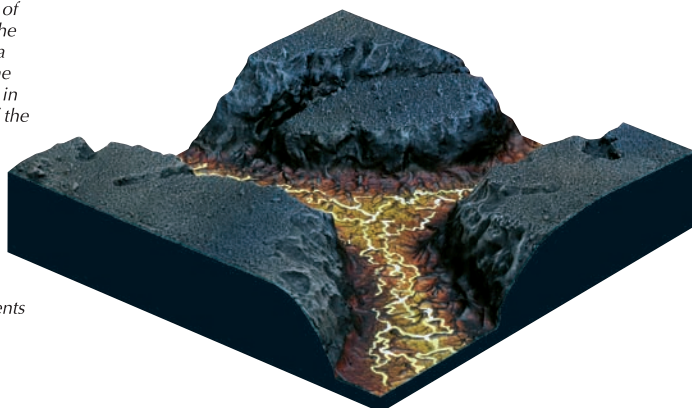
PAINTING THE BARREN WASTELAND
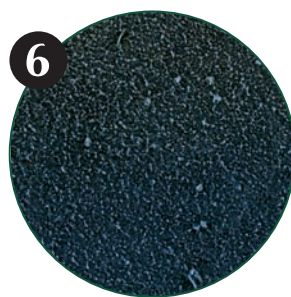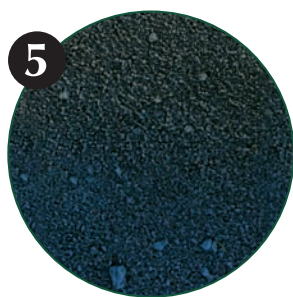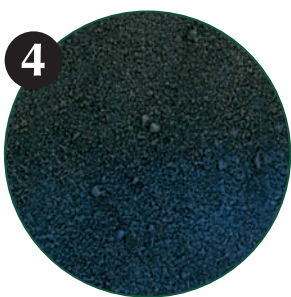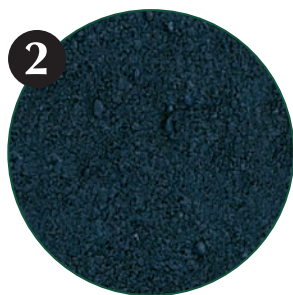
Chad began preparing the board by gluing sand to the surface, using PVA glue (1), taking care not to get any on the rockfaces or the lava. He then painted the whole surface using Chaos Black (2). When this was dry, Chad selectively drybrushed patches of the surface using a 1:1 mix of Shadow Grey and Chaos Black (3), giving the impression of light and dark patches of the ash wastes. These patches were then drybrushed with a highlight of Shadow Grey (4). The areas left black were then brushed heavily with Graveyard Earth (5), overlapping slightly with the grey areas. The brown patches were then drybrushed with a 1:1 mix of Graveyard Earth and Fortress Grey. Finally, Chad lightly drybrushed the whole of the board with Fortress Grey (6), tying the disparate areas together and giving the board the impression of being a single part of Mordor.