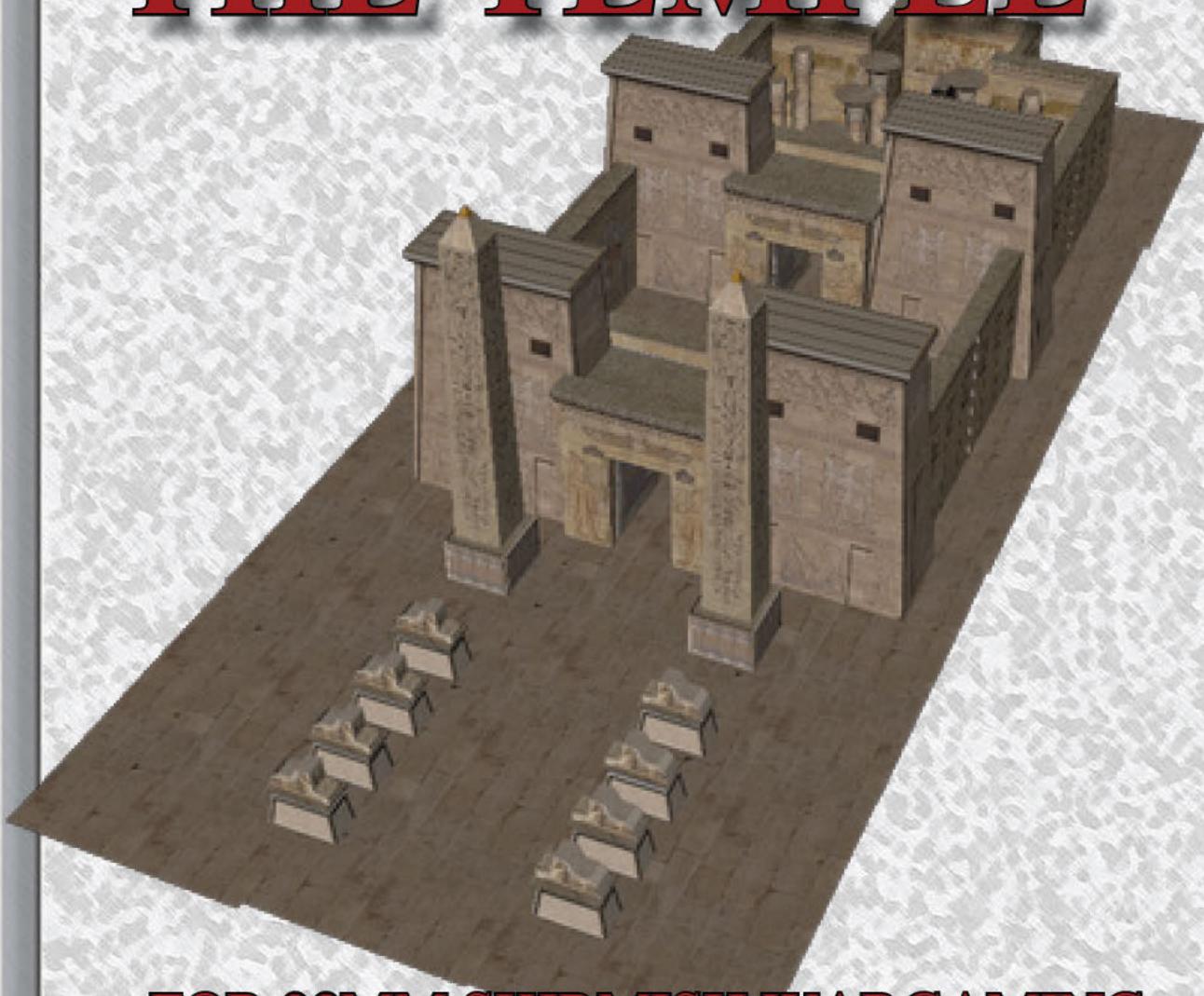


PHARAOH: THE TEMPLE



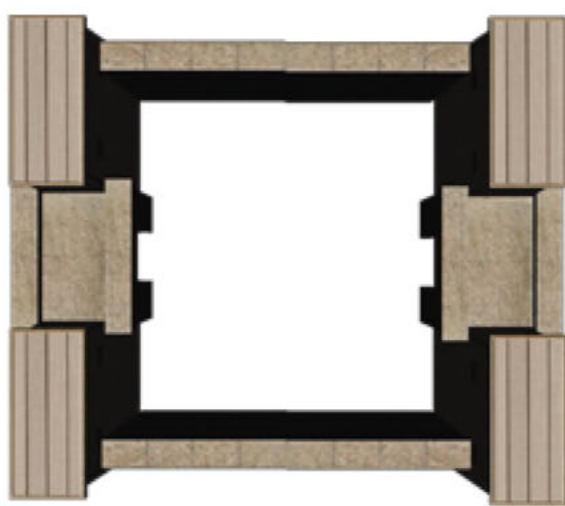
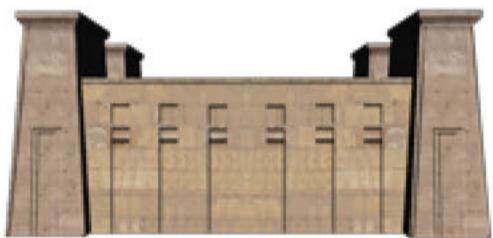
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AND ROLEPLAYING ACROSS THE AGES



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REFERENCE VIEWS



A SIMPLE ONE
COURTYARD
TEMPLE

“Look on my works, ye mighty, and despair!”



REFERENCE VIEWS continued

Processional Way Sphinx



Obelisk

Sacred Bark



"Look on my works, ye mighty, and despair!"



REFERENCE VIEWS continued



Papyrus capital pillar



Lotus capital pillar

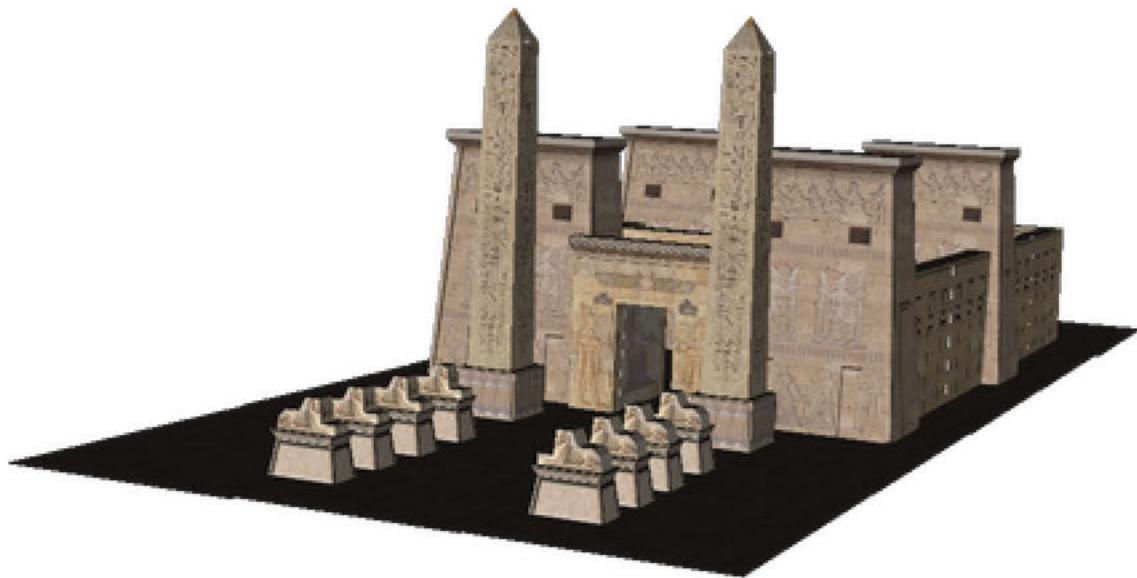
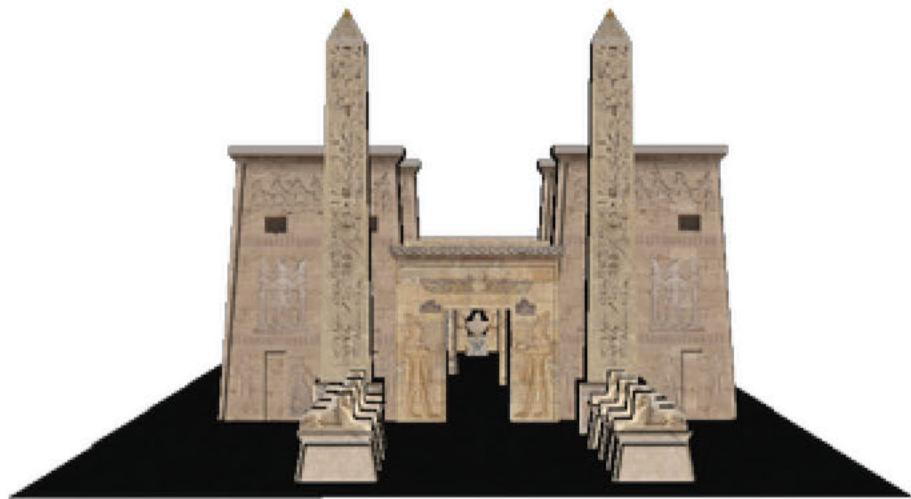


Sanctuary

“Look on my works, ye mighty, and despair!”



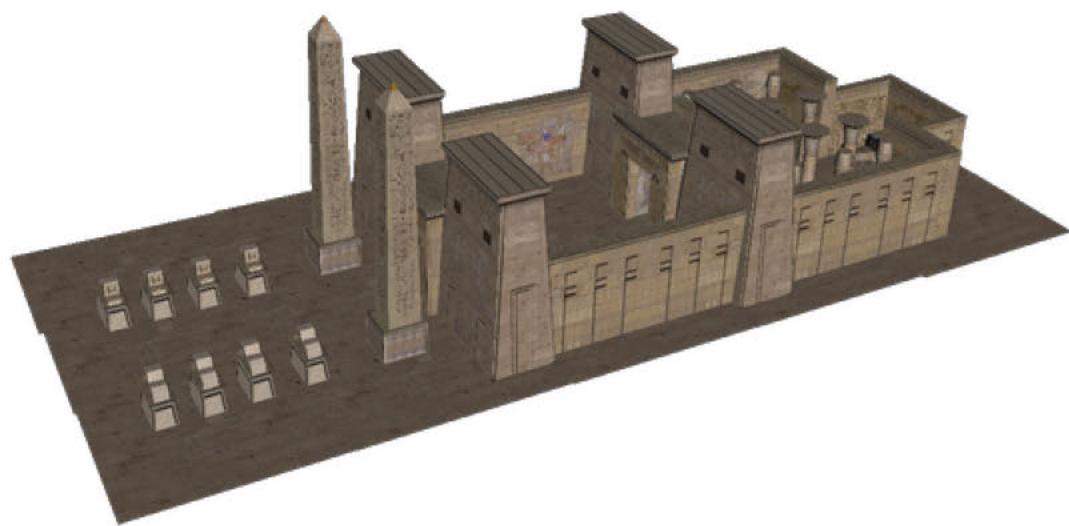
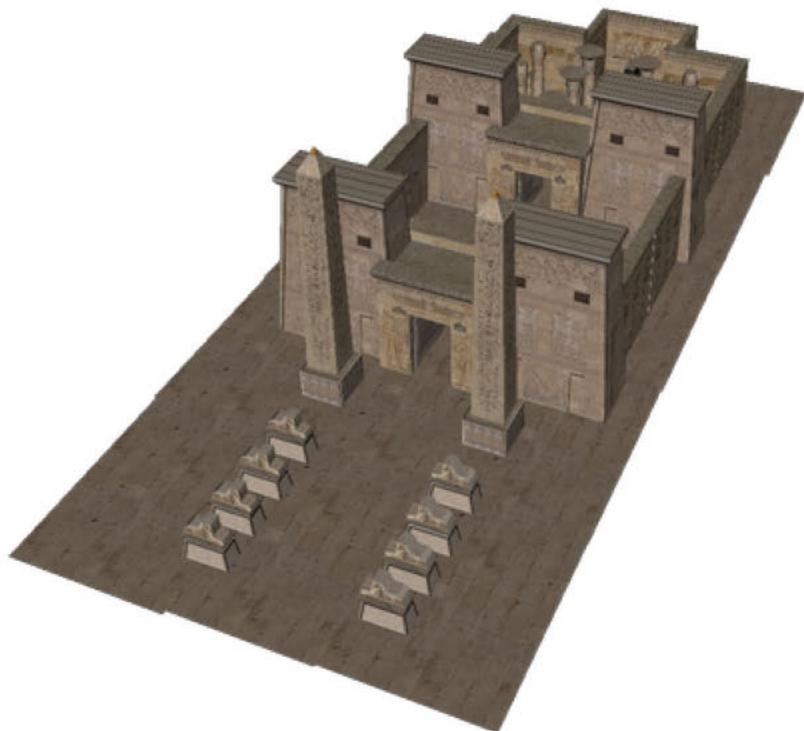
REFERENCE VIEWS continued



"Look on my works, ye mighty, and despair!"



REFERENCE VIEWS continued



"Look on my works, ye mighty, and despair!"



Materials:

- Card stock: 110lb is best.
- Glue (white glue, glue stick, and rubber cement or spray adhesive). Just about every hobbyist has a glue preference bordering on religious zealotry. Mine is Elmer's Craft Bond Tacky Glue for everything except laminating large surfaces, which calls for an Elmer's dry glue stick or Elmer's No Wrinkle Dual Tip Glue Pen.
- Liquid refreshment.

What You'll Need**Tools:**

- Scissors. NOTE: most of the cuts can be made with scissors. Scissors are faster and somewhat safer than hobby knives, as old scars on my hands testify. Most professionals prescribe hobby knives, but parents (and we not-so-dextrous adults) have to clean the blood and mend the accidental cuts. Or . . .
- Hobby knife. Indispensable for precise cutting and some compound curves. HOWEVER, if you're going to use a hobby knife, consider the Olfa knife from Mel Ebbles (link below).
- Scriber for creasing fold lines. A dry fine point pen works quite well for this purpose.
- Straight edge (preferably a metal ruler). Flip it over so the cork pad is topside.
- Tweezers for folding small parts or using as a vise.
- Inexpensive paint brushes and tooth picks to apply the glue and a margarine tub of water to clean your brushes. (The lid serves as a palette for the glue—some modelers recommend using a pad of Post-Its as a palette.)
- Permanent marker for edges and corners. Black will generally suffice, but you should invest in a set of multiple colors.

NOTE: Score, cut, and fold all pieces before assembly. On the instruction pages "p#" refers to the part number.

The best chipboard, glues, and hobby tools out there are from **Mel Ebbles** at

<http://www.ebblesminiatures.com/shop/index.php>

While you're there, consider buying his professional quality tools and supplies--get a knife, cutting mat, and aluminum. They're what I use, and they're better than what you get in the stores..

ABOUT PHARAOH: THE TEMPLE

PHARAOH: THE TEMPLE was inspired by my clambering about the ruins of the great temple complexes at Luxor and Karnak, but I soon realized that they were impossibly huge (drop St. Peter's Basilica into Karnak, and it would leave a lot of room). So this model set is actually based on smaller complexes, such as the ones at Kom Ombo, Philae, and Edfu. The one common factor shared even by the smaller temples is that they were meant to be imposing and impress upon the commoner just how small we all are.

"Look on my works, ye mighty, and despair!"



For an evening of casual adventuring, I'd recommend just a small temple of two sets of pylon gates joined by walls to start then move to a combination pylon gate-courtyard-sanctuary. One thing most people don't realize is that there are rooms inside the pylons, so your adventure could begin with finding the secret entrance, then ascend or descend into musty gloom.

Generally an Egyptian temple has several components: a processional way of sphinxes leading to an imposing pair of obelisks. A fore court is entered through a pylon gate, and a hypostyle hall with its forest of columns follows after another set of pylon gates. At the rear of the complex is the relatively small and usually dark sanctuary containing a shrine and a sacred bark used for carrying the image of the temple's god along the processional way during great celebrations.

One feature I did not include in the set (because it represents a temple in decay) is four flags on tall poles in front of the pylons. The flags are typically portrayed as solid color banners fluttering above the pylons. On the face of the pylons you can see four "notches" painted on the texture. That indicates the placement of the flags.

Usually, a temple is covered with hieroglyphs and bas reliefs (I chose to represent these as flaking away). One common theme (especially on a temple built by Rameses The Great) on the face of the pylons is the Pharaoh conquering his enemies (often beheading dozens in one swoop). I chose a different theme: the legitimacy of the Pharaoh. Many of the scenes show him receiving the crowns from various gods. Some Pharaohs were a little concerned (retroactively) about the way they ascended (or better—seized) the throne, and this temple's art reflects that concern.

Another feature of Egyptian temples is the symmetry of their art; thus, opposite walls often have the same thematic decorations. When you assemble a large temple, keep in mind the Pharaoh should look toward the sanctuary on both sets of walls. An odd feature was the frequent building, expanding, and remodeling of temples that caused walls to cover parts of inscriptions and reliefs. So, if you want to expand, go ahead and cover some of the art—you have precedent on your side. In fact, at Karnak, there's even a set of pylon gates that run off a right angle to the main temple axis.

For gaming purposes, consider that the sanctuary often contained hidden recesses (perhaps your adventurers could discover that the base of the sacred bark is actually an entrance). My favorite story concerned a hidden room and speaking tube so the priest could spy on the petitioner in the sanctuary and respond in a godlike voice.

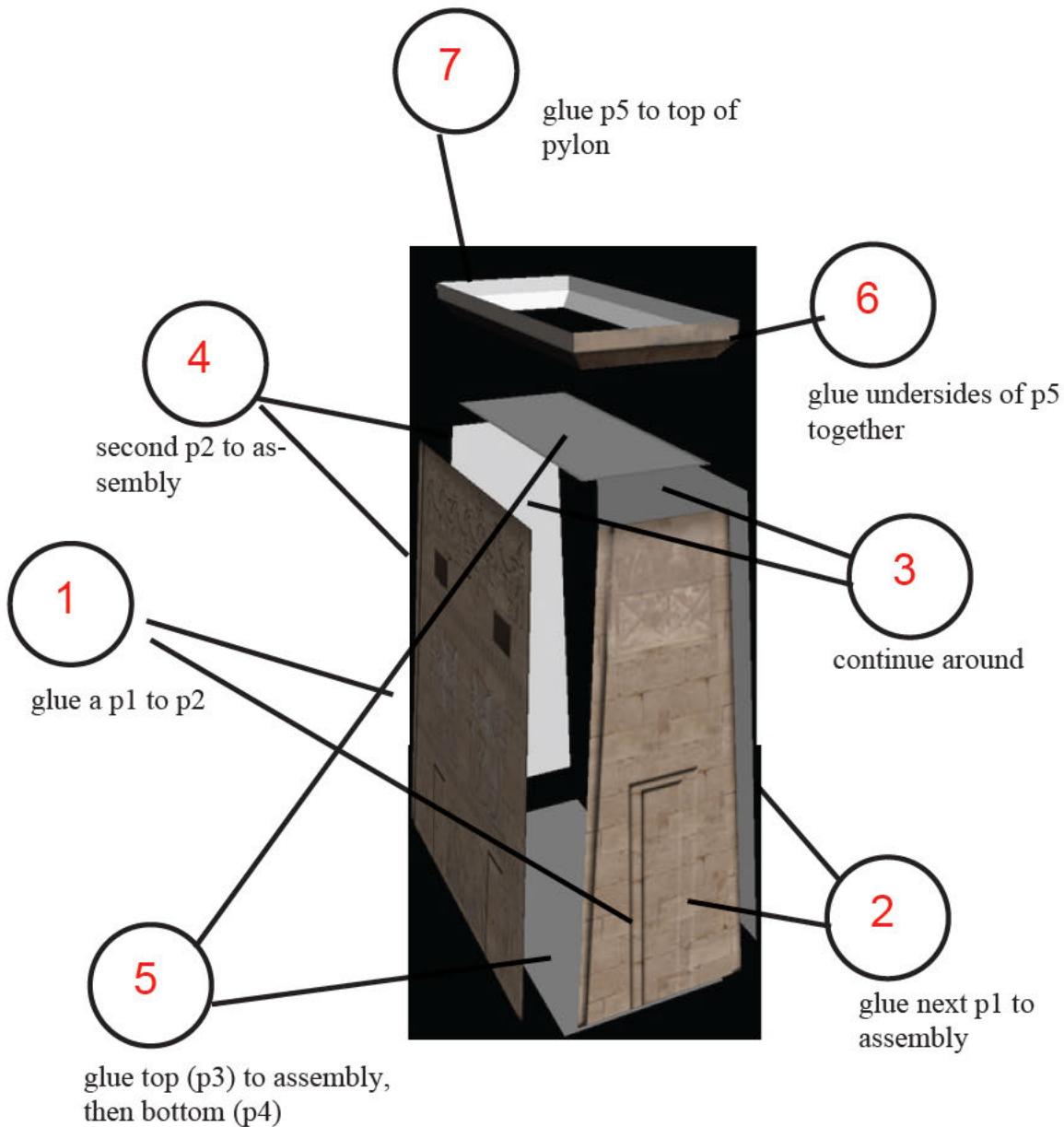
Last, while I wanted to give you a feel for the might and majesty of real Egyptian architecture so you could overwhelm your adventurers or warriors, there's a lot of artistic license in this set. Egyptian pillars, seemingly a simple thing, for example, are in fact much more elaborate than these. This is a set for fun, not research—so build as much temple as you need (or want) and have a good time doing it.

"Look on my works, ye mighty, and despair!"



BUILDING A PYLON GATE

First, start with a pylon . . .

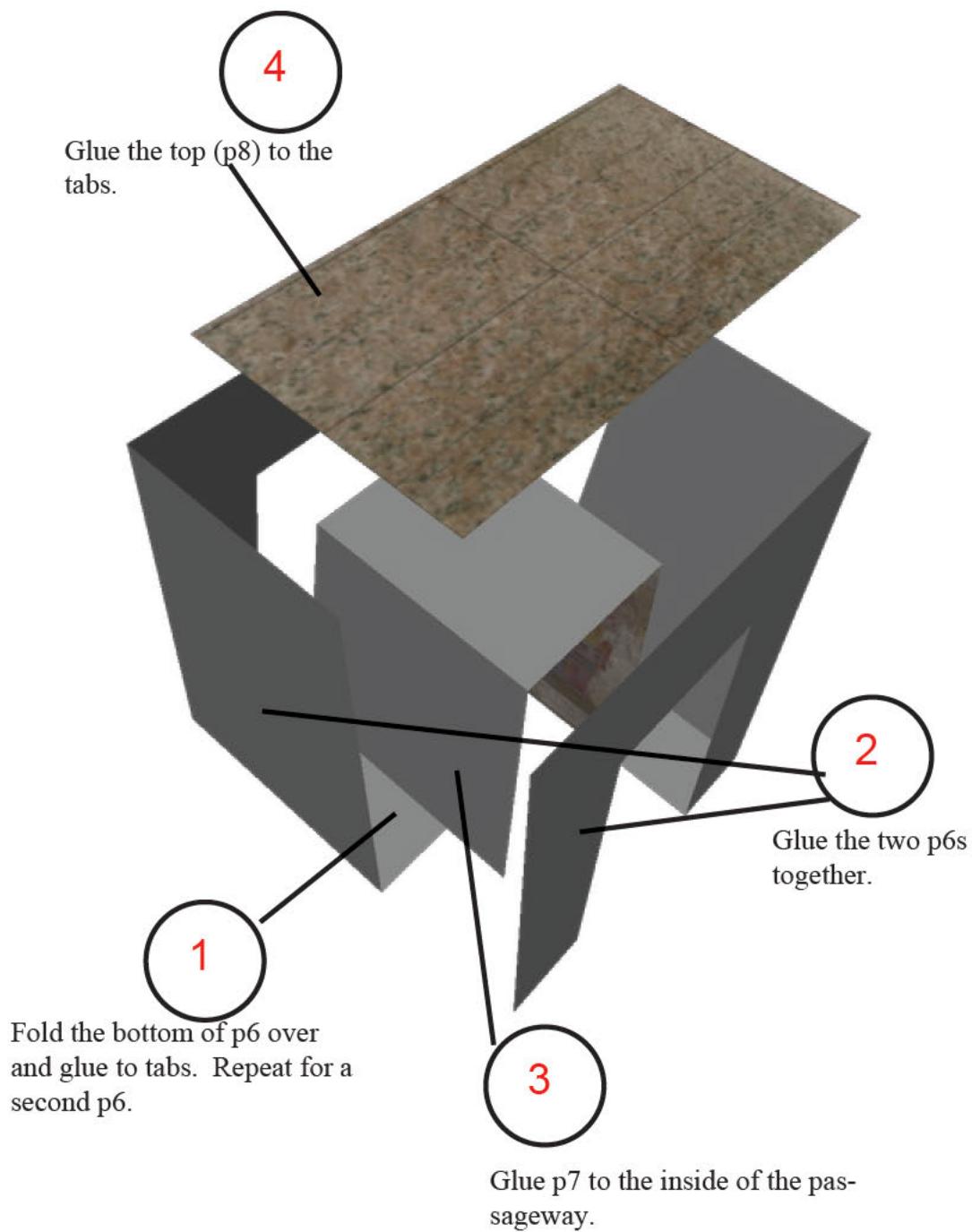


. . . then, repeat for a second pylon.

"Look on my works, ye mighty, and despair!"



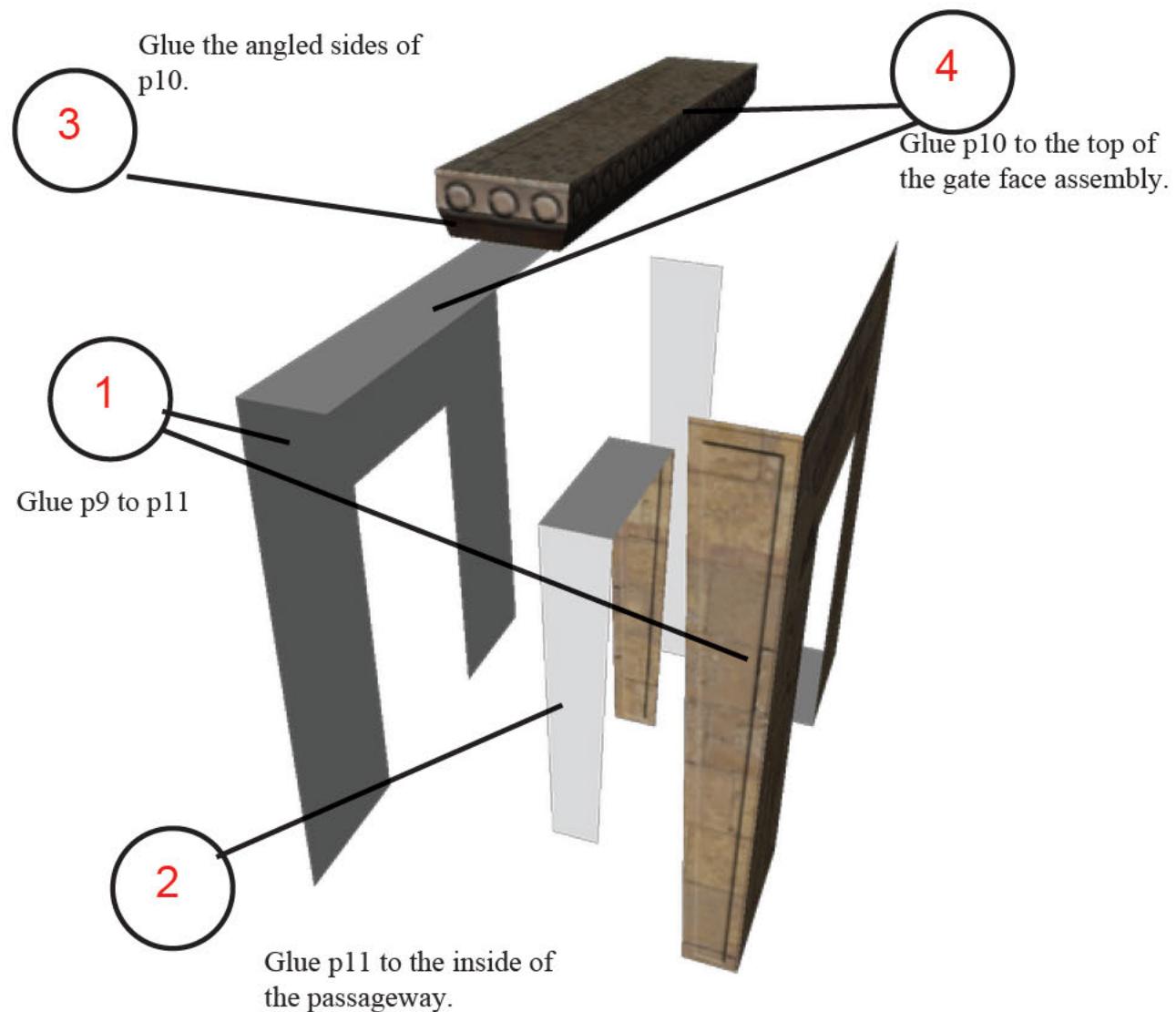
Now we build the inside of the gate.



"Look on my works, ye mighty, and despair!"

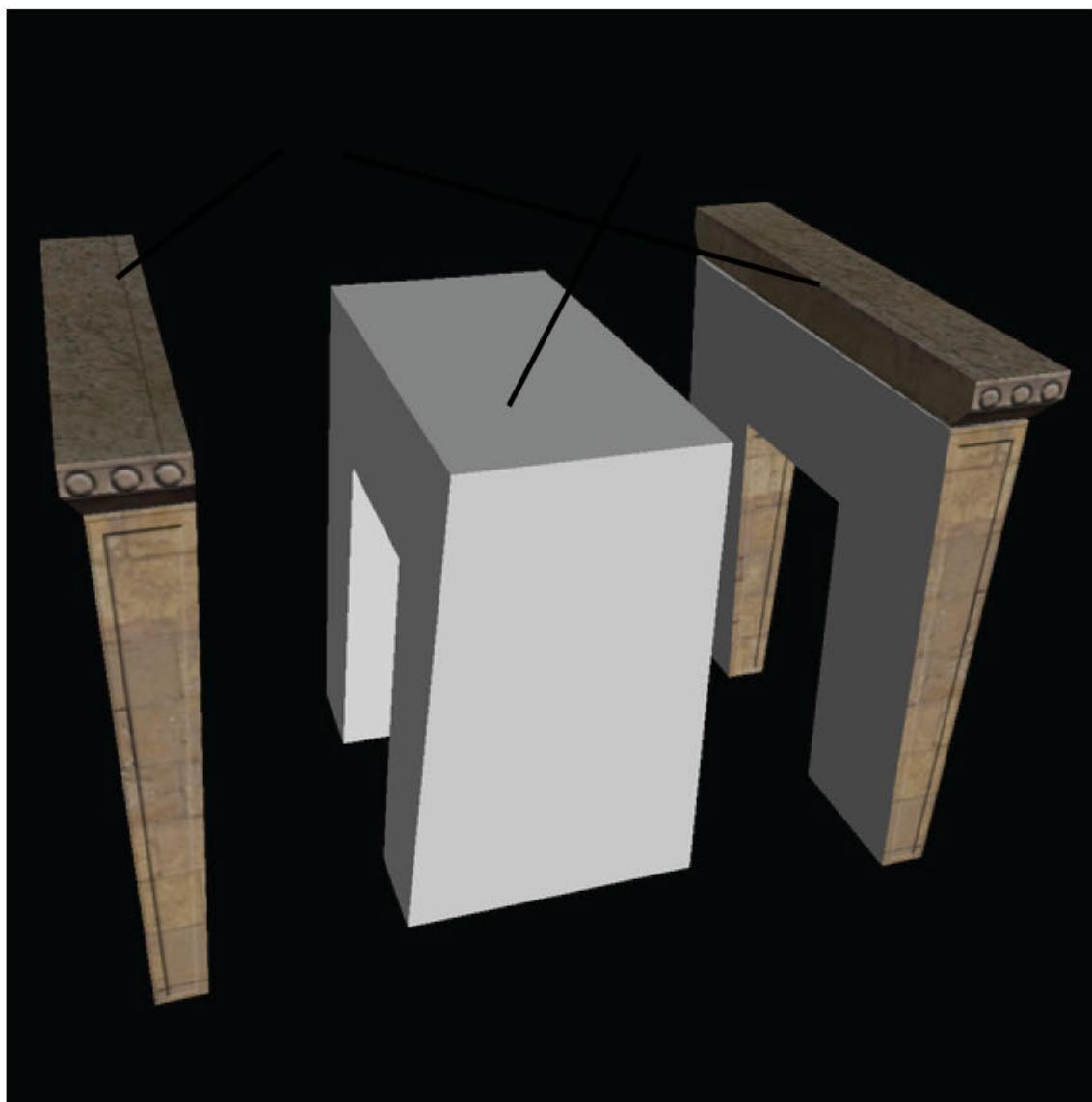


Next build TWO gate faces

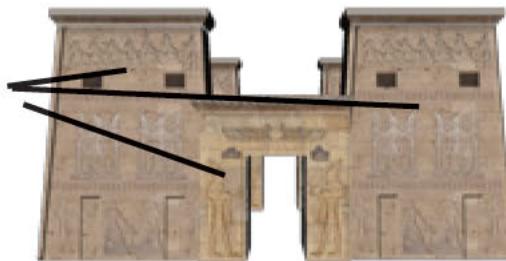


"Look on my works, ye mighty, and despair!"





Slip two pylons into the gaps on the side of the gate assembly. Gluing them will make the entire pylon gate stronger, but will make storage more difficult.

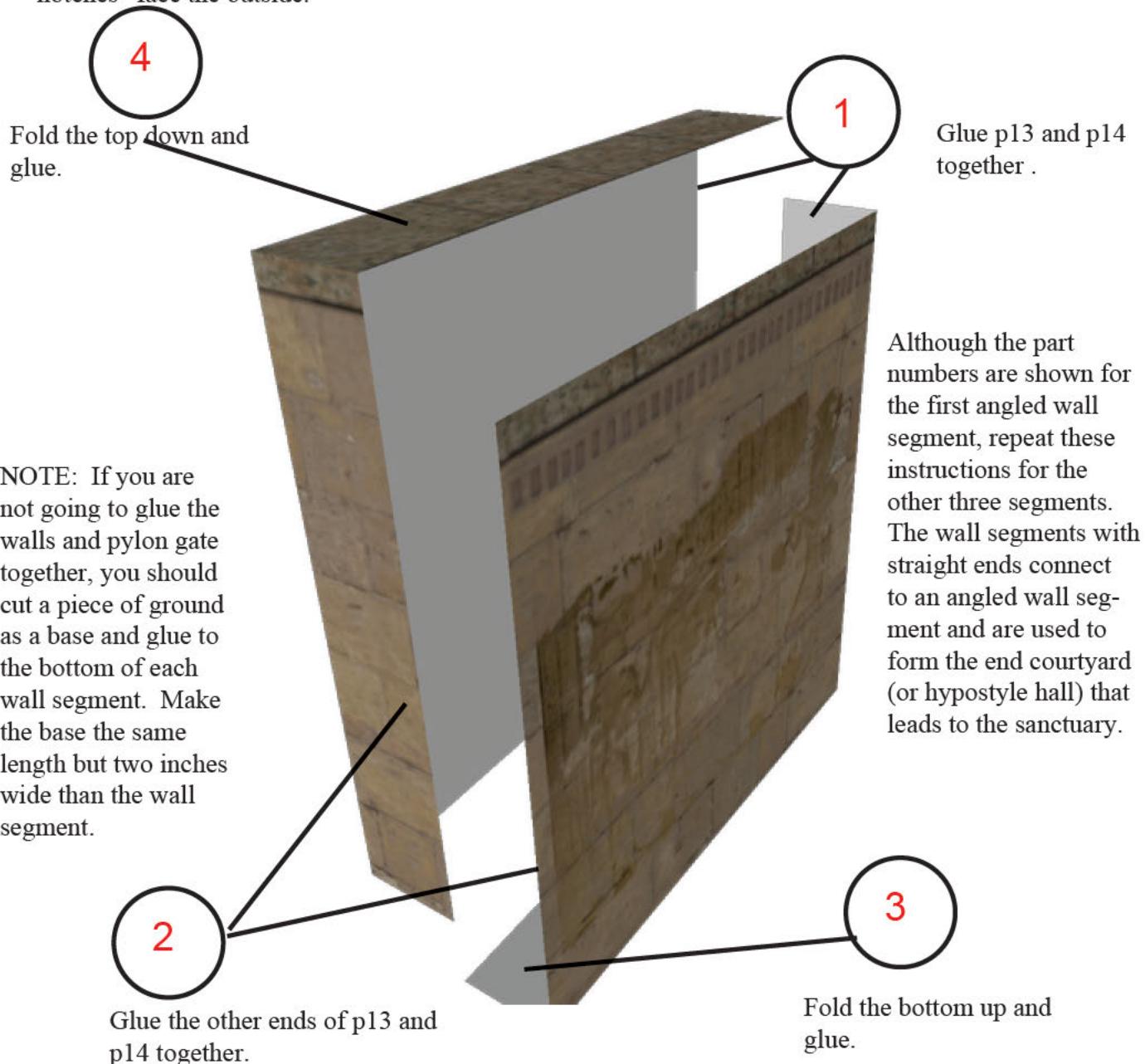


“Look on my works, ye mighty, and despair!”



ASSEMBLING THE ANGLED WALLS

The angled wall segments join with the pylons. A basic courtyard uses four (first, second, third, and fourth angled wall segments). The wall segments are basically boxes, and all assemble in the same manner. The art (fading and chipped frescoes or reliefs) face the INSIDE of the temple, the "notches" face the outside.

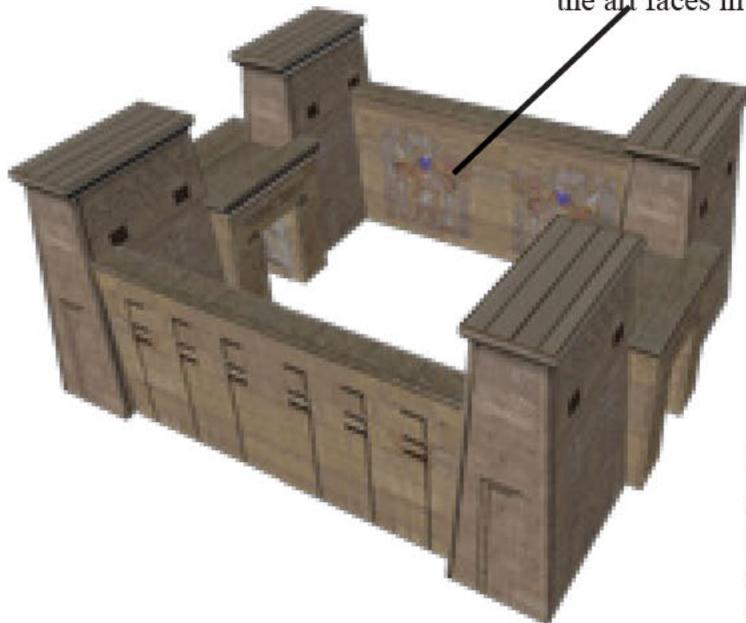


NOTE: there is a second type of temple courtyard wall that ends with a straight rather than angled edge. These are used to form the rear of the courtyard leading to the sanctuary

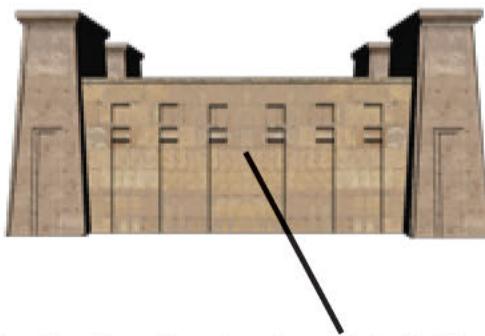
"Look on my works, ye mighty, and despair!"



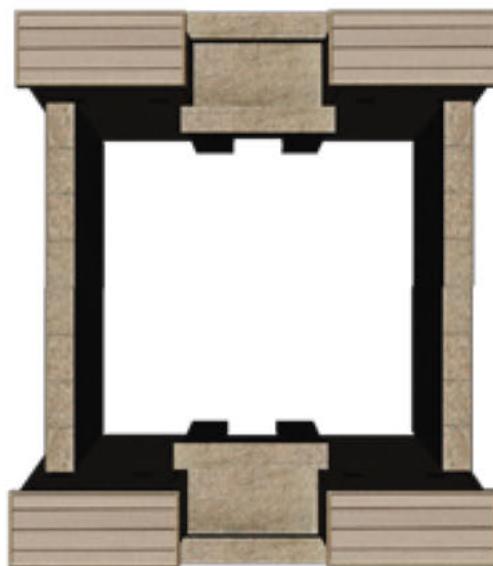
A sample courtyard. Note the art faces inward.



Egyptian temples are really a series of adjoining courtyards oriented along an axis (usually astronomical). Some will be open to the sky, others will be filled with a forest of columns and roofed (called hypostyle halls).



A side view showing the notched sides facing outward.

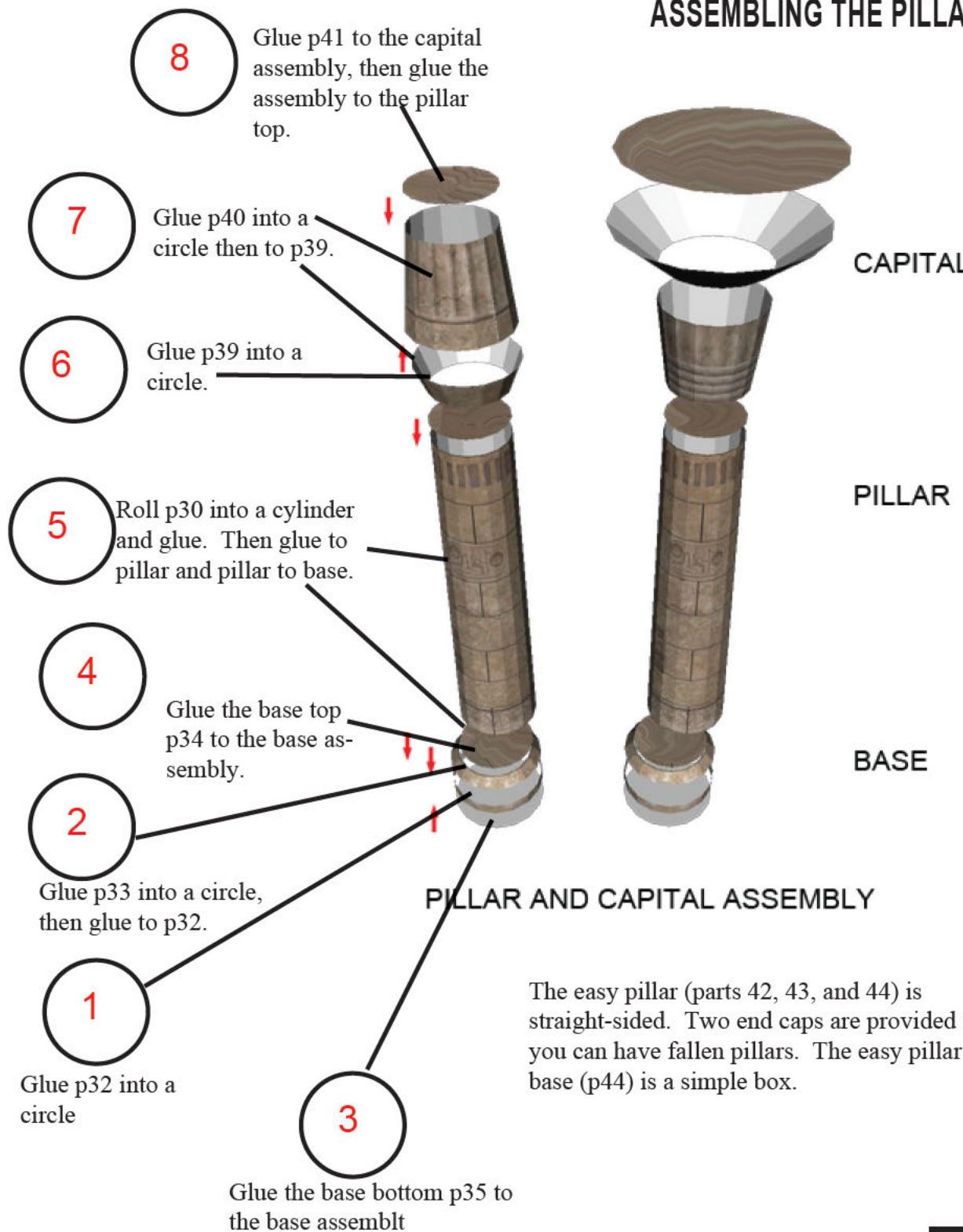


An overhead orientation view.

“Look on my works, ye mighty, and despair!”



ASSEMBLING THE PILLARS



"Look on my works, ye mighty, and despair!"

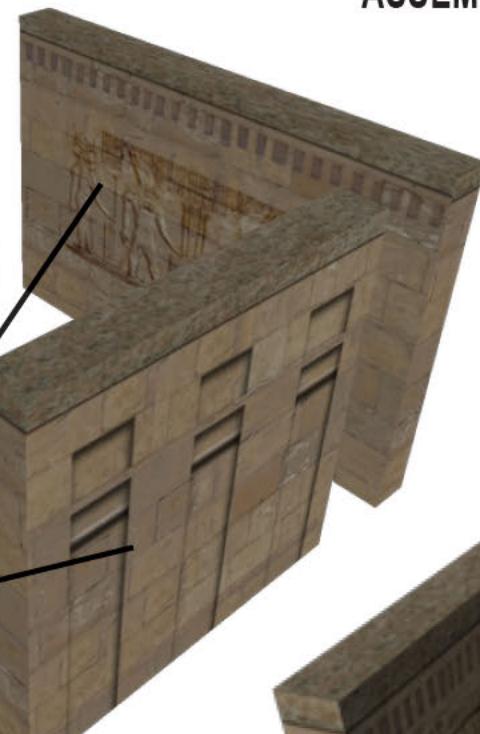


ASSEMBLING THE SANCTUARY



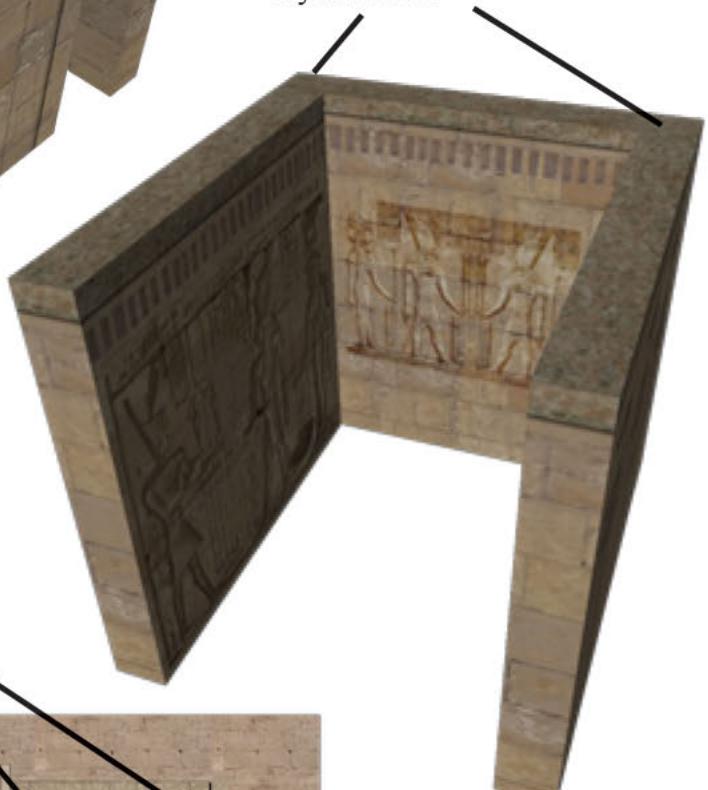
1

Assemble the three sanctuary walls as you did the wall segments earlier.



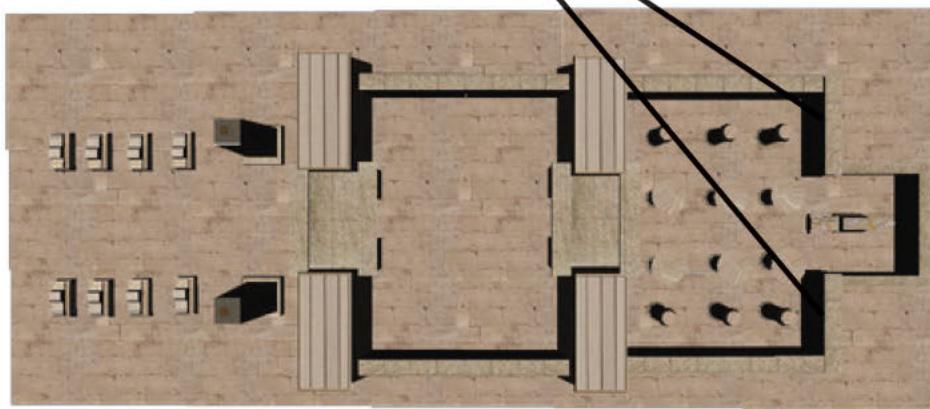
2

Glue the two sanctuary side walls to the sanctuary rear wall.



3

Assemble two straight walls and two back walls (p25 and p26). And position as shown .



"Look on my works, ye mighty, and despair!"



ASSEMBLING THE ROOF SEGMENTS

NOTE: There are two types of roof segments: the first is the long two part roof that spans a temple courtyard. The second is the shorter single part roof section that spans the sanctuary. Both are designed to be easily removable.



Fold down the sides of both p50 and p51 and glue together.



Glue p50 to part 51.



Glue p52 into a box. Repeat for a second beam.



Glue two p52s together to form a long beam.



Glue a long beam down the center underside of the roof segment

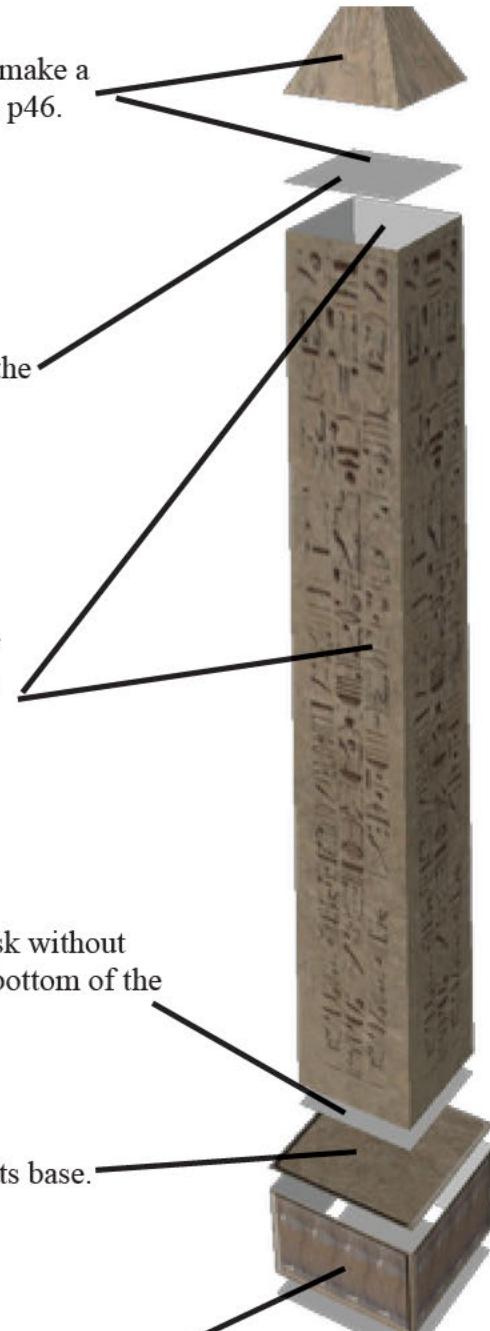
Repeat for as many segments are needed to roof your hypostyle hall.

The sanctuary roof assemble the same way except that it has only one roof segment p53 and uses two separate beams p54.

“Look on my works, ye mighty, and despair!”



ASSEMBLING THE OBELISK



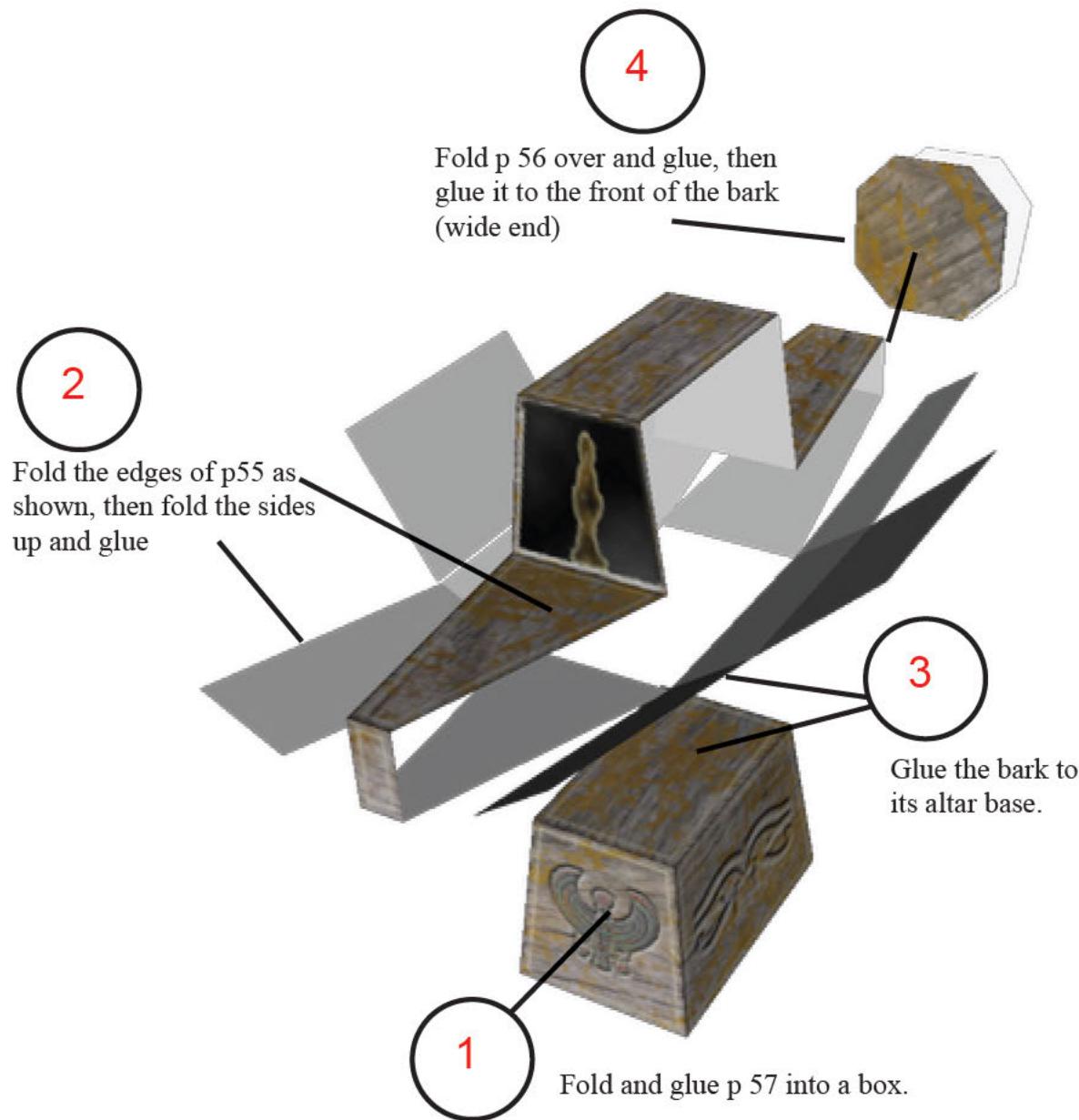
The diagram shows a tall, rectangular obelisk with a textured surface. At the very top is a small, triangular pyramid. A wider, rectangular base sits at the bottom. Lines from the text boxes point to these specific parts of the obelisk.

- 4 Fold and glue p48 to make a pyramid, then glue to p46.
- 2 Glue p46 to the top of the obelisk body.
- 1 Glue two p45s together (one must be rotated so both have their narrow ends up), then glue to make a long box.
- 3 If you are using the obelisk without the base, glue p47 to the bottom of the obelisk.
- 5 Glue the obelisk to its base.
- 6 Fold p 49 into a box and glue, then glue the top and bottom.

“Look on my works, ye mighty, and despair!”



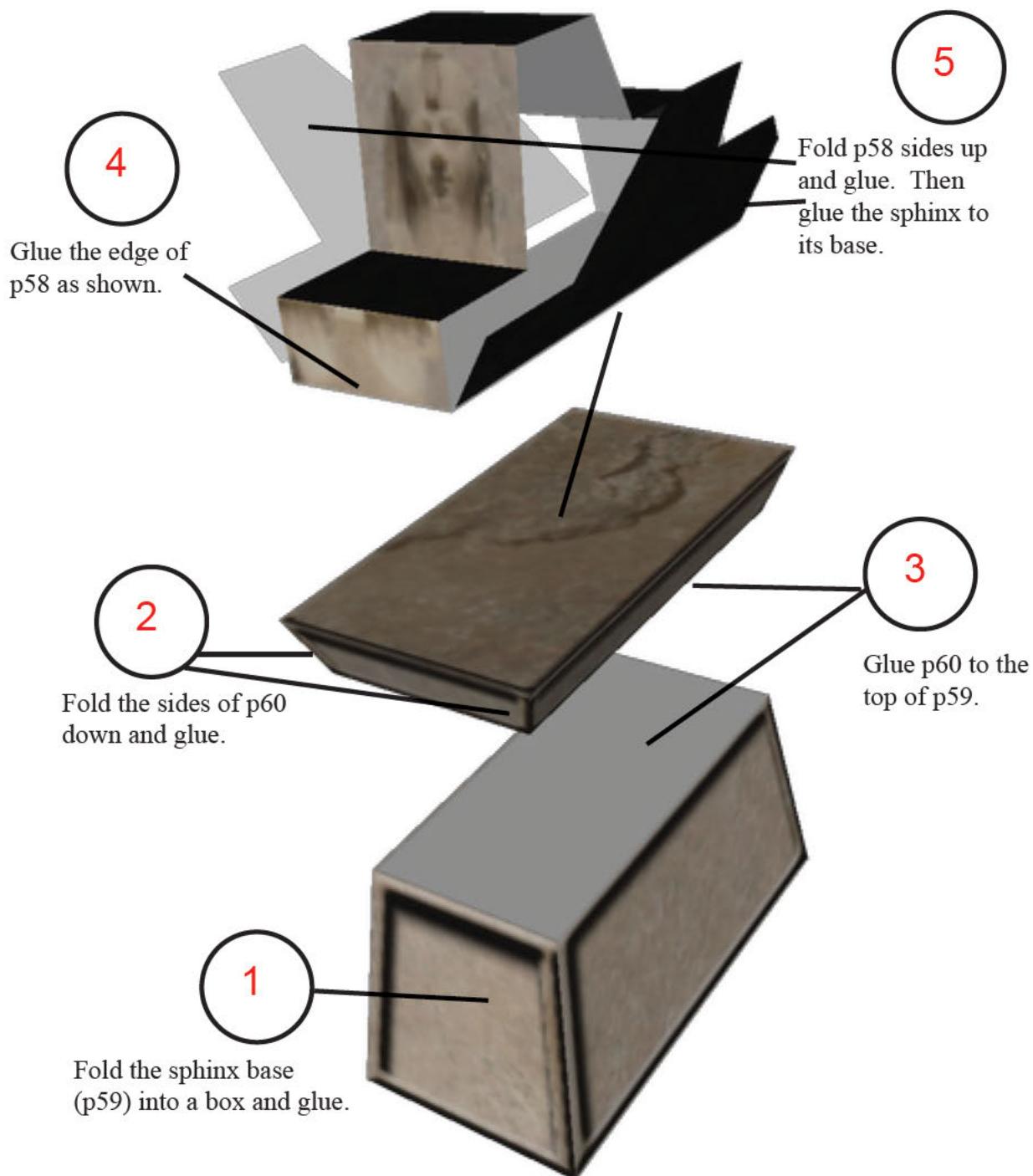
ASSEMBLING THE SACRED BARK



"Look on my works, ye mighty, and despair!"



ASSEMBLING THE PROCESSIONAL WAY SPHINXES



“Look on my works, ye mighty, and despair!”





1

print two
PYLON P1

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2

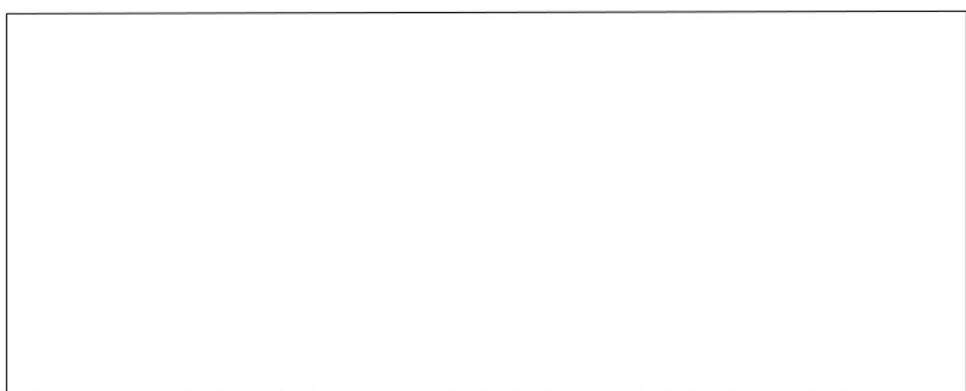


PYLON P2

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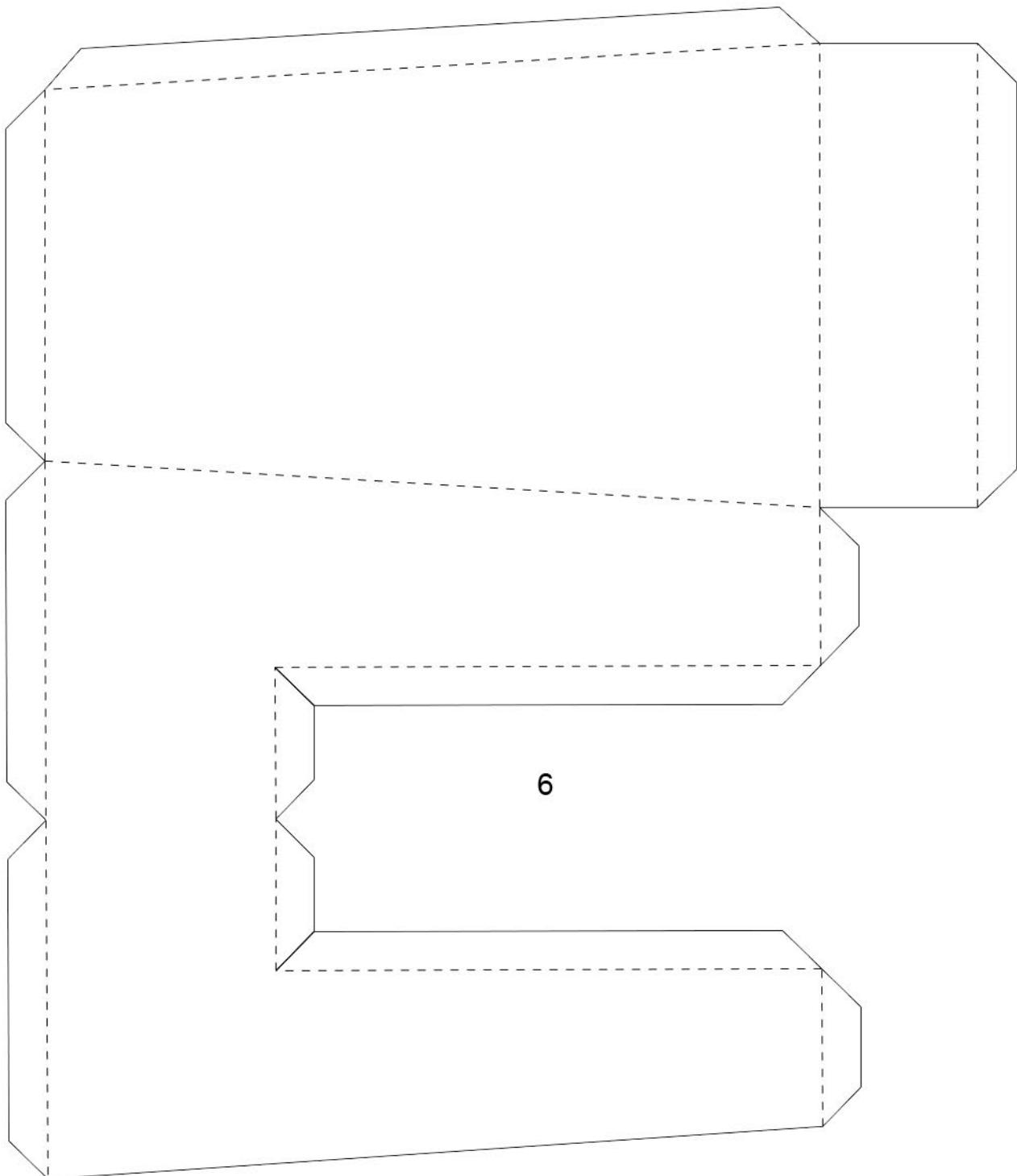


PYLON
P3

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print two

GATE P1

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7



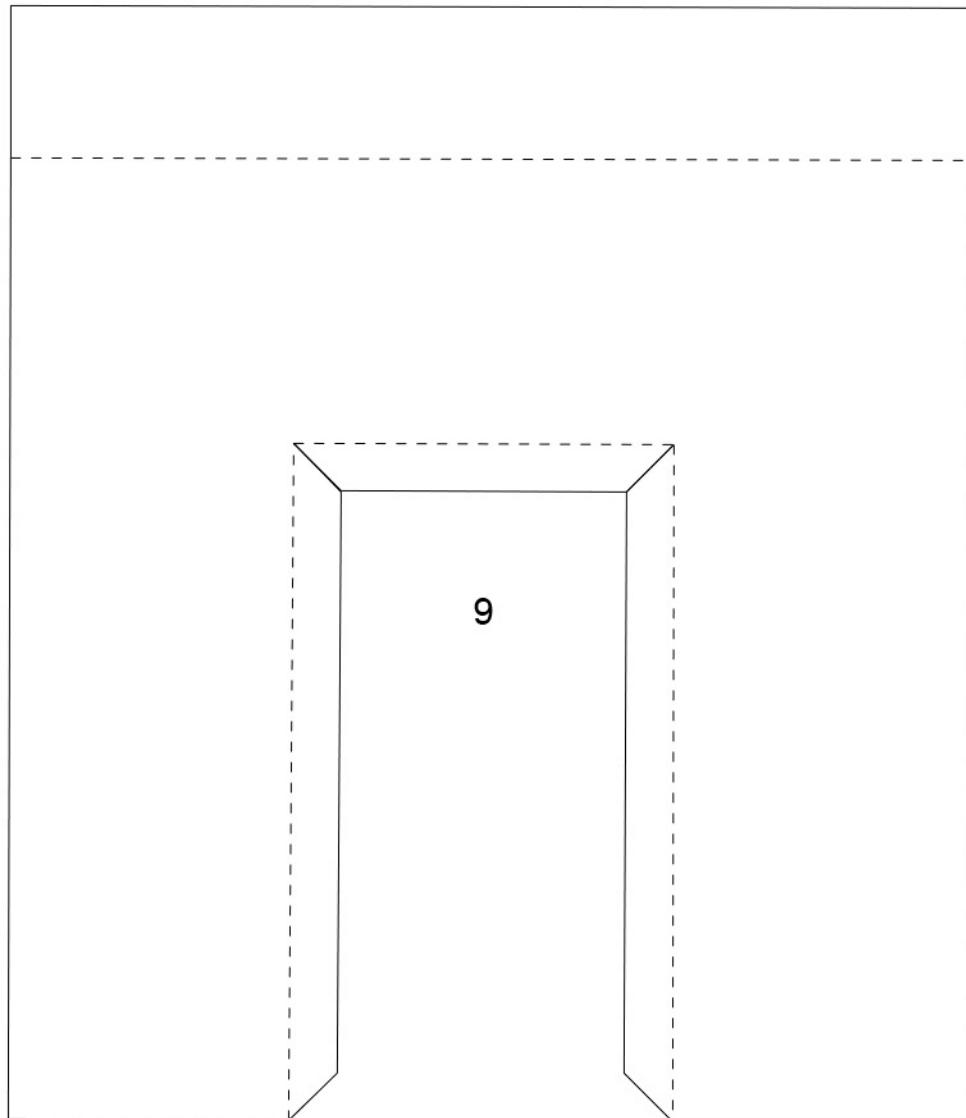
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GATE P3

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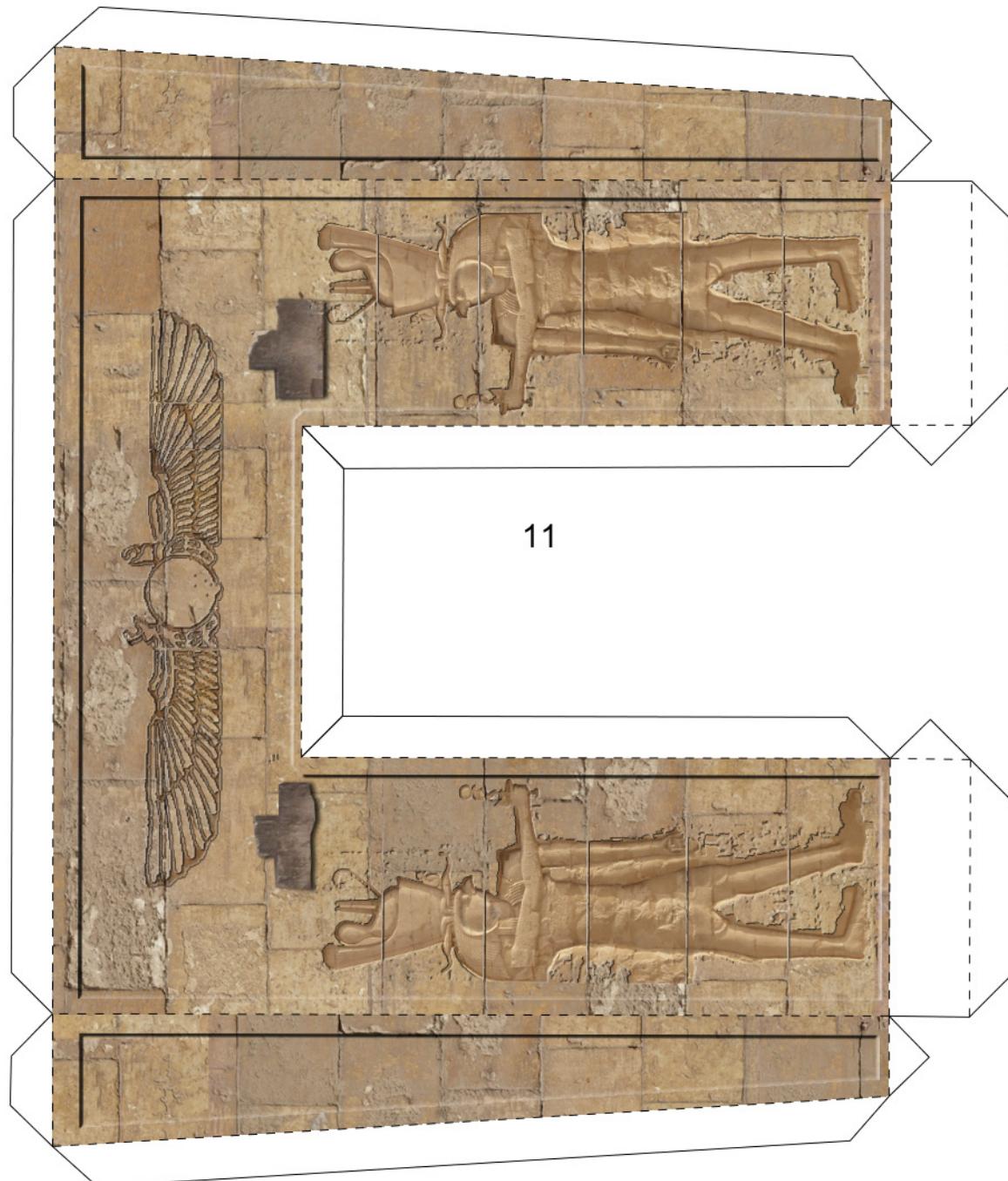
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GATE P3

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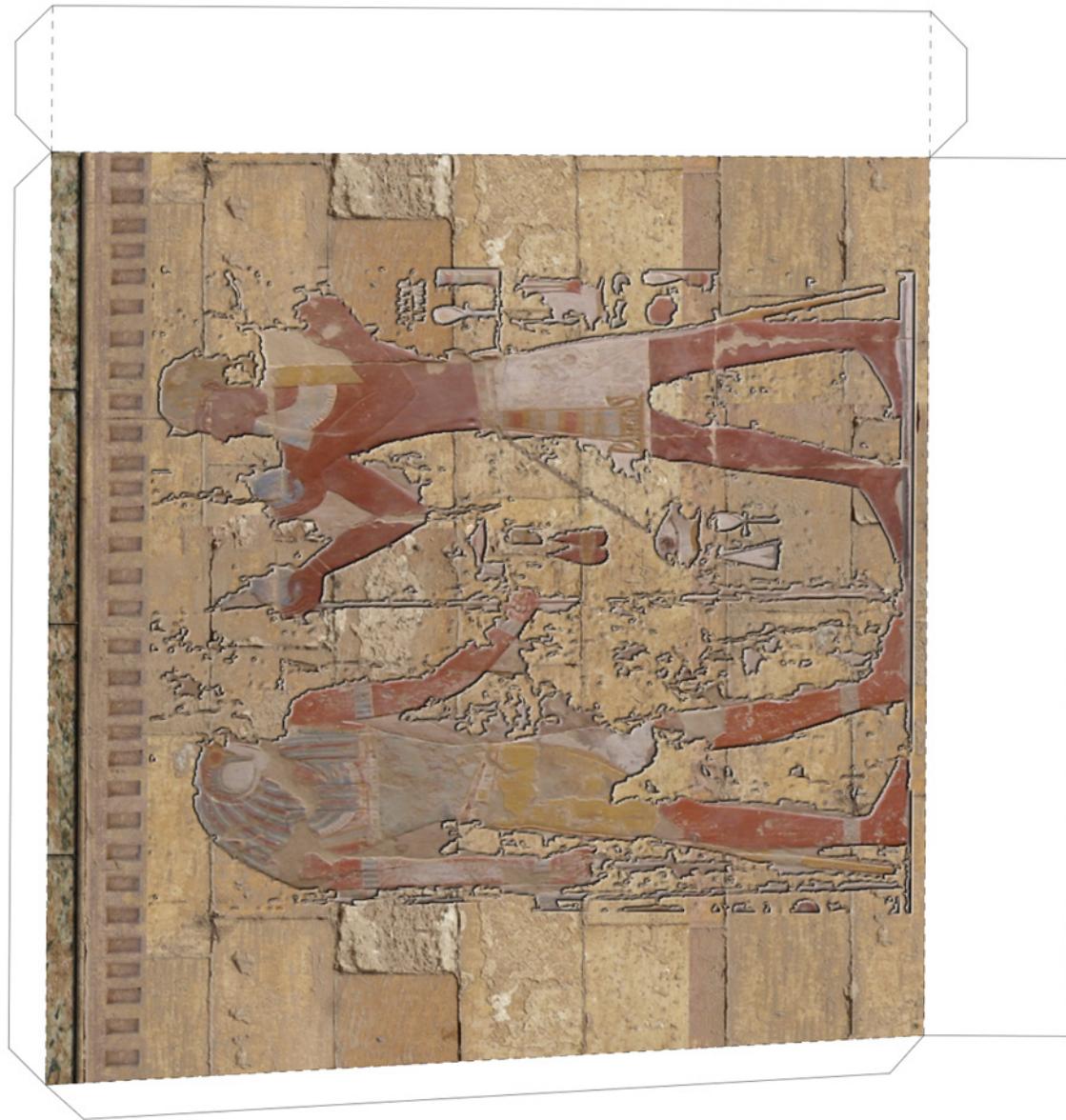
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GATE P4

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FIRST ANGLED WALL P1

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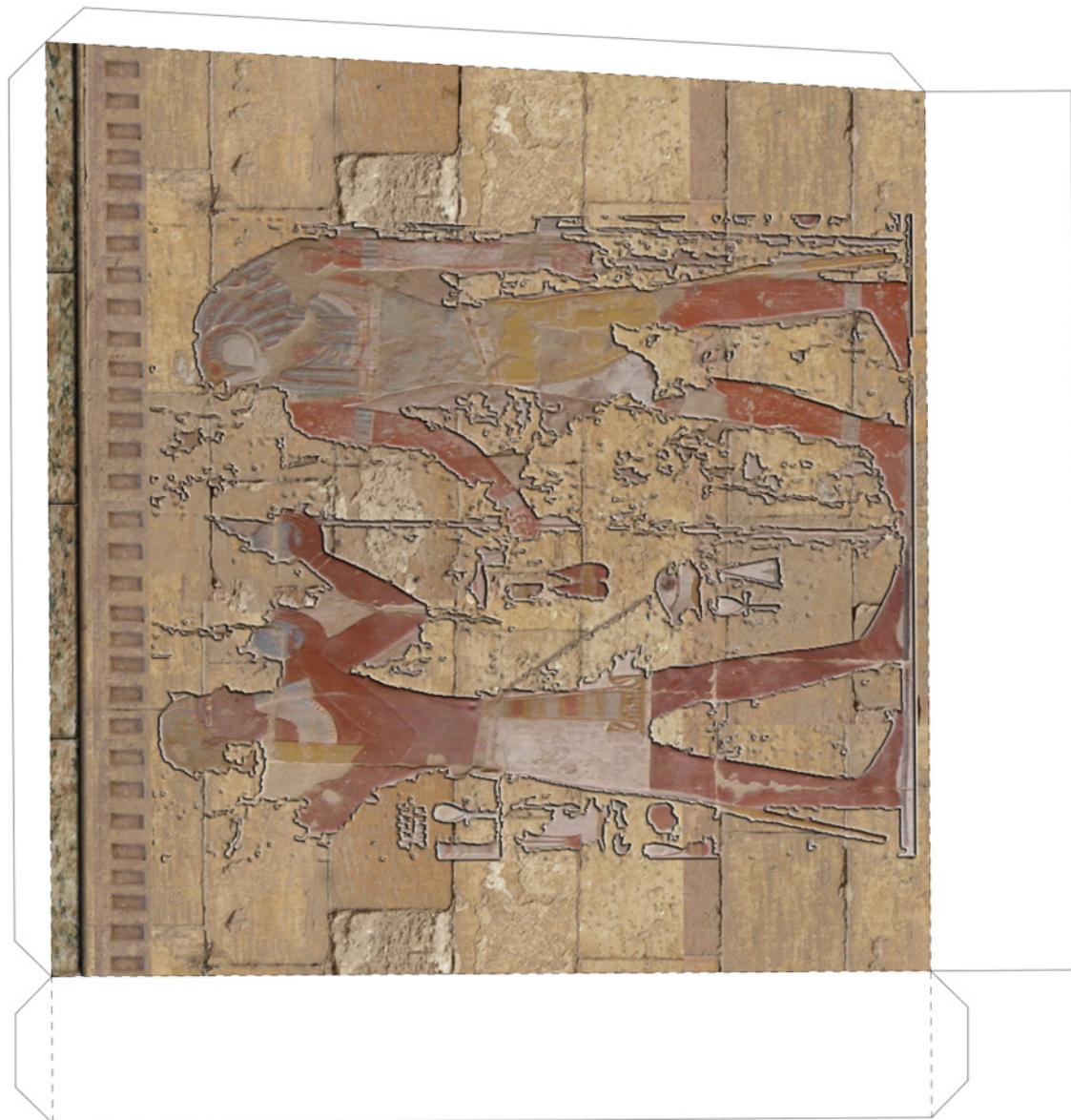
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FIRST ANGLED WALL P2

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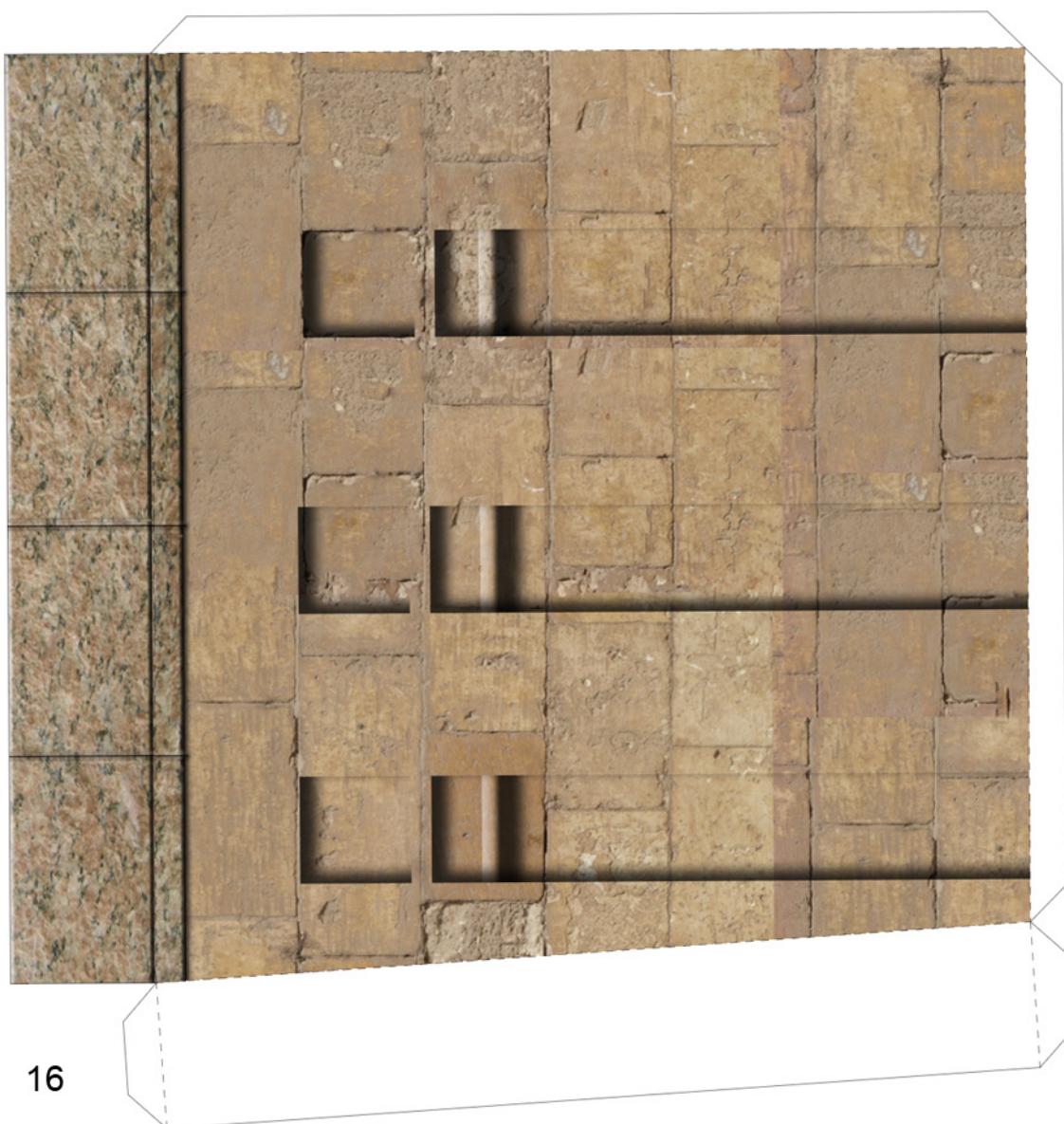
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SECOND ANGLED WALL P1

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16

print two

SECOND ANGLED WALL P2

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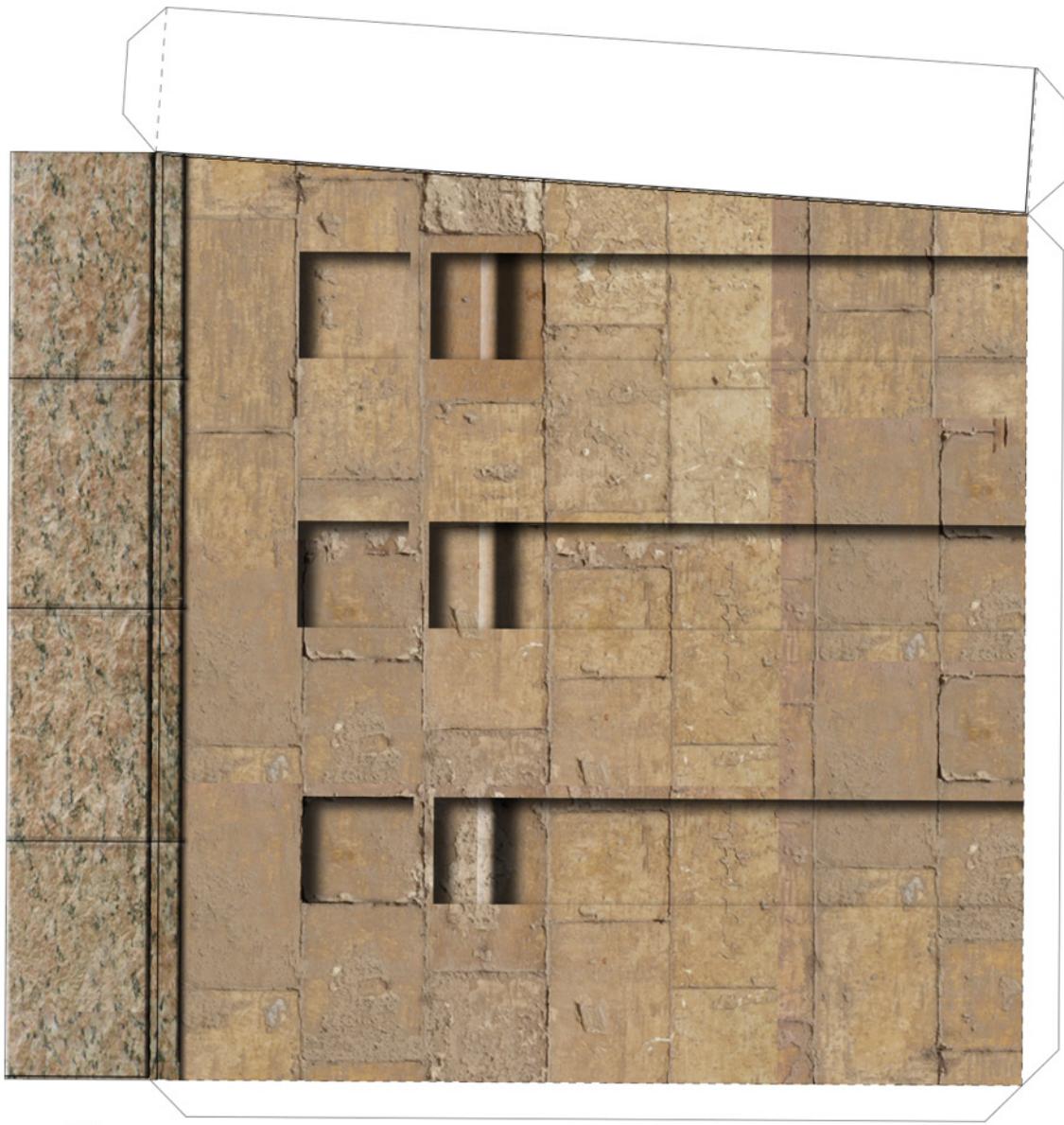
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THIRD ANGLED WALL P1

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print two

THIRD ANGLED WALL P2

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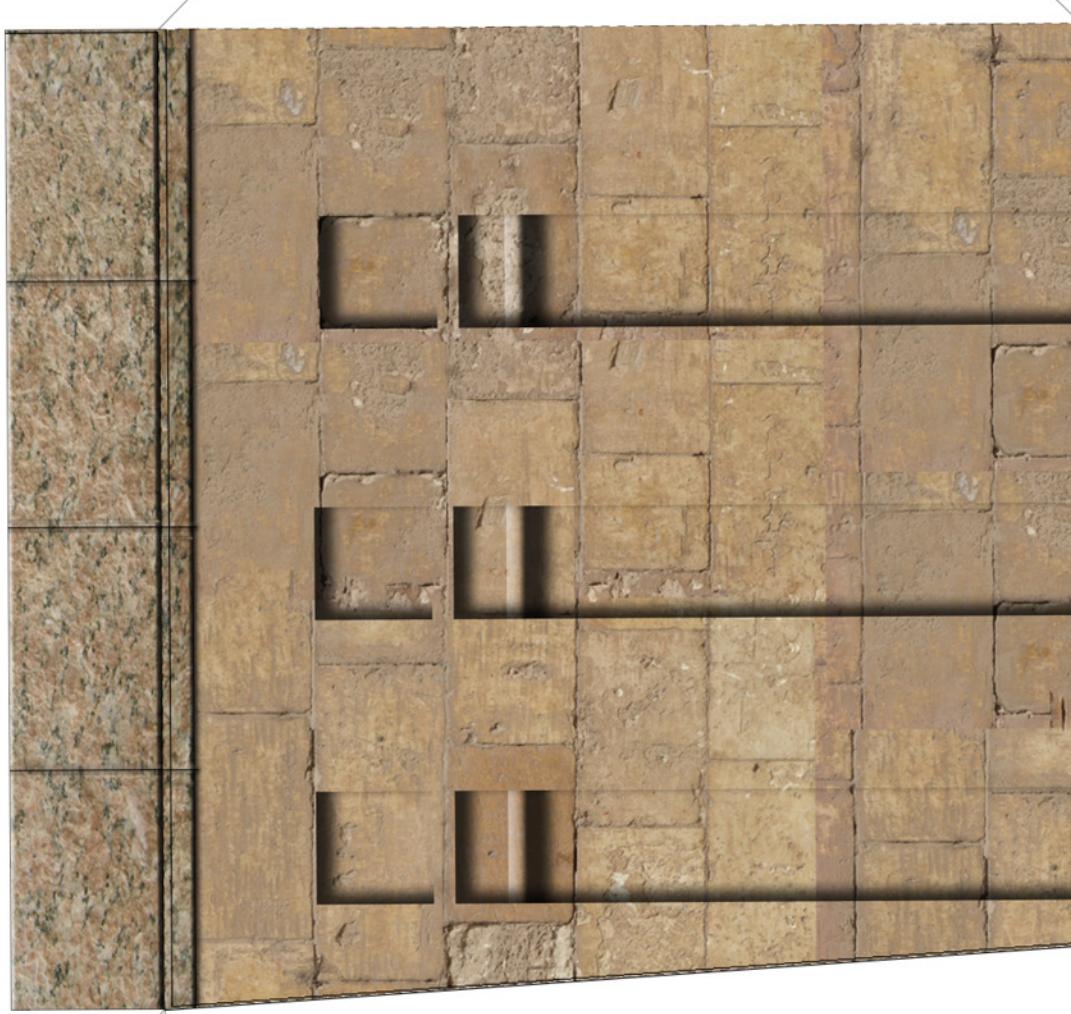
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FOURTH ANGLED WALL P1

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20

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FOURTH ANGLED WALL P2

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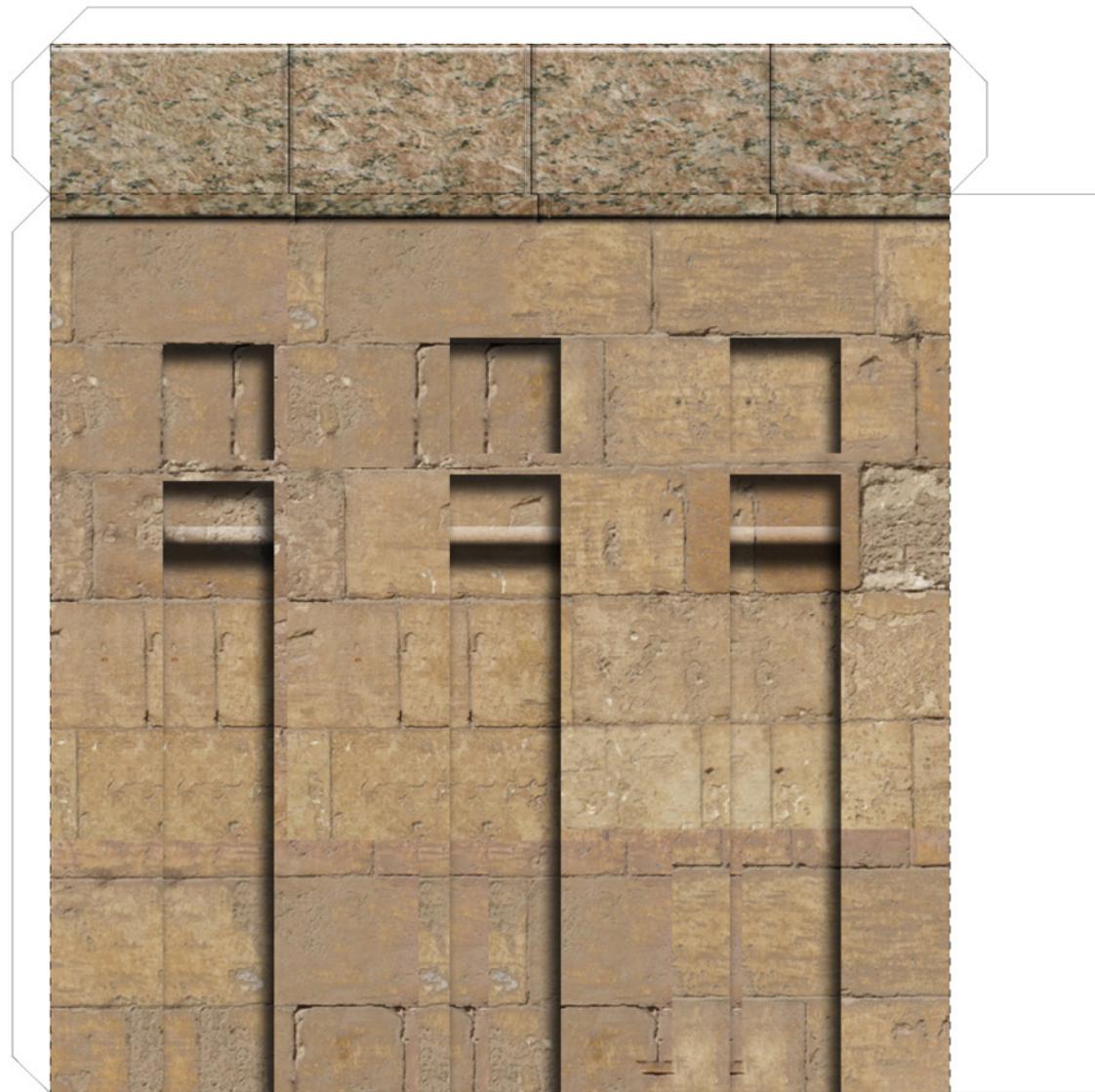
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FIRST STRAIGHT WALL P1

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22

FIRST STRAIGHT WALL P2

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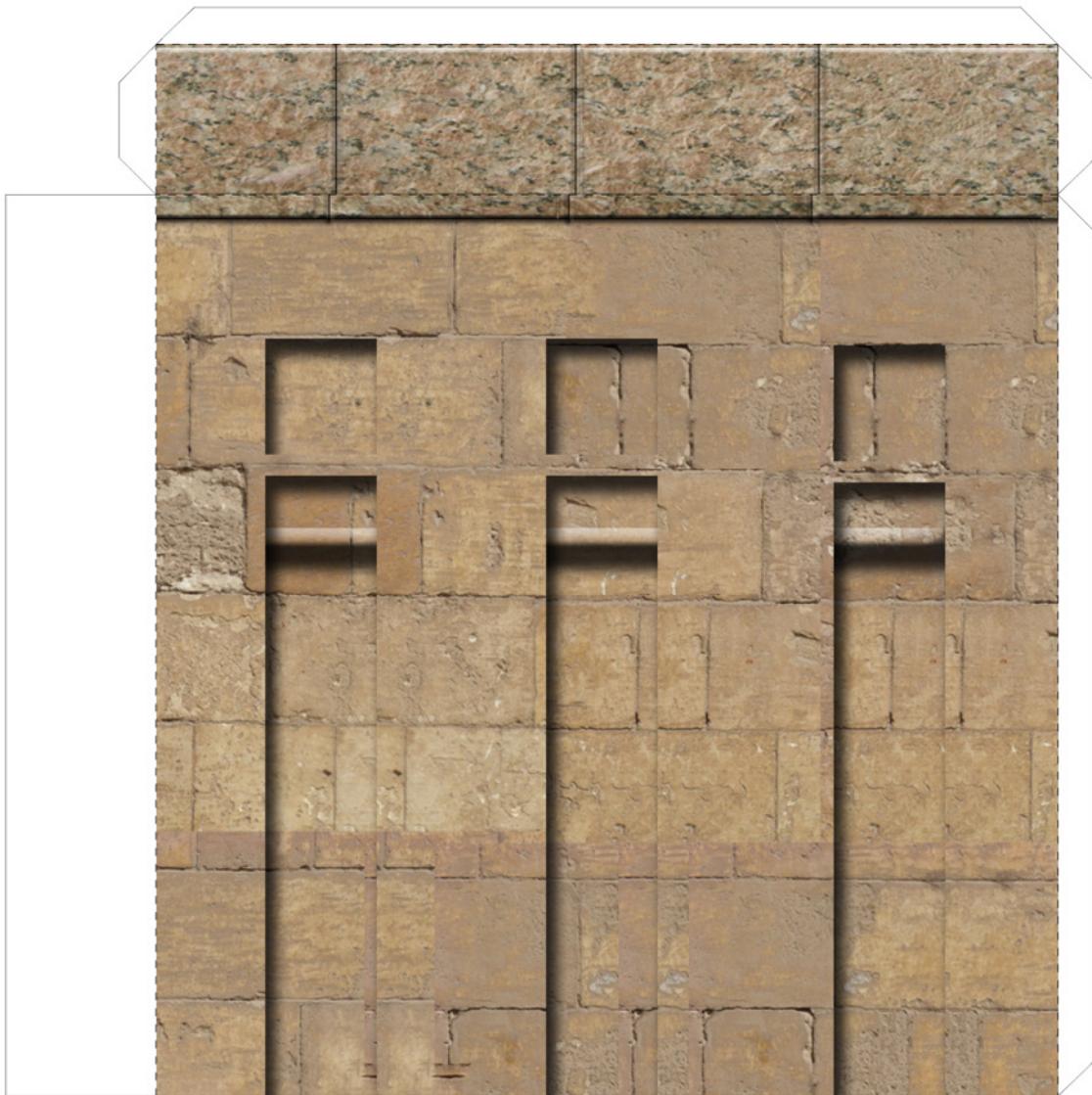


SECOND STRAIGHT WALL P1

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SECOND STRAIGHT WALL P2

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FIRST BACK WALL P1

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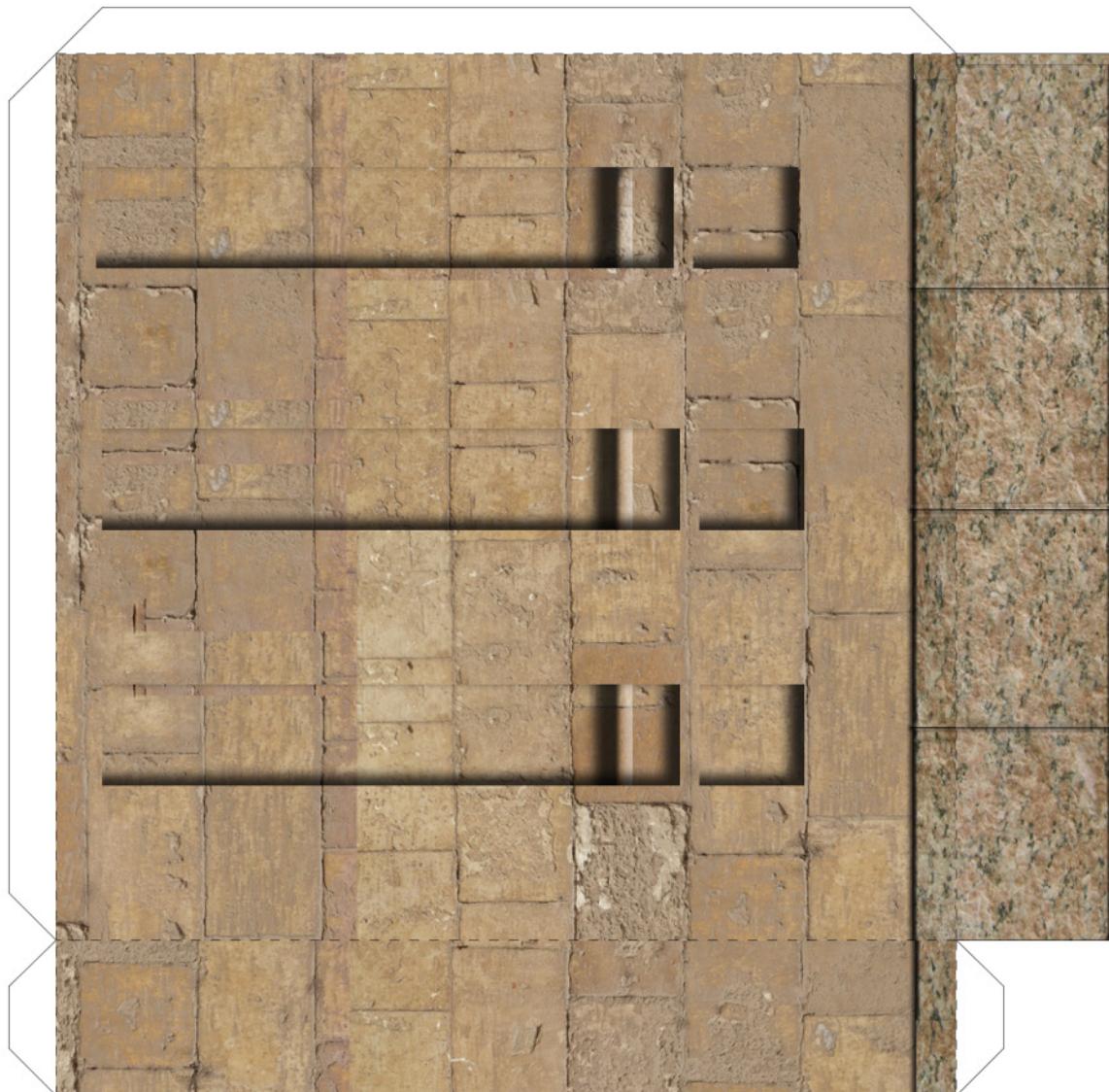
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FIRST BACK WALL P2

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SECOND BACK WALL P1

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SECOND BACK WALL P2

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SANCTUARY RIGHT WALL





SANCTUARY LEFT WALL

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SANCTUARY REAR WALL

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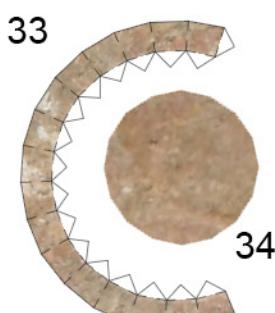
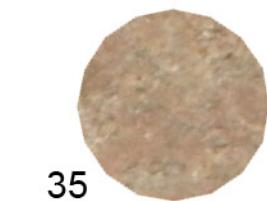
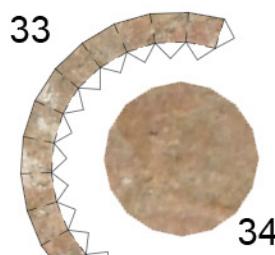
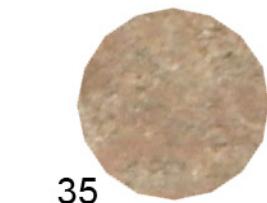
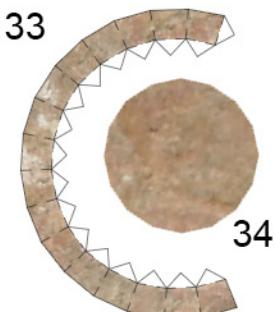


PILLARS AND BASES



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PHARAONIC TEMPLE



30



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30



31



30



31



32



32



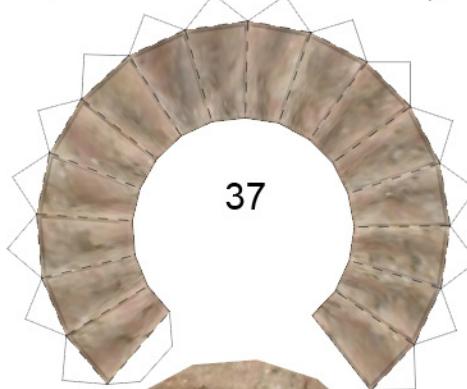
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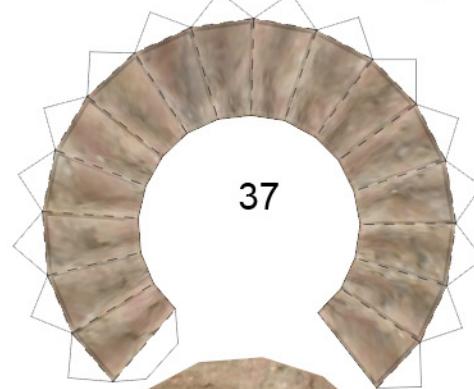
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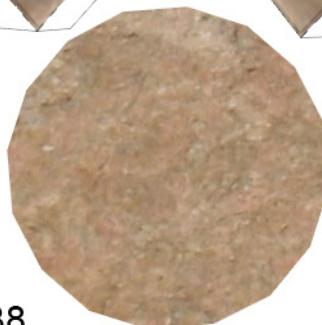
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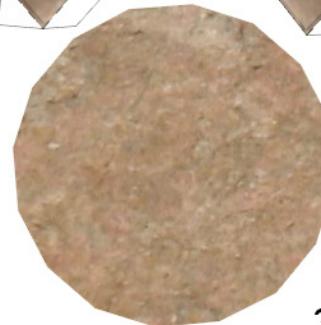
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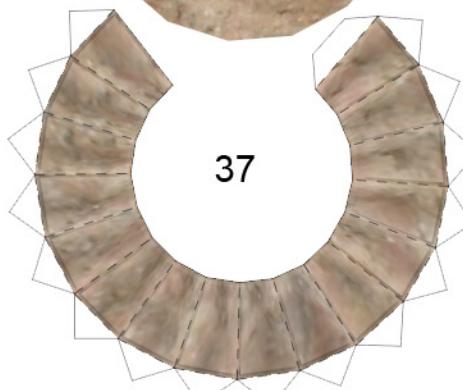
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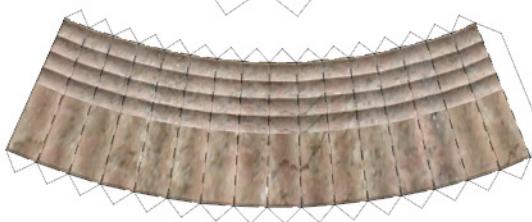
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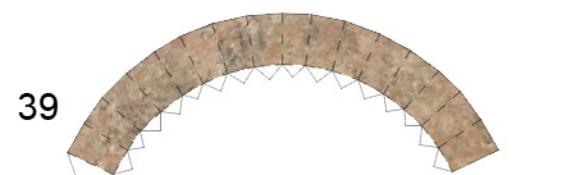
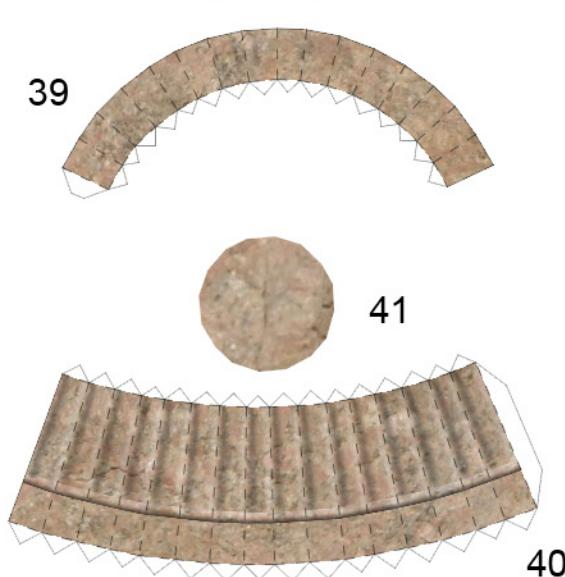
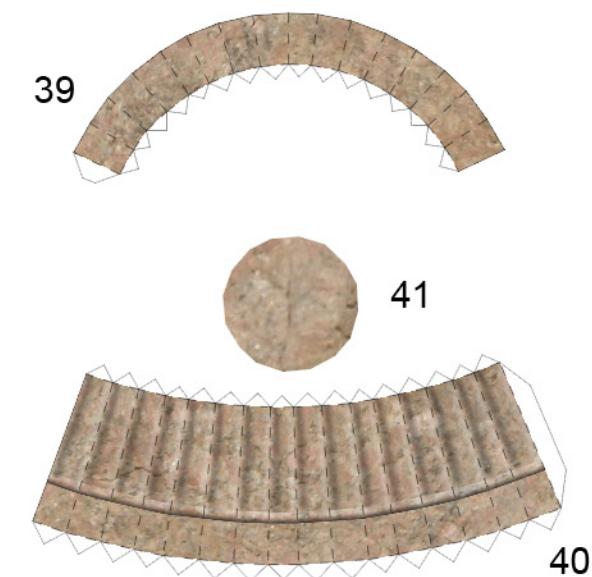
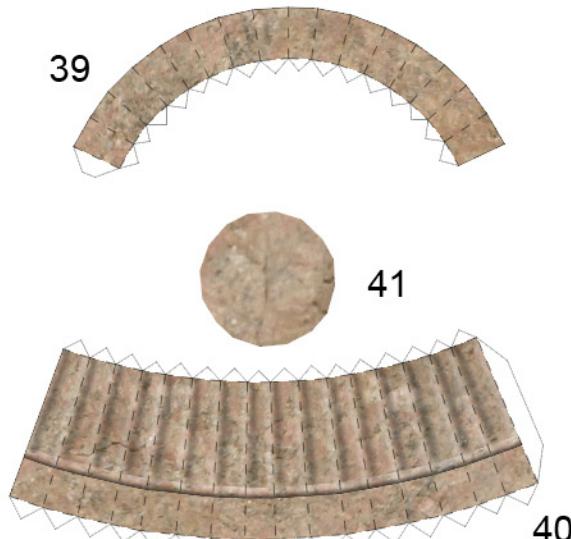
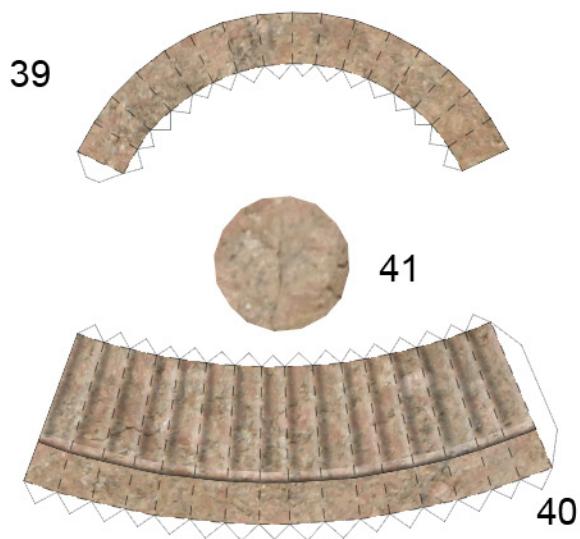
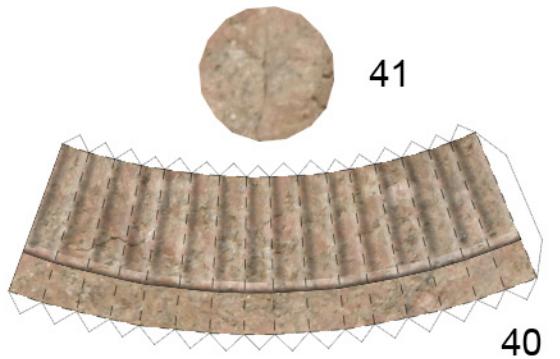
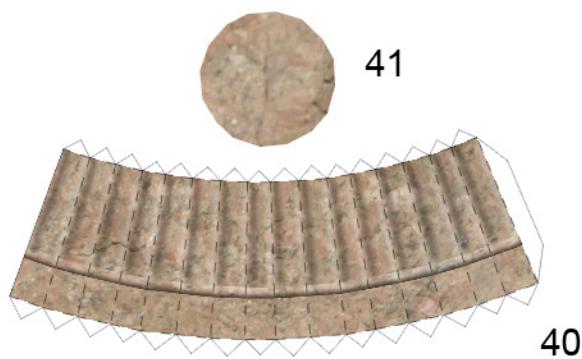
36

LOTUS CAPITALS

PHARAOH: THE TEMPLE

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PAPYRUS CAPITALS

PHARAOH: THE TEMPLE

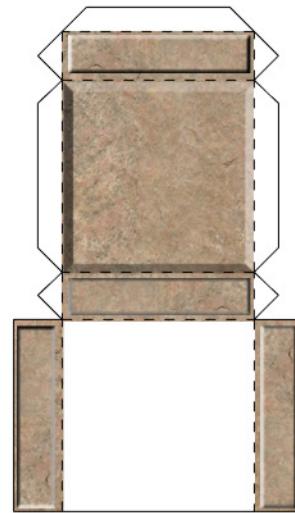
Finger and Toe Models
© 2010 Glenn Williams



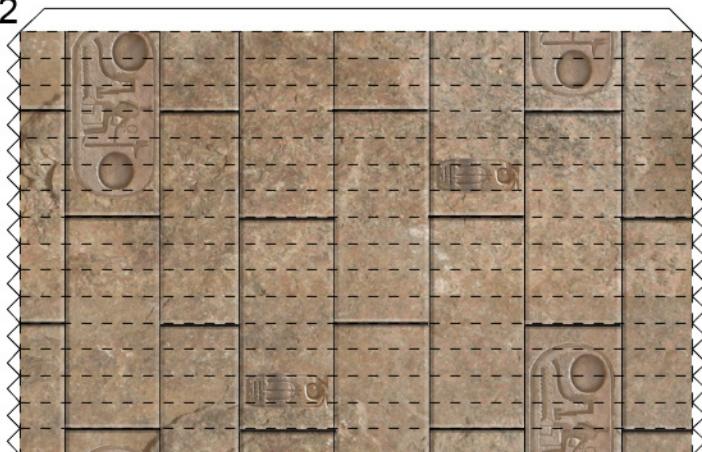
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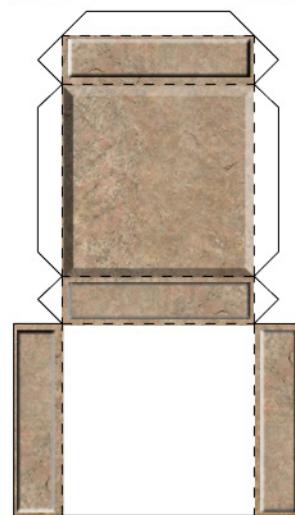
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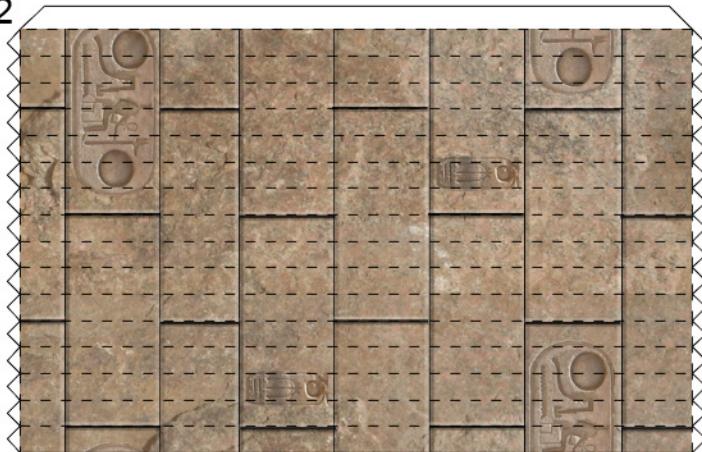
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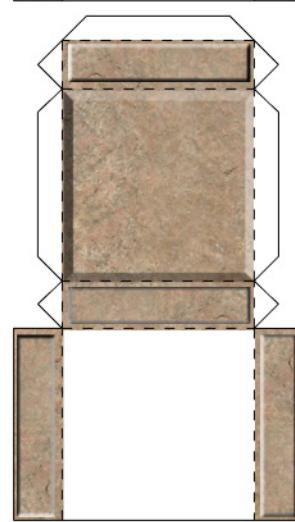
44



42



44



EASY PILLARS AND BASES

PHARAOH: THE TEMPLE

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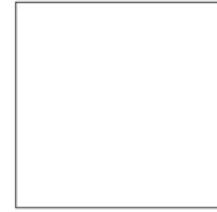
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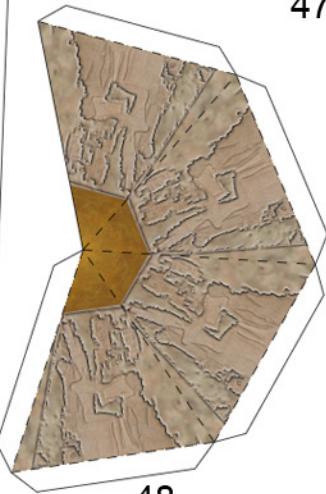
OBELISK P1

PICURA ONE TIME USE MODEL

46



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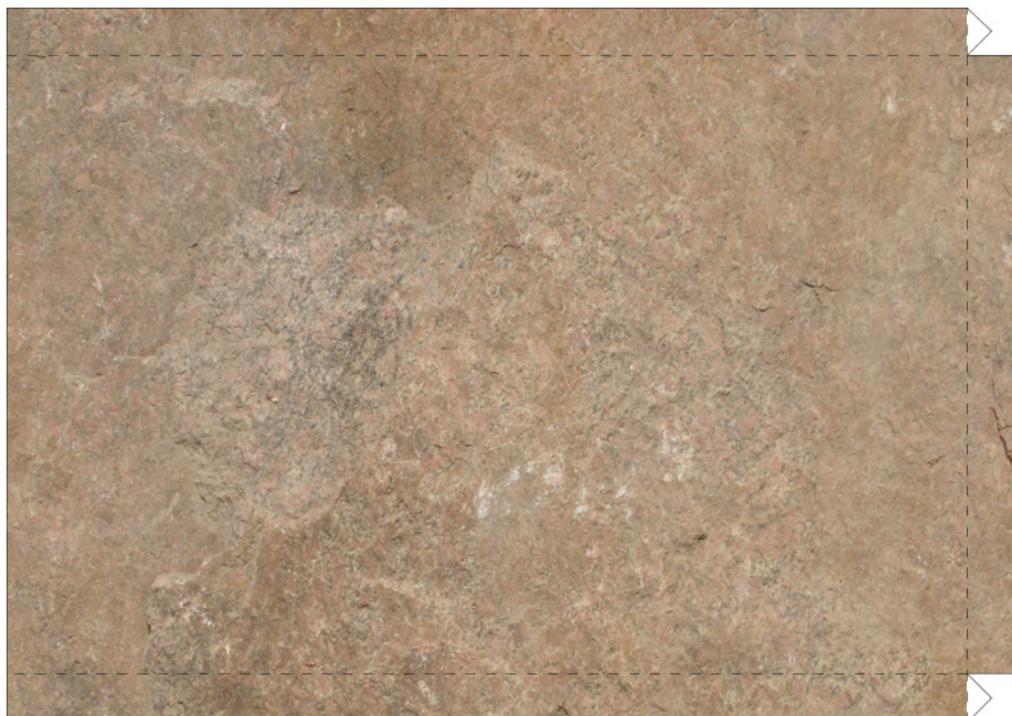
PHARAOH: THE TEMPLE

OBELISK P2

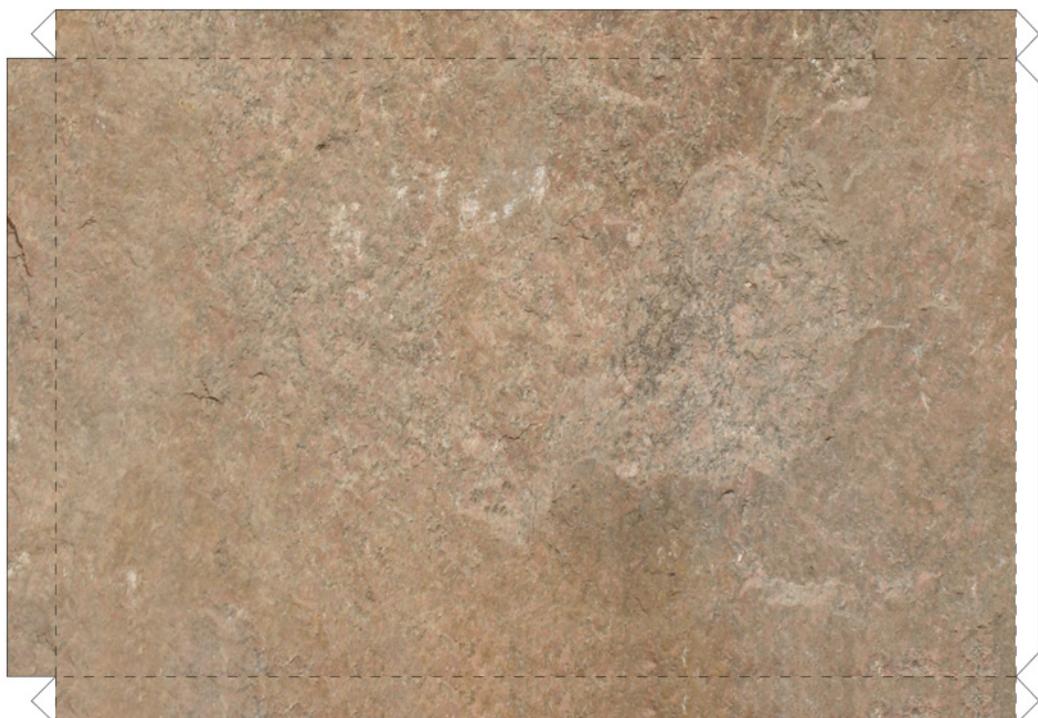
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TEMPLE ROOF

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ROOF BEAMS

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SANCTUARY ROOF

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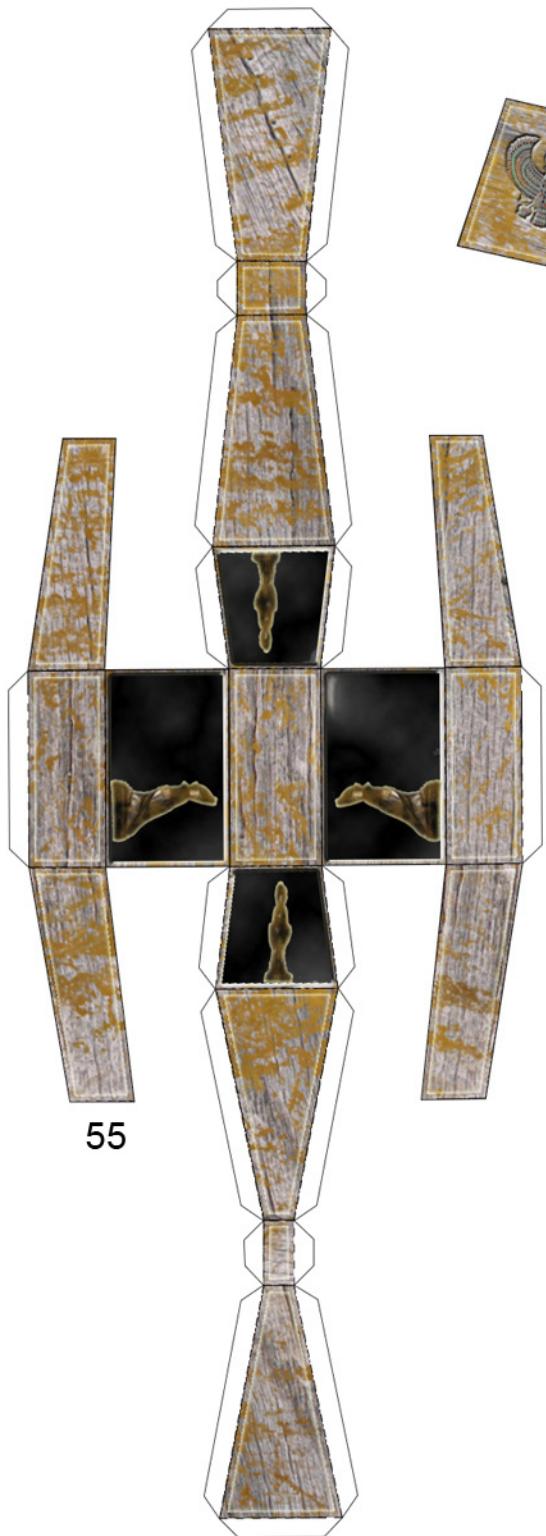


SACRED BARK



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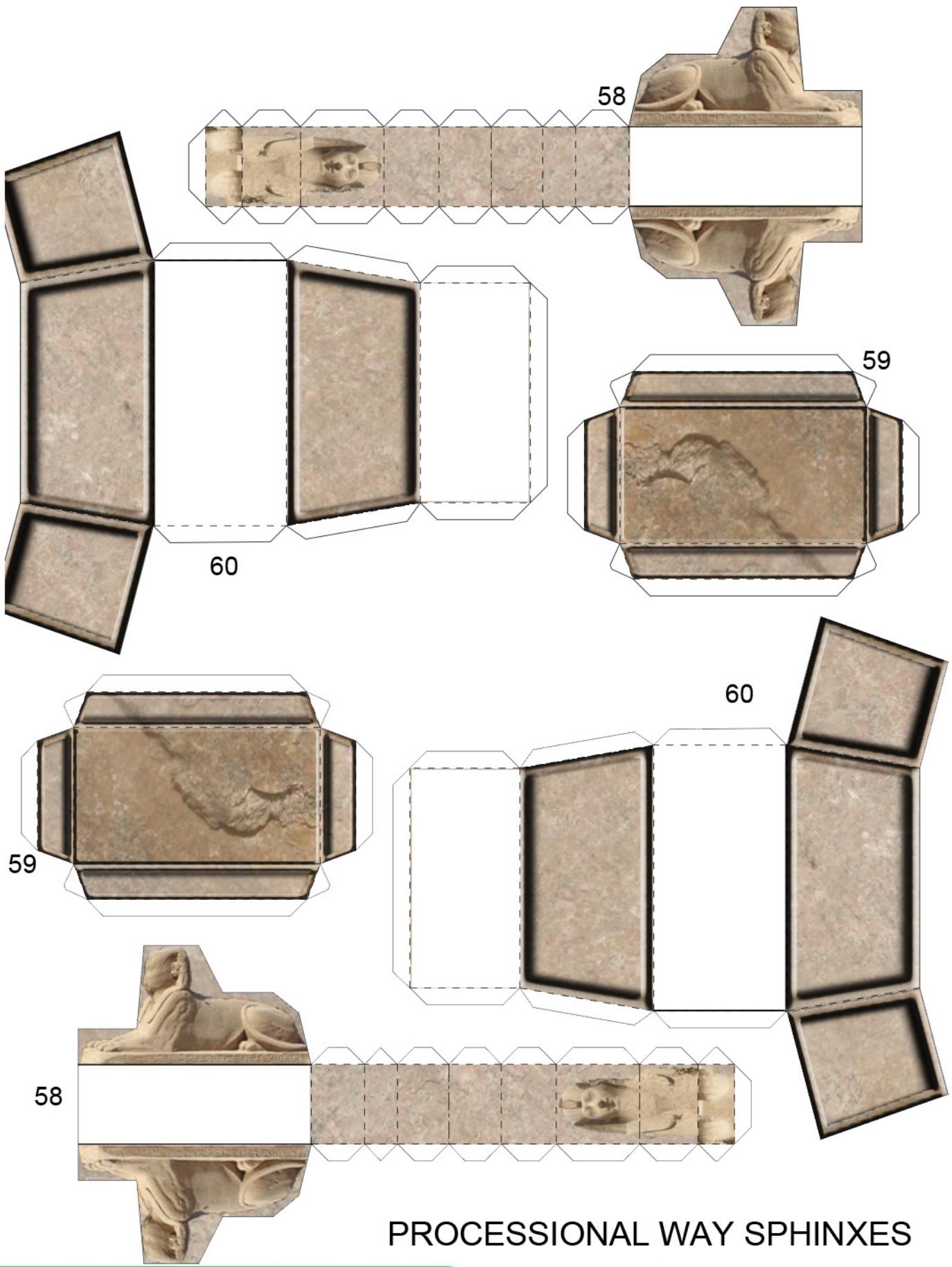
55



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PROCESSIONAL WAY SPHINXES





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PAVEMENT

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