



# THE DISPATCH

July 2020, Vol. 59,  
Issue 7

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## MEETING NOTICE

Due to the Covid-19 outbreak the NCMSS is currently holding meetings online. Check your e-mail inbox for the next meeting date & time.



## COMMANDER'S CALL

Greetings NCMSS team members and friends of the Club. Trust you all are remaining healthy and have managed to get some building and painting done during this period of social distancing. Keep up the great submissions to our monthly virtual meeting and Parade Ground.

I hope you have been enjoying the Dispatch and I appreciate the contributions many of you make to it's content. Dave and Darci do a phenomenal job putting it all

together. I don't know about you but it has been very interesting reading the newsletters of other clubs out there. Dave gets and shares links to many of them, thanks Dave! Many talented folks out there that share our great hobby.

As you all know by now we had to make the tough decision to not execute an "in-person" annual show this year. We are considering virtual alternatives to keep the spirit alive until we return to our "in-person" venue next

year. We will certainly make the 2021 show epic and one to remember!

Like most of you, I love history and was recently reflecting on historical events that have happened in my lifetime. The 2nd of August immediately came to mind. On the second day of this month we observed the 30th Anniversary of Iraq invading Kuwait and the beginning of Operation Desert Shield, ultimately leading to Operation Desert Storm. It brought back a ton of memories for me as I was a young Captain Infantry Rifle Company Commander in the 82nd Airborne Division at the time and just six months prior had participated in Operation Just Cause, the liberation of Panama. My how time flies by!!! Perhaps I should do a Desert Storm theme related build, I will add it to my long list!

Hope to see you at this month's Parade Ground and meeting. Keep on painting and don't forget to check in on each other as we work through these challenging times.

Be well and Paint On!



Burt



## July MOTM

“Mug-of-the-Month”



“Sir Captain Tom Moore”

Knighted by The Queen!



# CLUB NEWS

## MEETING MINUTES — July 22, 2020

The NCMSS had its third “Virtual” Club Meeting on July 22. Regular “in person” meetings continue to be on hold due to COVID-19 restrictions. Thanks to Nick Strocchia for hosting our meetings on Zoom. Stay tuned for further information on how the application works. It’s fun and easy to use.

Zoom meetings are the “in thing” these days. **Join us on August 26 at our next one!**

### Call to Order [19:40]

Commander Burt Thompson started the meeting.

### New/Old Business [19:41-20:03]

1. Cmdr. Burt announced that the NCMSS Washington Show Committee had Zoom conferenced the night before and had decided to cancel the show scheduled for September 26 at the Springfield Hilton. The club discussed the factors contributing to the cancellation.
2. Attendees discussed “on-line” alternatives, including the possibility of having a virtual show this

year similar to what a few other clubs have managed. Nick Strocchia said he would do further research. It was noted that a virtual show could give club members who normally can’t help with the “in person” shows the chance to participate.

3. Attendees briefly discussed adapting our established “in person” show procedures to an on-line venue: Inviting vendors to participate, contest guidelines/awards, seminars, etc. would all need to be worked out. Several members mentioned some of the examples that recently have taken place that can be used as a reference point.
4. Darci is currently working on a refund of the club’s initial deposit for the show venue and will check on availability of dates for next year’s show

### Parade Ground [20:04-20:45]

David Hoffman presented a Parade Ground Powerpoint based on the submissions sent to him via e mail and posted on the NCMSS Facebook Page. Participants this month included Jim Richey, Mike Thomas, Zacharia Becker, Jim Evans, Nick Stroc-



chia, Robert Huettner, Michael Pierce, Gerry Joria, David Hoffman, Burt Thompson, Rick Sanders.

### Monthly Presentation [20:45-20:55]

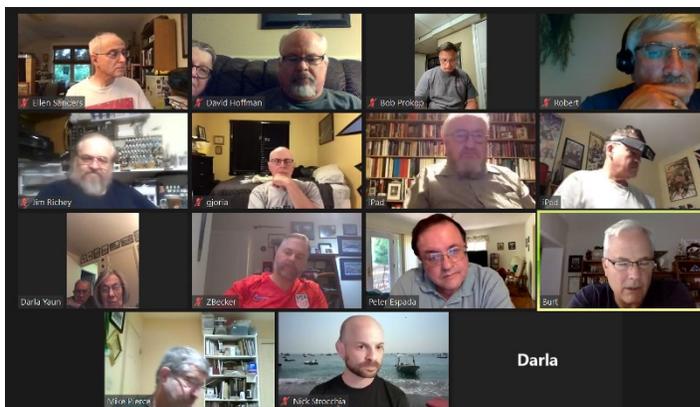
David Hoffman gave a “reprise” step-by-step presentation on an article he did for *Historical Miniatures Magazine* on the Pegaso 90mm Genghis Khan figure, along with assorted tips and techniques and information on some other Mongols he has completed over the years.

### Conclusion [21:00]

### Attendees

Robert Prokop, Nick Strocchia, Rick Sanders, Zacharia Becker, Mike Pierce, Robert Huettner, Darla Yaun, Warren Yaun, David Hoffman, Darci Hofman, Peter Espada, James Richey, Mike Thomas, Brian Ford, Burt Thompson, David Luff.

Submitted by David Hoffman, NCMSS Adjutant  
<[bpchasseur@comcast.net](mailto:bpchasseur@comcast.net)> (240) 912-6499





## The National Capital Model Soldier Society

Member benefits include:

- \* Friendly monthly meetings where we share our knowledge of history, painting, and modeling
- \* Monthly guest speakers
- \* Monthly *Dispatch* newsletter
- \* The NCMS Washington Show
- \* Affordable dues

What are you waiting for?

**Welcome to the club!**



# EVENTS AND PLACES



## Eisenhower Memorial Opening

September 17, 2020  
1629 K St NW, Ste 801  
Washington D.C., DC 20006

The formal dedication of The Dwight D. Eisenhower Memorial in Washington, D.C., will take place on Thursday, September 17, 2020. The Memorial, commissioned by Congress in 1999, honors the legacy of the World War II Supreme Allied Commander and nation's 34th President. Emceed by Bret Baier, the early evening ceremony will feature an address by Senator Pat Roberts of Kansas (chairman of the Eisenhower Memorial Commission), recorded remarks by former Secretary of State Condoleezza Rice and performances and appearances by the 101st Airborne Honor Guard, "The President's Own" United States Marine Band and Voices of Service.

Victoria Tigwell, deputy executive director of the Eisenhower Memorial Commission said, "We are thrilled that the Memorial is opening to the public, so that generations of future visitors can learn about, remember and pay tribute to the man who helped shape America and the world through his extraordinary leadership."

As Commander of the Allied Expeditionary Force in World War II, Eisenhower led the invasion of Normandy, a dramatic turning point in the war. While he is perhaps best

known globally for his role in defeating the Nazis, Eisenhower served two terms as President of the United States during a pivotal time in history. His post-war leadership transformed America through commitment to education, transportation and exploration. His foreign policy ultimately led to the collapse of Soviet domination of eastern Europe.

"Truly great Presidents have a vision that lasts well beyond their four or eight-year terms, and Eisenhower's vision is evident still today. We hope the Memorial encourages visitors to reflect on the critical role he played in American and world history," said Tigwell.

The dedication of the Memorial marks the culmination of years of work by the Eisenhower Memorial Commission and its chairman Senator Pat Roberts (Kansas), Memorial architect Frank Gehry, and the designers, artists, construction teams and others to bring the Me-

morial project from vision to reality. Invited guests for the dedication ceremony include President Trump, current and former members of Congress, current and former Cabinet members, military leaders, the Eisenhower family and others impacted by the late President's contributions. Following the dedication, the National Park Service will assume operation of the Memorial, which opens to the public on Friday, September 18.

The Memorial is located in a newly created, four-acre public park adjacent to the National Mall and across the street from the Smithsonian National Air and Space Museum. Gehry's design is a combination of grand architectural elements, sculpture and green space, which highlights Eisenhower from his humble childhood in America's heartland, to his decisive role as Supreme Commander of the Allied Expeditionary Force in World War II and his two terms as President.

The Memorial features three bronze sculptures of Eisenhower by sculptor Sergey Eylanbekov, stone bas relief images and inscription panels with words from notable Eisenhower addresses. Framing the entire park and Memorial is a first-of-its-kind stainless steel woven tapestry by artist Tomas Osinski, which depicts the cliffs at Pointe du Hoc on the Normandy coastline in peacetime.



# EVENTS AND PLACES (Continued...)



## Monogram 1956 Thunderbird Sprint Build, Part 1: Build Vlog Ep 17 (click to watch)

“Join me for a road busting auto build, I’ve only got four days to get it done! Will I make it in time...spoiler alert, I did and pictures are up on my IG and Facebook accounts. Regardless, I thought y’all might enjoy the adventure and pick up some tips along the way! —Nick S.

**Scale Mates:** find out kit release date and details

**The Scalemodeling Channel:** my favorite video resource for scale car modeling tips and tutorials.

Join the **Macho Modelz** community: [Patreon](#), [Instagram](#), & [Facebook](#)

Sponsored by [Spray Gunner](#) where you will always find the lowest prices anywhere and fastest shipping for all your hobby supplies!



## Listening to Paint Dry with Mike and Dan Podcast

NCMSS member Mike Dutcher is not only an accomplished painter, he’s producing his own fun & informative modeling podcast! Click the episode title to listen.

### EPISODE 7: The Kids Are Alright

“This week we talk about teaching newcomers and children the art and hobby of miniature painting. We have an incredible interview with Joe White of Smooth Blend Studio. You can find him on Facebook and Instagram at Smooth Blend Studio. Thank you to Joe for his time and sharing his story...

Subscribe wherever you get your podcasts. Follow us on [Instagram](#) and [Facebook](#) at Listening to Paint Dry. Email us at [listeningtopaint-dry@gmail.com](mailto:listeningtopaint-dry@gmail.com).

If you truly want to become a Better, Braver, Happier painter, paint like a child. Until next time.” —Mike D.



**PART DEUX IT'S ALL ABOUT THE MODELS!**  
**NOREASTCON49**  
 IPMS (Region 1) Scale Model Show & Contest

October 2-3, 2020  
 Quality Inn & Suites  
 8200 Park St. Buffalo, NY 14203  
 585-244-2300

Co-located by  
 IPMS Niagara Frontier  
 and Roc City Scale Modelers

**90 CATEGORIES**  
**100'S OF WORLD CLASS SCALE MODELS**  
**HUGE VENDOR ROOM**  
**AWESOME RAFFLE**  
**DISPLAY-ONLY MODELS AREA**

General Admission (cannot both show)  
 \$10 - Adults  
 \$5 - Juniors

Contest Entry Admission (includes all contest model entries)  
 \$20 - Adults  
 \$10 - Juniors (13 yrs & under)  
 Free - Barntom (13 yrs and younger)

**SPECIAL AWARDS**  
 ★ BEST BUFFALO BUILT AIRCRAFT ★ 75 YRS SINCE 1945 ★  
 ★ ANIMAL NAMED VEHICLES ★ SPECIAL GUNPLA AWARD ★

CONTACT THE QUALITY INN FOR SPECIAL ROOM RATES. USE "NOREASTCON" AS THE CODE

|                                                        |                                                       |                                                          |
|--------------------------------------------------------|-------------------------------------------------------|----------------------------------------------------------|
| Contest:                                               | Adults:                                               | Dealer Contact:                                          |
| Dave Schrub<br>585-441-8472<br>dschrub@nforeastcon.com | Adam Gervino<br>781-334-4478<br>adamgervino@gmail.com | Armed Mine<br>585-223-1028<br>omine@rockcitymodelers.com |

For more info visit: [www.noreastcon49.com](http://www.noreastcon49.com)



# HOBBY CALENDAR 2020

- SEPT**
  - Sept 2-6 — [NOVA Open 2020 Wargaming Convention](#), Crystal City, VA **\*CANCELLED**
  - Sept 11-13 — [JerseyFest Model Kit & Statue Fair](#) Newark, NJ **\*CANCELLED**
  - Sept 19-20 — [Euro Miniature Expo 2020](#) Folkestone, Kent, UK **\*CANCELLED**
  - Sept 24-26 — [AMPS 2020 Intl. Convention](#) Camp Hill, PA - **\*CANCELLED**
  - Sept 26 — [NCMSS 59th Annual Washington Show](#) Alexandria, VA **\*CANCELLED**
- OCT**
  - Oct 2-3 — [NorEastCon49](#) IPMS Niagara Frontier, Latham, NY — **\*CANCELLED**
  - Oct 3 — [MarauderCon2020](#) IPMS Baltimore/Washington, MD — **\*CANCELLED**
  - Oct 9-10 — [MMSI Chicago Show](#) Military Miniature Society of Illinois, **\*CANCELLED**
  - Oct 24-25 — [Great Scale Model Train and Railroad Collectors Show](#) Timonium, MD
  - Oct 24-25 — [WonderFest 2020](#) Louisville, KY **\*NEW DATE**
- NOV**
  - Nov 6-7 — [23rd International Paper Modelers Convention](#) Sterling, VA
  - (TBD) Nov — [LIMMS Long Island Miniature Collectors Society](#), Freeport, NY

**National Capital Model Soldier Society**

**59th ANNUAL SHOW**

**CANCELLED!**  
 We'll be back next year...

SPRINGFIELD HILTON  
 6500 Laidlaw Rd., Springfield, VA  
**SEPTEMBER 26, 2020**  
 Saturday 9:00 AM to 5:00 PM

**STAY TUNED**  
 For news of upcoming NCMSS ONLINE EVENTS!

For details visit [www.ncmsscclub.org](http://www.ncmsscclub.org)

If you know of any upcoming events that you would like people to know about, please contact Adjutant David Hoffman at [bdchasseur@comcast.net](mailto:bdchasseur@comcast.net) and we'll add the date to our calendar.

# ☆☆☆ PARADE GROUND ☆☆☆

## VIRTUAL STAY-AT-HOME EDITION



### July “Mug-of-the-Month” WINNER



### July 2020 Parade Ground Participants

*Jim Richey, Mike Thomas,  
Zacharia Becker, Mike Pierce,  
Gerry Joria, Jim Evans, Nick  
Strocchia, Peter Espada,  
Robert Huettner,  
David Hoffman, Rick Sanders*

“Sir Captain Tom Moore”  
Knighthood by The Queen!

This month Parade Ground attendees had an impressive array of projects to display. The variety of subjects, creativity, and quality of work was great to see.

Thank you to everyone who participated. Please keep your submissions coming! You can email your entries to me (David Hoffman) at: [BPchasseur@comcast.net](mailto:BPchasseur@comcast.net) or you can post them on our NCMSS club Facebook page. Please get your submissions to me at least a day in advance of our meeting so they can be included in our meeting slide-show.



# ☆☆☆ PARADE GROUND ☆☆☆

## JIM EVANS

The "Captain Eddie", France 1918 and "British Para in Afghanistan " were vey nicely done. Lots of approving comments from the club in regards to the painting and blending, along with the photography, which is so important in these days of social media. Painted in acrylics.

"Latest creations ... Something a little different ... Its a What If? German AT-ST (Alle-Gelande Pfadfindertruppe) . Rick sanders translated this as an "All terrain Scout Troop" The Star Wars AT-ST is from Bandai Models and I am guessing the commander is from Young Models like some of his others.



## ☆☆☆ PARADE GROUND ☆☆☆

## JIM RICHEY



“Teddy” sculpted and produced by the late great Terry Worster. Jim mentioned that he had this figure for quite awhile and had started it a few years ago, but decided to complete overnight for our Parade Ground the following day. Jim did not let us down and it is very finely painted!

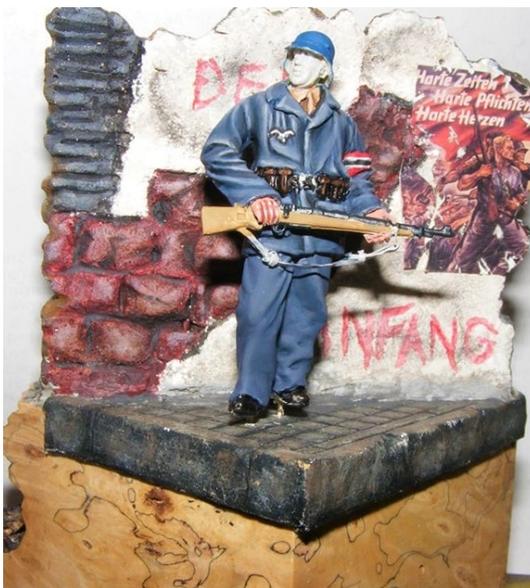
Some discussion of the work of Terry, friend of many of us and personal friend/neighbor of Darci and I in San Diego. His sculpting and likenesses of great historical personalities was always first class. Quite a few members have done some of his pieces and have his kits in their “Grey Army”. Lost Battalion obtained many of the molds from Worster Miniatures and they are available [Here](#).



# ☆☆☆ PARADE GROUND ☆☆☆

## MICHAEL PIERCE

Michael provided an update on the figures he has been working on (see June issue). This includes the Hitler Youth and Volksturm inspired by Osprey plates and the Revolutionary War figure of a Bucks of Massachusetts soldier based on a Children's book illustration. The wall behind the Youth figure was translated, again by Rick, "Berlin Remains German". Mike said he was unsatisfied with the Bucks figure so far, as he was having challenges with the lacing and buttons. Looks good so far!



# ☆☆☆ PARADE GROUND ☆☆☆

## GERRY JORIA

Michael Robert's bust of a 54th Massachusetts private. I should note that July 18th, the day Gerry sent this to me for inclusion, was the 157th anniversary of their ill-fated assault on Fort Wagner as portrayed in the film "Glory". Lots of comments on the flesh tones of this figure, very nicely painted. When asked what paints he used Gerry said he usually uses basic craft store acrylics. I've heard the same from other great painters, something to consider before shelling out vast sums of money.



## ZACHARIA BECKER

Zach Just finished this 54mm Celt Standard Bearer. He bought the miniature at the Long Island show already assembled so he wasn't sure of the manufacturer, but that it might be Andrea. He used a combination of oils and acrylics to finish but mentioned painting an assembled figure has special challenges, such as getting in the nooks and crannies!

Zach also discussed that he has been concentrating on the basing of his figures, as this can really effect the overall presentation. In this case he used flocking, Styrofoam and other materials to provide great looking ground cover.



# ☆☆☆ PARADE GROUND ☆☆☆

## MIKE THOMAS

Some projects from Mike that he has done in the last three weeks. Some of these are from the later Roman period, which is perhaps not as popular but always a very interesting modelling subject. Some of the shield designs and clothing can be quite complex and a challenge. Mike mentioned that when his favorite sculptor Laruccia worked for Soldiers, the owner encouraged him to sculpt this period.

The top vignette is of the Army of Maxentius, early 4th Century, and below is an Equites cavalryman from the Punic Wars, 3rd century BCE. The last vignette is also from the later Roman Empire.



Lastly, Mike has a Seaman from the Falkland's War (Royal Navy Signals Seaman, from the HMS Illustrious). Mike said he had had this figure for 15 years, and finally got around to finishing. While he had some concerns about the lightness of the blue a Seaman Veteran friend told him they frequently bleached their uniforms so lighter shades were not unusual.

# ☆☆☆ PARADE GROUND ☆☆☆

## NICK STROCCHIA

Nick showed his 1/25 scale Monogram 1956 Ford Thunderbird. He did this for his step dad who turned 70 that week. This was his favorite cars up and Nick heard the backstory at his party. When asked, his dad said it was because of the principal of his elementary school in Long Island drove one and he always thought it was the coolest car growing up.

Nick said he took some shortcuts to get it done as a present, including on some of the interior, but everyone agreed he did a spectacular job on the black finish. Members talked about different car modeling techniques including using actual Carwax. In this case Nick used QK clearcoat that is highly toxic, so be careful and evacuate the house! He then wet sanded it with fine sandpaper, then used buffing compound to finish it up. Very nice finish and always quite the chore to get it right!



☆☆☆ PARADE GROUND ☆☆☆

B (CONTINUED)



Nick's first figure. A 32mm small guy from Spain, from the popular video game Final Fantasy VII. Nick figured it was 3D printed and really enjoyed doing it, he said he is hooked! Sword looks pretty heavy but it is from a video game after all!

ROBERT HUETTNER

A work in progress— WWII German Military Police. Another Young Miniatures that he got at the recent Red Lancer auction. Painted in acrylics the weapon sling was made from wine bottle foil. He had to make buckles for this as well. The goggle lenses were done with a bottle of "Blue Water Works" darkened with some Black, over a coat of silver. He also liked this one because it was relatively simpler to put together than some of his other recent projects. There was some discussion on the very nice job he did on the "pea" camouflage.



# ☆☆☆ PARADE GROUND ☆☆☆

## ROBERT HUETTNER (CONTINUED)



Bob finished this Young Miniatures “German MG34 gunner, 1941” in time for last month’s Parade Ground, but we missed including it.

We’ve come to expect excellent work from Bob and he did not disappoint. Great job on the skin tone. Darci said she thought the helmet looked “real” and the cloth of the uniform came out perfect.



## ☆☆☆ PARADE GROUND ☆☆☆

## DAVID HOFFMAN



This is a Pegaso 90mm figure I did a few years ago based on the famous Jacques-Louis David painting "Bonaparte Crossing the Alps". Joe Bles recently asked me if I was aware of this particular kit and I said, yes, as I had done it. I also did an article/review in the old Historical Miniature Magazine on it when it came out.

There are seven versions of this painting, I based mine on the original where the cape has a more "orange" cast. The story goes that the Benedictine Monks gave him the cape. However it should be noted that he was actually riding a mule at the time but Napoleon instructed the artist to put him on a horse and portray "determination and leadership". The kit is finely cast but complex and somewhat difficult to put together. The cape is in about five separate parts! As usual, I painted it in oils.



# ☆☆☆ PARADE GROUND ☆☆☆

## BURT THOMPSON

Burt has some “Works In Progress”: Lately he has been focused on a WWII LRDG and SAS theme. The 28mm scale LRDG to the right is from Rubicon Models that he modified a bit redoing figures and added a spare; he will begin working on the terrain.

He also has a 1:24 scale kit from AC models of a WWII British SAS Jeep, you may notice a toothpick holding the jeep on the base temporarily. The Stowage is from Black Dog Miniatures and is a heavy solid piece of resin and he made a scratch built condenser. On the bottom right is a Tamiya 1:35 Chevrolet CWT truck with more add on stowage with figures and a scratch built base with building.

Burt likes to use foam board cut to shape, then covers it with thinned Durham Water Putty and in this case stippled it to represent the desert groundcover. He also added air dried clay and may use Durham’s Wood Putty. He loves doing those bases and we love those innovative techniques!



# ☆☆☆ PARADE GROUND ☆☆☆

## RICK SANDERS

Rick has been working on a book that will document all the flats by Hans Mueller of Erfurt. His total output was 475 figures made between 1927 and 1957. Mueller covered the 1100s to the 1500s.

For this project Rick has contacted many top artists around the globe, to get color pictures of many of these for his publication. He plans to identify every one, include artist, engraver and when produced. Quite the undertaking! These are all 30mm that he has painted with oils as contributions to the book. A lot of people don't realize that most flats can be painted on both sides, which he has done with these.



14th century Teutonic Knight



Welsh man-at-arms for the 1346 Battle of Crecy series



King Edward III of England, for the 1346 Battle of Crecy series



14th century "burgher" with a glaive polearm



Russian bowman, 14th-17th C., wearing a wool cap; based on a Viskovatov plate



14th century "burgher" with a glaive polearm



Queen ca. 1350; Empress Ann of the Holy Roman Empire in 1281, and a count lady ca 1350.

# ☆☆☆ PARADE GROUND ☆☆☆

## RICK SANDERS (CONT...)



16th Turkish horseman after a plate done in 1529 by Hans Guldenmund



16th century Turkish "Delli" after a plate by Richard Knoetel.



Handgunner ca. 1450



German Gothic knight ca. 1450



Crossbowman, ca. 1450



Crossbowman, ca. 1450



Halberdiers with double pavis (both sides)



# ☆☆☆ PARADE GROUND ☆☆☆

## RICK SANDERS (CONT...)



Crossbowman, ca. 1450



German Gothic knight ca. 1450



German Gothic knight ca. 1450



German Gothic knights ca. 1450



Crusaders 12th Century. He can be selectively worked with the lance or the sword, a so-called "combination" figure



Late 15th C. bowmen



Crossbowman, ca. 1450

# DISPATCHES FROM ACROSS THE POND

Courtesy of Robin J. Howard

**Mirror**

<http://www.mirror.co.uk>

## Sisters who were WW2 codebreakers kept war efforts secret from each other for 30 years

*EXCLUSIVE Remarkably, Jean Argles and Pat Davies never revealed to their parents never how they served their country during the Second World War*

By Rachael Bletchly, 22 JUL 2020

Sailing home to Blighty from the Far East in 1945, Colonel Cary Owtram could not wait to see his family. Thinking about wife Bunty, son Bobby and daughters, Pat and Jean, had helped him endure three brutal years in a Japanese PoW camp. He would picture them in the grounds of their home, playing tennis, rowing on the lake or pruning rhododendrons. So he found it most peculiar when a nurse on the troopship insisted she had met his youngest daughter in Italy a few months earlier. Ensign Jean Owtram, who had fallen off a cliff and almost drowned? "Daddy told the nurse she must be mistaken," recalls Jean 75 years on. "Why on earth would I have been in Italy? In our father's mind, Pat and I were still young girls safe at home in Lancashire. "He had no idea I was a cipher officer with the Special Operations Executive sending and receiving messages for Allied agents embedded with resistance groups. "Or that Pat spent the war intercepting Enigma-coded messages from the German Kriegsmarine and sending them on to Bletchley Park."

Remarkably, Colonel Owtram and his wife never discovered how their two plucky daughters had served their country during the Second World War.

To read the full article, click [HERE](#)



## The Daily Telegraph



### Bill Edwardes

Landed on D-day aged 17 to be a stretcher bearer, one of the most dangerous jobs in an infantry unit

Obituary, 6 Jun 2019

**BILL EDWARDES**, who has died aged 92, served as a stretcher bearer from

D-day to the end of the campaign in north-west Europe. On the afternoon of June 6, 1944, Edwardes landed on the Normandy beaches with his medical platoon as part of the 1st Battalion The Worcestershire Regiment (1WR); 1st Worcesters, part of 43rd (Wessex) Division, followed on June 22 (D+16).

Edwardes was attached to "C" Company HQ and followed the infantry as it moved through Cheux before attacking the village of Mouen, south-west of Caen.

Infantrymen were not allowed to stop for casualties. Sometimes, walking through waist-high corn, a soldier would grab a fallen comrade's rifle and thrust a bayonet into the ground to guide the stretcher bearers.

Edwardes hated moving through orchards because incoming shells would burst in the trees and the shrapnel caused many casualties. At night, during a heavy bombardment, he dreaded the call "Stretcher bearer!" It meant leaving the relative safety of a slit trench to cross open ground in the dark and search for a casualty. There was always the temptation, he said, to pretend that he had not heard the call...

To read the full article, click [HERE](#)

## MailOnline The selfie a WW1 German soldier took with camera he stole from a dead British soldier is developed after over 100 years - as historian seeks to reunite Kodak with its original owner's family

By Kate Mcgreavy For Mailonline, Published: 08:58 EDT, 18 March 2020



The Model A Kodak Vest Pocket or Model A VPK was given to historian Robin Schaefer by Mr Behnke's relatives and now he is trying to reunite it with its original owner

A picture a World War One German soldier took with a camera he stole from a dead British soldier has been discovered after more than 100 years. German veteran Ernst Behnke is pictured smiling with his comrades and a military historian is trying to return the camera given to him by Mr Behnke's relatives to the family of its original owner.

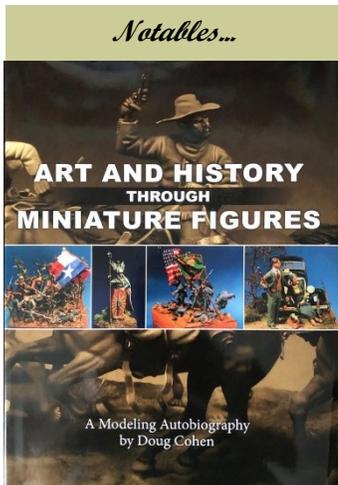
Robin Schaefer has begun trying to reunite the Model A Kodak Pocket camera, which still works, with the late squaddie's family. Mr Schaefer is appealing for relatives of tragic Lance Corporal Walter Samuel Town to come forward and claim it.

Ernst survived the war and the camera, which bears L/Cpl Town's name, was handed down through his family. L/Cpl Town was killed on September 20, 1917, and his body was never recovered, although Mr Behnke may have come across it which would explain how he acquired the camera.



German soldier Ernst Behnke (circled with his comrades during the First World War) took a camera from the body of Lance Corporal Walter Samuel Town, from Dagenham, East London

To read the full article, click [HERE](#)



**Art and History Through Miniature Figures: A Modeling Autobiography**  
Written by **Doug Cohen**  
available from the

**ARTIST PRESERVATION GROUP**  
online, Reaper Miniatures, or from your local favorite bookseller!

## Preserving the Past for the Future



"The **Artist Preservation Group** is a gathering of like-minded historical artists whose mission is to...aid in the preservation and restoration of threatened historical sites and/or artifacts."

For more information on how you can help, make a donation, or become a member, visit **ARTIST PRESERVATION GROUP**

## WORTHY READS

FROM THE HOFFMAN FAMILY LIBRARY

**Crucible of War**  
**The Seven Years' War and the Fate of Empire in British North America, 1754-1766**  
By **Fred Anderson**, 862 pps, Alfred A. Knopf, NY, 2000

Regarding *Crucible of War*, Breck Baumann of the *Colonial Review* wrote, "Anderson argues right from the opening that it was actually the French and Indian War—and not the Revolutionary War—that set off the Americans as a people and power to behold and approach with due caution and respect. With high regard for all parties at play, Anderson begins his epic with the disarray of negotiations and treaties broken between the Six Nations Iroquois, the French, and British colonists. While it's apparent from the first few chapters that this is indeed a scholarly work, Anderson delights in captivating the reader with the intensity and nail-biting prose that would not be found in a textbook or work of this magnitude."

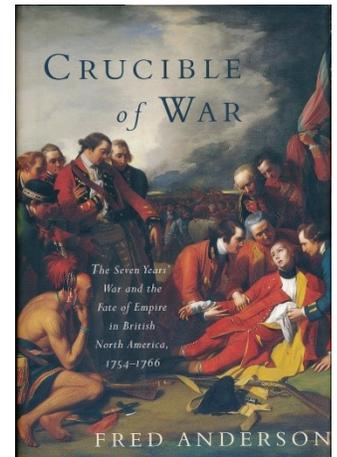
Michael Rose of the *Guardian* reviewed *Crucible of War* from the British perspective, noting Anderson's ability to combine the tactical account of military operations with the strategic imperatives that shaped European history. Rose stated, "Using contemporary documents, [Anderson]

traces the history of American independence from a single engagement in the forests of the Ohio Valley in 1754 - when the soldiers under the command of George Washington allowed Indians to massacre a group of French captives - to the final riots in Massachusetts provoked by the Sons of Liberty that led to the revolution."

Rose concluded his review by writing, "At the start, Anderson dreams of writing a book that will be accessible to general readers but one that will also satisfy historians. He has succeeded."

*"This book strikes the right balance."*

Rutgers University history professor Thomas Slaughter praised *Crucible of War* overall, closing his *Washington Post* review by saying he was glad to add Anderson's book to his shelf. Slaughter did have one criticism (for which he gave no examples) noting, "To tell the story in ways true to the genuine contest between two well-matched foes, an author needs to read and interpret sources in both French and English. As best I



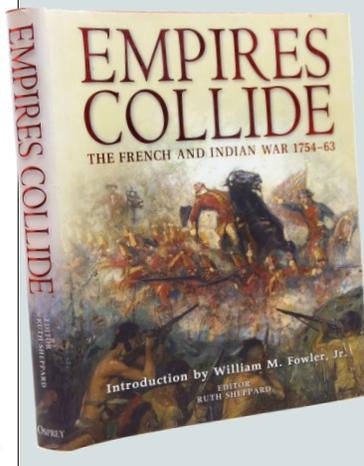
can tell, Anderson's French is inadequate to that task."

I've read a lot on the Seven Years War in Europe and this book enjoyably gave me additional insights into the era. Although intimidating in size at 862 pages, it's a fast moving chronicle that covers a lot of ground. I appreciate histories that tell a good story rather than get bogged down with too much detail while still giving a good account of the color, personalities, and strategies of a period. This book strikes the right balance. I read this right before I moved east from California and it fired up my interest in the rich history of the eastern Colonial frontier. *Crucible of War* is a worthy companion to Atkinson's Revolutionary War trilogy which I'm looking forward to finishing! —David H.

## More on the Seven Years' War...

**Empires Collide**  
**The French and Indian War 1754-63**

By **Ruth Sheppard**, 272 pps, Osprey Publishing Ltd, NY, 2006  
(From the publisher) The warfare of the French-Indian War was diverse, ranging from savage warfare in the forests and plains of the North American frontier to city sieges and open battles. The British Army struggled with the terrain and the tactics of the opposing American Indians. As the war progressed, the British Army learned from their allies, initiated reforms and eventually triumphed over the French and Canadians. The implications of this conflict reached across the world, contributing to the outbreak of the Seven Years' War in Europe and on the Indian subcontinent. This highly illustrated book charts the campaigns of the war, detailing the different troops raised and involved, the evolving tactics, the fortresses and battles.



# KIT INSPECTION

Review by Mike Thomas



Alexandria, Virginia  
(703) 768-9777



**YOUNG miniatures**

## Lucius Domitius Aurelianus Augustus (Emperor from 270 to 275)

Manufacturer: Art Girona  
Order code: H57  
Scale/Size: 54mm (1/32)  
Material: white metal  
Designer: Adriano Laruccia  
Number of pieces: 9

And so, we continue with Laruccia's journey through the roster of Roman emperors. This one is more generally known as just "Aurelius" and he reigned as Emperor between AD 270 and 275 – so not so long as some of them but longer than most of the 'late' emperors, many of whom lasted not more than a year or two. This chap was a successful general who reunited the eastern and western halves of the empire and succeeded in pushing the 'barbarian' tribes back out of the empire – the Goths, Visigoths, Vandals, etc. Apparently, he was a rather strict character, and this may have contributed to his downfall, as he was assassinated. One other thing – because of these barbarian invasions, Rome was clearly vulnerable to attack. Aurelian was responsible for ordering

the building of an encircling wall, much of which still stands today.

There are nine parts in this white metal kit, plus the usual non-descript base. The parts comprise the lower torso and legs (one piece), the upper body, the left arm, head, helmet, helmet crest, two cheek-guards and the right arm. All are very finely detailed with an excellent fit of the parts. Flash? None that I could see.

The curious thing about this model is that he does not 'look' like a 3rd century person. The armour is *lorica squamata*, worn over the usual leather *sub-armillis*. This could be from any time since the 1st century AD. The sword is the exceptionally long bladed spatha type of weapon. His helmet is the very ornate "Theilenhofen" type, which he is holding beneath his right arm. The feathered crest for this last is a superb example of the mould engineering skill of Signor Laruccia. For once, this figure can be completely assembled before painting, although it might be better to leave the left arm off to be painted separately. The small ceremonial cloak (the *palaudamentum*) together with the sword is cast integrally with the left arm.

This is a somewhat unusual subject, but it seems to be part of a personal project of the sculptor. Everything about this kit is excellent and it will be a pleasure to paint him up. Yes, highly recommended.—MT

# THE BATTLE OF THE MONONGAHELA

By Kevin Bukowski (from [Buk's Historical Ad Hockery](#), July 9, 2020)

A special thanks to **Bob Huettner** for suggesting we feature his friend Kevin Bukowski, who has graciously allowed us to reprint his writings.

**Please note:** The following text is reprinted here in full with no additions or corrections. Any questions or comments should be directed to Mr. Bukowski on his blog [Buk's Historical Ad Hockery](#). (Illustrations are included by the Dispatch, except where noted.)

Threatened by British economic dominance among the Indians of the Ohio country, the French secured the lines of communication between their two most prosperous colonies in North America, Quebec and Louisiana. In the 1750s, the French expelled British traders, and constructed a string of forts in the Ohio country, connecting the Great Lakes to the Mississippi River basin. These forts controlled waterways and portage points from Lake Erie south to the Ohio River, and included Fort Presque Isle on the shores of Lake Erie, Fort La Boeuf, Fort Machault, and most importantly, Fort Duquesne, at the strategic confluence of the Allegheny and Monongahela rivers, which form the headwaters of the Ohio River.

In 1754, Governor Dinwiddie of Virginia attempted to force the French out twice, once with diplomacy, and once with force. Both attempts were carried out by a young Virginia militia officer, George Washington. The French ignored the diplomatic attempt, and the second ended in the disastrous Battle of Great Meadows, in which Washington surrendered Fort Necessity. In the winter of 1755, British planners in Whitehall secretly authorized a “madly ambitious” four pronged assault to throw the French out of North America. Their plan did not take into account North American realities of distance, climate, ecology, logistics, nor had any regard for colonial and Indian culture and politics. In their comfortable London offices, they drew lines on maps over terrain that was nearly impossible to traverse with the troops assigned who for the most part didn't exist. One prong was given to Major-general Edward Braddock and his two understrength Irish regiments, the 44th and 48th, who sailed for Virginia in the spring of 1755. Among the officers of the 44th, was young Lt Charles Lee.

Edward Braddock was a highly expe-



**Painting: "Braddock's Defeat" by Edwin Willard Deming, ca 1900** An important event of the French and Indian War (1754-1763) was commissioned in 1903 by Robert Laird McCormick, president of the State Historical Society of Wisconsin. Charles Langlade, the Green Bay fur trader is on the left directing the attack with Indians from Wisconsin and Michigan (Ottawa, Chippewa, Menominee, Winnebago, Pottawatomie, and Huron). The commander-in-chief of the British Army in America, General Edward Braddock, is just falling from his horse, and Major George Washington is catching its bridle. (Painting from original article)

rienced and well placed officer of the Coldstream Guards. Though blunt, uncouth and boorish in polite society, he was a “soldiers’ general” and cared deeply for his men, like his idol, The Duke of Marlborough. The 44th and 48th were garrison units in the Irish Establishment, who had last both seen action in the Jacobite Rebellion of 1745. With the exception of a few officers, the men of neither regiment had been in battle or even on campaign. Due to their garrison duties, they had never drilled at the regimental level, much less together, and rarely at company level. Spread out in small platoon formation across the countryside, the strict rhythm and monotony of garrison duty in Ireland meant that most junior officers knew nothing of life on campaign, and little of the manual of drill beyond what was needed for daily tasks. For the expedition to America, the two regiments were reinforced by stripping other Irish regiments of “their dregs”. Still far below their authorized strength, the two regiments recruited in Virginia to make up the shortfall.

Braddock's Expedition was to follow Washington's trail north, capture all of the recent French forts in the Ohio Country, proceed up Lake Erie, capture Fort Niagara, and head east to link up with another prong sent to clear the French

from Montreal. To prepare for this wildly fantastical plan, Braddock demanded support from Pennsylvania, Maryland, and Virginia, and the Carolina's. After browbeating the governors, assemblies, and the Ohio Company for men and resources at the Alexandria Conference in April, 1755, Braddock's Expedition grew to an impressive size: 2100 men with siege cannon, field pieces and heavy mortars capable of leveling Fort Duquesne if need be, and all of the support necessary to make the trek across the Appalachian Mountains. 150 wagons were acquired for baggage and supply, mostly at the behest of Benjamin Franklin of Pennsylvania. Hundreds of camp followers accompanied the column. Each regiment, regular and colonial alike was allowed 40 women to accompany them, each inspected by Braddock's surgeon to make sure they were clean.

Braddock was meticulous and exhausting in every aspect of his preparations for the expedition, and even adapted his men's equipment to the realities of the Appalachian wilderness, such as leaving behind the NCOs' halberds, the officers' short pikes and the mens' hangers (ceremonial short swords), and even had gaiters crafted for his men, to protect them on the march. Braddock took a direct professional in-

## BATTLE OF THE MONONGAHELA (CONT...)

terest in nearly every aspect of the expeditions planning and preparation, except Indian affairs.

Braddock didn't ignore Indian Affairs, he just delegated it to William Johnson, a trader, friend of the Mohawk, and the Crown's Indian agent in North America who was one of the most knowledgeable Europeans on the continent in the intricacies of frontier diplomacy. Johnson felt confident that he could bring the powerful Iroquois Six Nations, and thus their nominal vassals, the Ohio Indians, to fight for the British. Furthermore, Dinwiddie promised 400 Catawba and Cherokee warriors, but these refused to join the expedition once they found out the British were negotiating an alliance with their sworn blood enemies, the Iroquois. The Ohio Indians, even without direction from the Iroquois, were more than willing to help expel the French. It was their land that the French and Great Lakes Indians were on. George Croghan, a prominent Ohio country trader and sometime Pennsylvania diplomat was the quintessential "go-between" who lived on the frontier among the Ohio Indians, smoothed over any difficulties, and maintained colonial and tribal relations. Croghan sent wampum belts to arrange a meeting between the Ohio Indian chiefs and Braddock. Six chiefs and their entourages arrived, including from the Shawnee, the Delaware chief Shingas, and Mingo Half King Scaroudy. The French had brought their Indian allies to Fort Duquesne from the Great Lakes,

and the Ohio Indians were keen to have them removed. The pretentious and arrogant Braddock alienated the chiefs almost immediately. When queried on the only subject the Ohio Indians cared about, whether the British would allow settlers into the Ohio Valley, Braddock replied absolutely and, "No savage shall inherit the land." All but seven Mingo warriors departed. Scaroudy still clung to the old notion that the Ohio Country was under the complete influence of the Iroquois. When told of Braddock's response, most of the Shawnee warriors, and many of the Delaware, joined the French.

In late May, 1755, Braddock's Expedition departed Fort Cumberland led by Scaroudy, his six Mingo warriors, George Croghan and Braddock's chief of scouts, Lt John Fraser, who had a trading post on the Monongahela about 12 miles from Fort Duquesne. They followed the path that Fraser usually took to his post, the same one Washington followed the previous year. The trail was completely inadequate for Braddock's column, and the terrain took herculean efforts to conquer. The trail led through 110 miles of nearly uninhabited wilderness, "with steep rocky mountains and impassable morasses." The column's logistician and engineer, the indefatigable and irascible Sir John St. Clair spent months before the expedition arrived in America laying the logistical groundwork just to get Braddock to Fort Cumberland. Now he was building a road ahead of the column

to accommodate the baggage wagons and the artillery train of six pound cannon and heavy eight inch mortars. Braddock's Expedition averaged just two miles a day.

Nearly three weeks later, the expedition had travelled just 36 miles. At Little Meadows, the exasperated Braddock formed a "flying column" of about 1400. The flying column would have only five cannon and a few dozen of the lighter and sturdier wagons. The flying column didn't have to cut as substantial a road, which made the rough going faster. The "supply column" left behind under the

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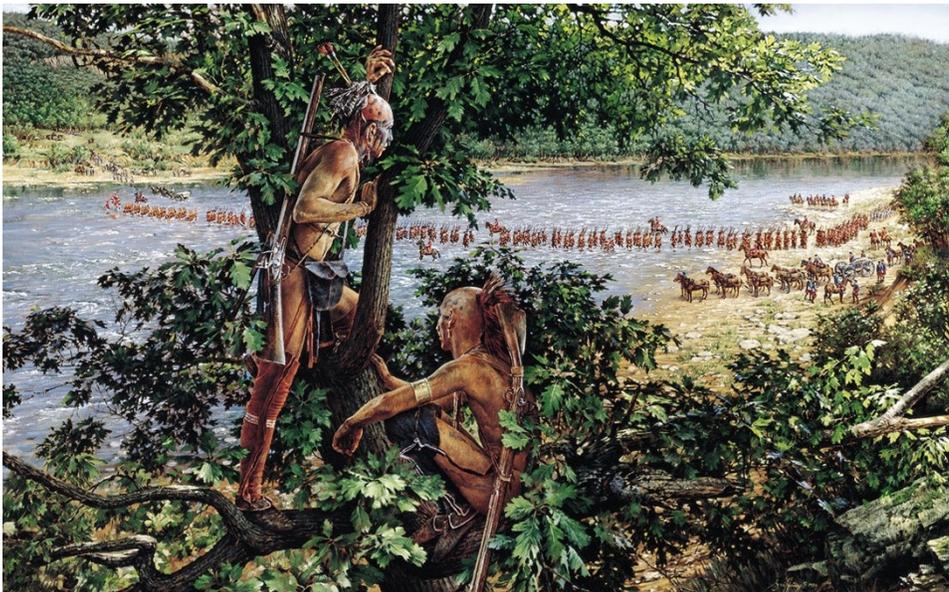
*"The Ohio Indians, even without direction from the Iroquois, were more than willing to help expel the French."*

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48th's commander, Colonel Thomas Dunbar, enlarged the road for the heavier wagons and artillery train. Braddock's flying column averaged six miles a day, and soon left the supply column far behind.

Just behind the scouts in the flying column was a formation of 200 light infantry and grenadiers under a young Lieutenant Colonel Thomas Gage. Behind Gage was an independent militia company from New York commanded by Captain Horatio Gates. Gates was tasked with securing St. Clair's 250 or so pioneers, with six tool laden wagons, who widened the road. The main body followed the pioneers, and consisted of the wagons, artillery, cattle, camp followers, and more workmen, flanked in the trees by two columns of 250 regulars. Braddock and his staff, including a dysentery wracked Washington who volunteered as Braddock's aide, accompanied the main body. Small parties of flankers watched for French scouts. 100 Virginia rangers, most of whom were at Fort Necessity with Washington, brought up the rear of the column.

On 8 July 1755, the column reached the ford at the junction of Turtle Creek and the Monongahela River. The next morning of 9 July, Braddock crossed the Monongahela and expected to make camp that night about halfway between the ford and Shannopin's Town, about



"The Crossing" by Robert Griffing depicts General Braddock's crossing of the Monongahela River only a few miles from Fort Duquesne in this painting from his Braddock Series.

## BATTLE OF THE MONONGAHELA (CONT...)



"Coureur des bois (French trader) and Chef Iroquois (Iroquois chief) 1755-1760 Troupes Françaises au Canada" by Eugène Lelièvre



"Compagnies franches de la Marine et Milices (Free companies of the Navy and Militias) 1755-1760 Troupes Françaises au Canada" by Eugène Lelièvre



"48th Regiment of Foot 1755, Drummer and Grenadier" by Eugène Lelièvre

four miles north of Fort Duquesne on the Allegheny River. There he would cross the Allegheny with half his column and travel down both sides of the river, and invest Fort Duquesne from the north and east, effectively isolating it from any outside assistance.

Across the ford was Fraser's trading post which was at the limit of the wilderness. The Ohio Indians' hunting grounds began at the now burnt out ruins of Fraser's cabin. Unlike the dense terrain Braddock's Expedition had spent the last month hacking through, the hunting grounds were relatively open and easy to traverse. The Ohio Indians managed their hunting grounds. There was little ground foliage because the Indian hunters burned the undergrowth annually. This improved animal fodder, removed cover for their prey, and allowed the hunters ease of movement. Whereas the column could see no more than twenty meters ahead before, the scouts could see 200 or even three hundred meters in all directions.

Surprisingly, the crossing of the ford was unhindered, though not unobserved. If the French were going to ambush, they would have done it in the wilderness, or at the ford. The British were jubilant, and believed that the worst part of the campaign were over. Most of Braddock's column fully expected to hear the explosions of the French demolishing the works as they withdrew ahead of the far superior force. Fort Duquesne was just ahead, and the French had failed to re-

spond.

The French didn't respond to their scouts reports of Braddock's progress because they were awaiting reinforcements from Quebec, and Braddock's original progress was slow enough to allow reaction time. The reinforcements arrived in the first week of July, but Braddock's relatively rapid progress in the last few days took the French commander by surprise. He had 1600 French marines, Canadian militia, and Indian warriors. However, Fort Duquesne could only house 200, and he knew his Indian allies would disperse if he allowed the British

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*"Braddock's relatively rapid progress in the last few days took the French commander...by surprise."*

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to begin the siege. Also, Contrecoeur's Indian allies held a conference on 7 July to determine if it was more beneficial to abandon the post against such an intimidating force. The stubbornness of the Potawatomis caused the conference to go another day. Only when Contrecoeur opened his stores up to the Indians to take what they wished, did they agree to

attack. Thankful for the war chiefs' renewed pledges, Contrecoeur gave half his men to Canadian militia Captain Daniel Liénard de Beaujeu, about seventy marines, 150 militia, and 650 Ottawas, Chippewa, Huron, Shawnee, and Potawatomis warriors, to ambush Braddock. They never got into position.

On the afternoon of 9 July 1755, Beaujeu's force was spotted cresting the ridge about 200 meters from the advanced guard. Gage formed his men into a line and opened fire, even though the range was more than twice what the Brown Bess musket was normally accurate at. Gage hoped to surprise the French and let them know they were dealing with disciplined professionals. But Beaujeu was also a seasoned professional, experienced in the ways of warfare on the frontier and working with Indian allies.

Beaujeu knew from the morning reports from the scouts that the British crossed the river and the delay had cost the French and Indians the good ambush sites. Instead he conducted a hasty attack after making contact, and planned to do so beforehand. Every one of his officers had years and sometimes decades living among the tribes, and fighting and trading on the frontier. Many dressed and looked so similar to the Indian warriors that they could only be distinguished by their gorgets. He attached one to each of the Indian small war parties that made up the bulk of his force. As Beaujeu fixed Braddock's van-

## BATTLE OF THE MONONGAHELA (CONT...)

guard, his officers would advise the small bands to envelop Braddock's mile long column, destroy the flank guards, and prevent Braddock from creating a cohesive defense. The wagons at the rear was all the incentive the warriors needed to continue moving down the column.

Gage's plan inadvertently worked on the Canadian militia, and Beaujeu's attack was seemingly aborted before it could get started. One of the first shots Gage's men fired struck Beaujeu and killed him instantly. Seeing their leader go down, and unwilling to get closer and weather the fire, particularly from the two can-

*“With the death of most of the British regular officers, the American provincials took to the trees to fight...”*

nons, the Canadian militia and many Indians broke and ran back to Fort Duquesne to report the battle lost.

The death of their commander did not dissuade the French and Indians. Beaujeu's officers knew his intent and they had discussed the battle plan ahead of time. His officers and cadets rallied many of the fleeing Indians, while those who did not flee continued enveloping the column. Beaujeu's second, Captain Jean-Daniel Dumas and French Canadian Ottawa war chief Charles de Langlade rallied the marines and remaining militia and followed the Indian warriors into the attack. The open spaces of the Indian hunting ground were punctuated by stout old growth trees, fallen timbers, and tall shrubberies, essentially natural breastworks. The terrain was perfect for the Indians' bounding advances. Instead of hunting game, they hunted soldiers in bright red coats clustered in small groups. In less than ten minutes, nearly all of Gage's officers were killed or incapacitated. And dozens of his men were wounded on the ground, many more than were standing. The war whoops, and the Indians seen behind them unnerved those who remained. Gage ordered a retreat toward the main body before he was cut off and destroyed.

Gage's men slammed into Gates'

who had hurried forward when they heard shots fired. Crude platoons formed and blazed away at the brush, while the Indians sniped the officers, or rushed in while the British were reloading. The Indians continued to envelop the British and colonials. The flank guards were isolated and destroyed. The British regulars had no idea how to fight in the wilderness, and their bayonets unwieldy against the tomahawk and war club. Soon the main body devolved into individual clusters of regulars doing the only thing they knew how to do in tough situations: reload and fire.

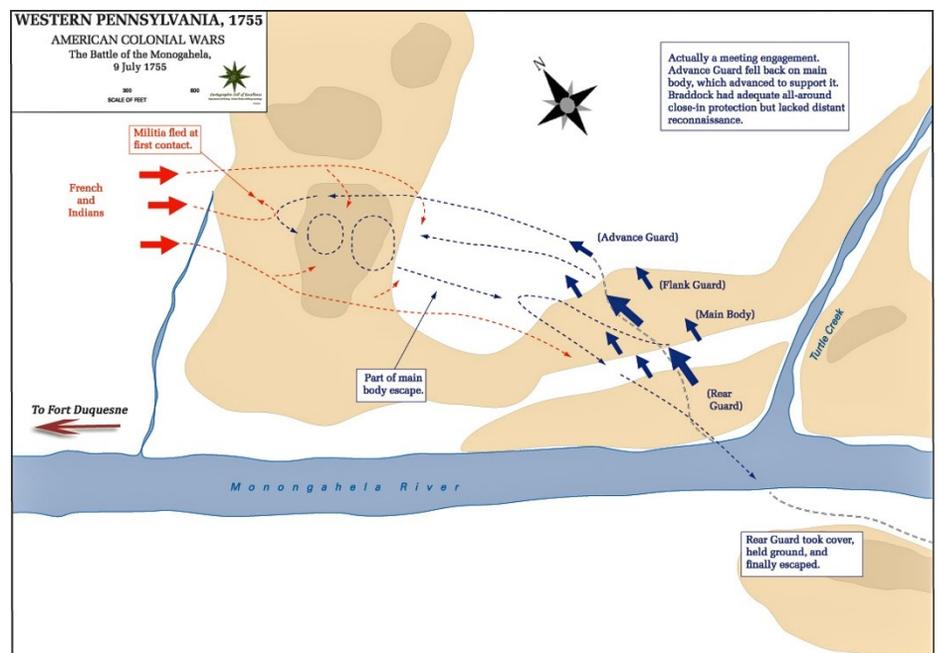
The pioneers and militia however did know how to fight on the frontier. Gates' New Yorkers immediately took to the trees. They hid in the trees and brush and fought the Indians in the same way. Unfortunately, many British regulars mistook the colonials fighting in the trees for Canadian militia and fired on them. Many flank guards fell back to the column avoid fire from the main body. French marines pushed down the road and forced the main body back into the wagon train. Many of the wagon drivers joined in, such as Daniel Morgan, but many fled, such as Morgan's cousin, Daniel Boone. The three cannon in the train kept the Indians at bay for most of the battle: until there was no more crew to reload.

Braddock rode forward and found

most of his officers dead or wounded. He ordered the regulars near the baggage to reinforce the main body, but when they arrived, all they did was add to the confusion. For the next three hours, Braddock single handedly kept the main body in the fight, relying on British discipline and firepower to defeat the French and Indian attacks. Braddock had three horses shot out from under him. Nevertheless, he reformed ranks, while the British regulars loaded and fired like clockwork, defiantly taking the punishment from unknown sources. In the confusion, several groups of regulars fired upon each other. Braddock ordered several counter attacks to retrieve the cannon in the advanced guard and some high ground further up the slope to the right. Each attack was defeated by murderously accurate Indian fire as the Indians isolated then overran the attackers.

With the death of most of the British regular officers, the American provincials took to the trees to fight, the most effective being the Virginia rangers, and the South Carolina and New York independent companies. The Virginia rangers also attempted to take the high ground on the right, but were massacred when the main body on the road mistook them for Indians and put several volleys into them from behind.

Shrouded in smoke, the remnants of the column continued firing blindly,



"Map of the Battle of the Monongahela, 9 July 1755" from the United States Military Academy Department of History. (North arrow added by the Dispatch for reference)

## BATTLE OF THE MONONGAHELA (CONT...)

becoming even more unnerved by the Indian war cries and the prospect of a warrior appearing out of the smoke with a tomahawk and scalping knife. At Washington's constant urging, Braddock finally saw the utility of fighting in the trees. Washington continually pointed out that Braddock's most effective units were not the regulars in the open, but the provincials he readily dismissed fighting in the trees. But by then it was too late, there weren't enough officers to effect the change, and the regulars were bunched together in the open seeking safety in numbers, oblivious to hell around them. Many were terrified, and few were still shooting since many of their muskets were fowled, and they were desperately attempting to clear them.

Shortly thereafter, Braddock was shot in the arm, possibly by his own men, whose ball penetrated into his lungs. When Braddock fell from his horse, the defense collapsed with him. The French marines pushed the assault. By ones and twos, and then by whole groups the expedition fell back to the ford over the Monongahela. No one wanted to be the last one on this side of the ford. Braddock's staff carried him across the river. A silence descended on the battlefield, punctuated only by the screams and moans of the wounded. The French and Indians were reorganizing for the final attack. As one, the Indians resumed their war cries. At the ford, the victorious war whoops of the Indians broke what remained of British cohesion, as the men assumed they were going to be massacred.

Though he had no official position in the expedition Washington took command at the ford and formed a rear guard. After a brief fight the Indians quit the pursuit. There was no reason to continue the fight. Why get killed so late in the battle when back up the hill there were captives to round up, wounded and dead to scalp, and bodies to mutilate and loot? Braddock's Expedition had 467 killed and another 450 wounded. The several dozen men who were captured were taken back to Fort Duquesne where they were ritually tortured and burned at the stake. The cattle provided the meat for the victory feast. Of the 50 or so female camp followers who accompanied the flying column as maids and cook, only four returned. The rest taken as slaves and assimilated into the various tribes.

At the previous camp Gage, as the senior surviving regular took command

and reorganized the defenders. He sent Washington, who was sick with dysentery and had just fought a battle, to ride the sixty miles back to Dunbar, and return with all of the remaining troops. Washington did so, and eventually the reorganized column withdrew back to Dunbar. Fearing the French and Indians were pursuing after their orgy of victory, Dunbar, now in command, had the men set fire to 150 wagons and headed back to Fort Cumberland. Braddock finally succumbed to his wound on 13 July. To prevent his body from being taken as a trophy by the Indians, Washington and Dunbar had him buried in the road, and the entire expedition marched over it to conceal the grave.

Many junior officers, militiamen, and soldiers, including Fraser, Gates, Boone, Gage, and Morgan blamed Braddock for the defeat and not preparing his army to fight on the frontier. While his arrogance was certainly a factor, particularly with his potential Indian allies, Brad-

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*“Braddock’s artillery  
would be used by the  
French through the  
remainder of the French  
and Indian War.”*

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dock went to war with the army he had, not the army they wished he had in hindsight. The Battle of the Monongahela would go down in history as the defeat of a regular army which refused to learn how to fight on the frontier. Washington learned the same, but also different lessons. He saw Braddock courageously rally his men who fought on for three hours, despite the French and Indians having every advantage. The disciplined British regulars broke because of a dearth of training and leadership. Washington knew how to fight on the frontier, but he would not forget what he saw Braddock accomplish with regulars. For the rest of his life, Washington would not disparage Braddock's memory.

For the French, the Battle of the Monongahela was a massive logistics, intelligence, and propaganda victory. The French spent the weeks collecting equipment and stores from the battlefield. There was so much that Contrecoeur had to build another large building outside of

Fort Duquesne to store it. After some deserters informed him, Contrecoeur did the same to Dunbar's camp. Braddock's artillery would be used by the French through the remainder of the French and Indian War. Braddock's captured stores fueled the French offensive in New York. The greatest find, however, was Braddock's own papers, which detailed the British plan to remove the French from North America, leading to the thwarting of the British thrusts in other areas. The papers were partially responsible for the British loss of Forts Bull, Oswego, and William Henry, and the failed expedition to capture Louisburg. Moreover, since the two empires were still not technically at war, the papers were proof that while the British crown and parliament preached peace with France, they were secretly planning for war. Braddock's translated papers were published across Europe and were one of the catalysts of the Seven Years War.

The Battle of the Monongahela was the worst British defeat at the hands of an indigenous enemy until the Battle of Isandlwana, 124 years later. The British however, did not have to worry about the French or Indians in its immediate aftermath. The Indians broke into the 500 gallons of rum in the baggage, and many Indians got drunk. Between the booze, loot and captives, the French would not be able to convince the Indians to complete the destruction. France's Indian allies started departing Fort Duquesne the day after the battle. Laden with scalps, loot, and captives, many Indians only wished to triumphantly return home. By August, Contrecoeur reported that he had only 260 French Canadian marines and militia remaining, and just two Abenaki Indian warriors.

The warriors returned to their lands with tales of victory and loot. The Battle of the Monongahela was the “most glorious in which Indians were involved.” British loot decorated Great Lakes and Ohio Indian villages for decades. The battle became the standard by which Indian warriors came to judge all future successful battlefield encounters. Hundreds more Indian warriors flocked to the French. Ohio Indian tribes attempting to sit on the fence for economic reasons suddenly began attacking the colonial settlements on the frontier. The lack of British traders was made up by pillaging colonial homesteads. The Great Lakes and Ohio Indians sent wampum belts to the Iroquois and Cherokee, urging them to “drive the colonials into the salt wa-

# BATTLE OF THE MONONGAHELA (CONT...)

ter". The frontiers of New York, Pennsylvania, Maryland, and Virginia were set aflame, and the colonies brought to their knees. The frontier was rolled back behind the Appalachian Mountains once again.

For the colonists, the Battle of the Monongahela was a great awakening. The myth of invincibility enjoyed by British regulars was shattered. They fought "la guerre terra", large war, and were defeated by "la guerre petit", or small war. The most effective units in Braddock's army were American, fighting as the Indians la guerre petit. The colonials took great pride in their culture that allowed them to adapt. Furthermore, after the battle the British regular army abandoned the Middle Colonies, leaving then to fend for themselves against the Indians' "la guerre sauvage", the total war on the colonists. The Americans were on their own, at least in the short term. Consequently, the term "American" came into more common usage to distinguish British colonials in North America from citizens of the British Isles.

When Washington was given command of the Virginia Regiment later that year to

protect the frontier, he made sure it was trained in both la guerre terra and la guerre petit. They could fight in closed or open order on command. His Virginians fought jointly with the Cherokee who turned down The Great Lakes and Ohio Indian request to drive the Americans into the sea. Ranger companies formed in the colonies to protect the frontier.

The Battle of the Monongahela had more lasting effects on the French and Indian War, and even on the future United States of America. When Major-general John Forbes and Royal American regimental commander Colonel Henri Bouquet were tasked to take Fort Duquesne three years later in 1758, they did so with an army that could fight both conventionally and against the Indians on equal terms. Even more, Forbes made sure he didn't have to fight the Indians at all, whom abandoned the French after they signed the Treaty of Easton. Most importantly though, they chose not to take Braddock's Road from Fort Cumberland to the Forks of the Ohio. Two expeditions had departed Virginia via that route to seize Fort Duquesne, and both had failed. A new

route, one not tainted in defeat was needed. Against the protestations of Washington, Forbes' expedition set out from Carlisle, Pennsylvania, and they cut a new road, Forbes' Road, across the Appalachian Mountains. Their successful capture of Fort Duquesne, and subsequent construction of Fort Pitt, meant that the future of the Ohio Country lay with Pennsylvania and not Virginia.

Braddock's Road wasn't abandoned though. After the French and Indian War and Pontiac's War in 1763, Braddock's Road became a high speed conduit for settlers from Virginia to enter the Ohio Country. One such was Daniel Boone. While in Braddock's Expedition he became great friends John Findley, an associate of George Croghan, who described to Boone the wonders of the Ohio Country. 12 years after the battle, Findley took Boone on his first hunting trip to a place called "Kentucky."

Boone was one of tens of thousands. What Braddock's Expedition couldn't do to the French and Indians of the Ohio Country, Braddock's Road did. —**KB**



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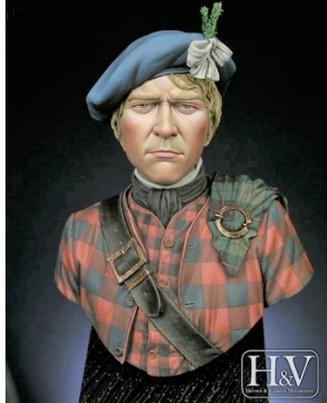
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# GENGHIS KHAN

Meeting Presentation by David Hoffman

Pegaso Models 90mm **Genghis Khan, XIIIc.** figure kit step-by-step (excerpted from Historical Miniatures Magazine #37, May/June 2003)

## Historical Background

The subject of legends and horror stories told to children for generations to keep them in line, Genghis (Chingghis, Jenghis) Khan (1162-1227) was born in north-central Mongolia, the eldest son of a clan chief. After his father was poisoned by the Tartars, a cousin usurped his father's position and the remainder of his family was banished into the desert. After raising a small band of warriors, Temujin, as he was known then, participated in various raids and at one point rescued his kidnapped bride from another tribe. His reputation and following grew and by 1188 he had an army of 20,000, which he gradually molded into an efficient, disciplined fighting machine that quickly dominated the region.

He came to be known as Khan of the Borjigin Mongols and defeated a coalition of the eastern Mongol tribes and the Tartars, finally becoming ruler of Mongolia in 1204 after many campaigns and subsequently declared himself Supreme War Emperor or "Genghis Khan". Khan created a strongly centralized ruling structure which helped to support a highly disciplined fighting machine. That machine facilitated his later conquests and the continuation of the dominance of the Mongol Empire long after his death.

After consolidating his rule of Mongolia, Khan did not waste any time setting his sights on the western Hsia and Chin empires. Khan used Chinese engineers, a siege



train, and sophisticated tactics to defeat their prodigious fortifications. Learning from his enemies, he created a formidable heavy cavalry that provided a shock element to supplement the traditional Mongol horse archers, while dividing his armies into cohesive, organized units. After a six year campaign Chinese resistance collapsed and he returned to Mongolia in 1217.

Sending generals to conquer vast tracts to his east, including present day Kirghiz and southern Russia, in 1218 he invaded Persia with an army of 200,000 and reached as far as Afghanistan and northern India, while securing control of the Khwarizm empire. A revolt in China caused his return and he died there from illness in 1227.

History shows Genghis Khan as a just and competent ruler with very sound administrative skills; perhaps it is the brutal efficiency of his large armies and the traditional western fear of the warrior hordes from the steppes that have helped create his fearsome reputation. However, not since the height of the Roman Empire had such an

impressive military organization dominated world events. Of course, Hollywood has helped create many misconceptions and some pretty poor movies about his life. Some early efforts such as the abysmal John Wayne portrayal, among others, had a profound effect on my imagination as a child. Perhaps as a result, it was a very pleasant



experience to try to bring him to life in miniature.

## The Figure

Pegaso's 90mm Genghis Khan is one of those mounted figures that can pose a real challenge, but the effort is

# GENGHIS KHAN (CONT...)



well worth it in the end, resulting in a very nice rendition of a Mongol heavy cavalry general circa 1220. Although contemporary iconography of Genghis and his heavy cavalrymen is somewhat limited, enough exists to give one a good guess of how he or one of his officer's might have appeared and been equipped. The influence of China on Mongolian arms, armor, and dress, especially among the Mongolian leaders and nobility, was profound and make for some interesting possibilities. Silks were common amongst Mongolian warriors; especially as undergarments, and they believed that the strong material could minimize the trauma and infection of arrow wounds. The opportunity to paint some complex Chinese style patterns and motifs, not to mention depicting silk, can seriously test any painter, but the results can be impressive if one approaches the project with patience and some forethought.

The relaxed, almost arrogant pose of "Genghis" is excellent, and the sculptor Victor Konnov has captured the look of a steppe pony very well. It is a somewhat smallish horse, which is appropriate, and the heavily armored figure with high, elaborate saddle almost dwarfs his mount.

The 90mm white metal casting has quite a few pieces, and some careful planning and assembly is required with

a kit of this complexity.

There are a lot of nice touches on this figure. The lamellar armor is one of the nicest depictions I've seen reproduced; Mr. Konnov took no shortcuts here. Lamellar armor was highly developed in Asia and the Middle East, and in some aspects superior to the mail found in Europe at the time.

### Begin with the armor

After priming, I started on all the armor areas first to prevent any metallic flakes from polluting other areas.



1. Undercoat the metal areas with Vallejo Black, followed by a coat of Gunze Sangyo Mr. Metal Dark Iron
2. After about a 1/2 hour drying time polished with a stiff brush and Q-tips and let it set for a day.
3. Highlight with some Stainless Steel. I stained the metal by applying Winsor and Newton Blue Black.



4. Let this set for an hour or so and then remove most of it with a stiff dry brush.
5. After drying apply a thin wash of Rembrandt's Sepia Extra
6. Polish again, then highlight further with Stainless Steel.

Since a Khan would have worn well-maintained armor I did not add any more weathering or rust.

The cording was painted a dark red and highlighted with a red/flesh mix.



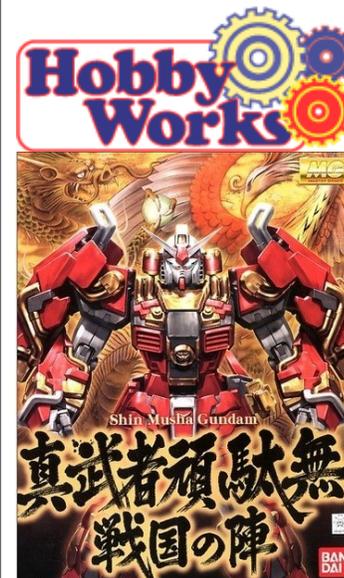
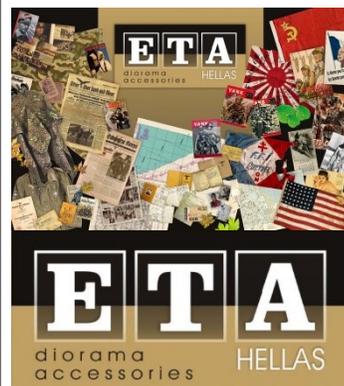
### Undercoating

When undercoating I am not looking for a precise match with my final envisioned color, as long as I am in the ballpark. I usually use acrylics or Humbrol enamels for a strong base. I find it useful to undercoat quite a bit of the figure to get a better idea of what colors and values I want. Although I always paint the face first, sometimes having the surrounding areas at least undercoated helps in determining the final look of your flesh tones.

### The Face

For a basic flesh mix I used Rembrandt's Naples Yellow Reddish Extra as my foundation. To this I added a little W&N Mars Brown, and Old Holland's O.H. Yellow Deep. Since I wanted a well-weathered Asiatic figure I kept my mix fairly dark in value.

- I used Mars Brown and Burnt Sienna for my medi-



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## GENGHIS KHAN (CONT...)



- um shading and added Alizarin Crimson both to his cheeks and lower lip.
- Brown Madder Alizarin was applied for deeper shadows. directly to the figure and feathered/blended into the surrounding color.
  - I used Rembrandt's Sepia Extra for the darkest areas between the eyes, under the chin, behind the ears, and under the lower lip.
  - As the final step, I applied final highlights with pure Titanium White. Too much white will "wash out" your flesh tones and this is hard to correct. For my final blending I like to use large soft watercolor brushes; these are used to subtly blend while removing any irregularities or brush strokes.

In painting hair I've always taken Shephard Paine's advice and concentrated on highlighting/shading areas instead of strands of hair; a good sculpting job will often facilitate this method. After applying a base color I mixed a gray by adding Titanium

white, progressively lightening this, especially around his temples and the edge of his beard. After letting this dry overnight, I picked out a little more detail with an almost pure white in these same areas.

### Genghis's Garb

I decided to go for a very deep red, almost crimson on his jacket with a dark yellow dragon on the back.

- My base color was a mix of Alizarin Crimson, Cadmium Red Deep, and some Mars Violet Deep for a dark deep red.
- Medium shadows were made with the Mars Violet and Purple Madder Alizarin added to the base color.
- The deepest shadows were emphasized with Prussian Blue.

With Reds I usually will do all my shading first, then highlight. My highlight in this case was simply Cadmium Red.

Baking in an oven or crock-pot can be quite useful for achieving a matte or the

vaunted "egg-shell" finish, but it can also alter the values and even hue of your original painting. Approach this with caution and don't exceed 180 degrees; I prefer this method to matte overcoats, which can really dull your contrasts.

Use the thinnest coat possible, but remember a completely matte or flat finish on many materials lacks interest and realism, in my opinion. Some acrylic painted figures I have seen can be guilty of this.

For the back, I chose a dragon motif, which is also sculpted on the cantle of the saddle and stirrups. This motif is repeated in all aspects of Chinese art and was a symbol of rank and status. I drew one out several times on paper to get an idea of and applied this basic outline to the back using Vallejo Acrylics. I start with a simple outline and get the basic dimensions, then expand outwards. I added detail once I started applying the oils.



For his robe I went with a vibrant blue silk. I used as the main foundation Rembrandt's Cobalt Blue (Ultramarine), and added W&N Iridescent White in small amounts. This is a very grainy pigment but if used carefully it yields a nice silk like finish. His silk robe needed a pattern, so I found an easily executable one, painting the pattern with acrylics and over coating with oils. After it had dried over a couple of days, I applied a very thin glaze of the Rembrandt Cobalt. This unified the pattern with the underlying

# GENGHIS KHAN (CONT...)

blue and also gave a very nice satin finish.

The dark fur fringe on Genghis' coat was Mars Black mixed with some Brown Madder Alizarin. I highlighted with some Mars Brown, then added Mars Orange and Mars Yellow. I avoid using any white, as this has a tendency to dull the darker hairs found in furs.

For the black panels below the armor I painted dragons, again by starting with a basic outline freehand and working outwards.

The hardware was painted with Rich Gold Printers Ink with Venus Fresco Bronzing Liquid as a medium. This yielded a nice coppery appearance, and after a few days I weathered these with a thin wash of Sepia.

## The Horse

In many ways my favorite part of a figure, and most rewarding to paint, is the horse. For this project I wanted to portray a light dun with dark points. I found a beautiful photo of a dun in *The Ultimate Horse Book* by Elwyn Hartley Edwards (1991 Dorling Kindersley ISBN 1-879431-03-3). This is a great reference for anyone who likes to paint horses.

I used Raw Sienna as the basecoat but since this is a somewhat transparent color I added some Gold Ochre, Naples Yellow, and Titanium White to add opacity. This resulted in a pale gold hue that was what I was aiming

for.

I applied this mix using a nice large semi-round brush. For shading and defining the musculature I used Mars Brown, Burnt Umber and Sepia. I also created a dark dorsal eel stripe common to duns and more "primitive" horse breeds.

After highlighting the belly, quarters, legs, etc. I did my final blending with a large soft (watercolor) brush. This I will do in the direction of the horsehairs. A great diagram of this technique and guide to painting horses was in the old Historex catalogues. Written by Eugene Lelievre and Leslie Barlow, it is a valuable reference if you can find it.

I painted the legs and muzzle with a combination of Sepia and Burnt Umber, then highlighted with the base color. I used Sepia Extra with more Burnt Umber and some Mars Brown for the mane and tail, and highlighted with white/ gold ochre. I tried to highlight in large areas using a flat brush and looking at the big picture, trying not to highlight just individual strands.

After this had dried I came back later and picked out some more highlights.

## Horse Furniture

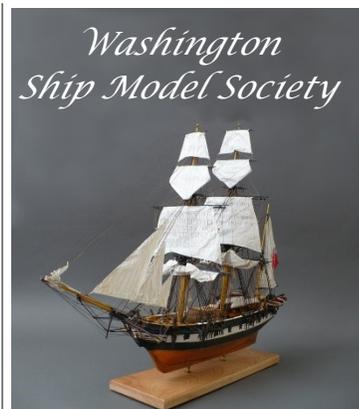
I was having a difficult time coming up with ideas for the horse blanket until I discovered a contemporary Chinese painting of a Mongol. The pattern was exactly what I had in mind, something fairly executable and authentic. I

decided on a green blanket to compliment the green dragons on his armor panels, and mixed a basecoat with Rembrandt Green Earth and W&N Prussian Green, "graying" it down with some Lamp Black. I did some basic highlights with Naples Yellow Light and let it dry for a couple of days. The pattern on the body of the blanket I applied freehand using Lamp Black. However, I first practiced on some paper with a pencil to get the spacing down. The saddle was very straightforward for a plain wood with mostly Mars Brown.

For the design of the round saddle panels I referred to the Chinese painting of the Mongol, and used the trim design in the illustration. For the center, I used an Asian motif I saw on a rug that caught my eye while watching a movie, believe it or not. Amazing where one can get inspiration!

The floral design, based on the Chinese painting, was painted free hand in acrylic by first painting the flowers, then the vines. The inner design was partially drawn on in white pastel pencil. I just wanted the basic outline so I could get the dimensions right on this fairly complicated pattern before finishing the design in acrylic. Thinned oils were then laid over the acrylic.

For the finer details I thinned the paint a little with Grumbacher Medium #1, just to the point where the paint



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# GENGHIS KHAN (CONT...)

flowed well from the brush without being too runny. With darker colors the opacity stays good with even a thin application, and even if it is a little transparent it can be beneficial, such as with kilts or leopard spots, for example. Solid colors aren't necessarily "right" for certain materials or applications anyway, especially textiles. This medium can also help your oils to dry with a matte finish.

### Tips on painting details

When doing fine detail I always try to break it down into its simplest components and then I get more elaborate as I proceed.

- Getting the dimensions and symmetry right is critical, so I'll practice on a piece of paper first and mark the basic shape on the figure with a colored pencil.
- Brush discipline is critical, where you know exactly how much paint you have loaded on your brush. I use a sheet of paper to test the brush before applying paint to the figure.
- Stay relaxed. Try not to strain very much and constantly move the figure to where application with the brush is as comfortable as possible.



Painting fine detail is a lot like marksmanship: breathing control, brush (trigger) control, concentration, and being comfortable.

### Final Touches

I modified the base a little by adding debris, such as wood, bricks, assorted trash like pottery and weapons onto a layer of Sculpta-mold. Additionally, I added some "earthy" pastels to the hooves and groundcover to tie everything together by scraping the pastel on a sheet of sandpaper and applying with a dry brush. A pedestal base with an Asian look from Thomas Art Bases completed the presentation.

In closing, Pegaso's Genghis Khan was a challenging project, but I thoroughly enjoyed the work. Unfortunately this kit is not currently available from Pegaso, but you may

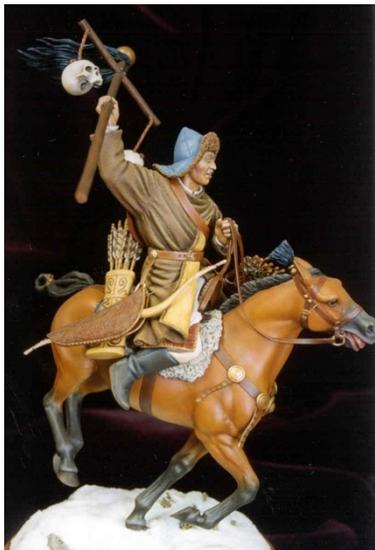
be able to find it from a reseller. If you do happen to see it for sale, pick it up. You won't be disappointed.

For research I used a number of sources including the internet. Osprey's *The Mongols, Attila and the Nomad Hordes*, and *Imperial Chinese Armies (2) 590-1260 AD*, each have illustrations that are a good source for ideas. I recommend *The Devil's Horsemen: The Mongol Invasion of Europe* by James Chambers (Cassel, 1988,) and *Warriors of the Steppe, A military History of Central Asia, 500 BC to 1700* by Erik Hildinger (1997 Sarpedon). These are good histories of the subject and include some black and white illustrations. *Mongols, Huns & Vikings* by Hugh Kennedy (Cassel, 2002) has nice selection of contemporary color illustrations. —DH



# MONGOLS BY DAVID H.

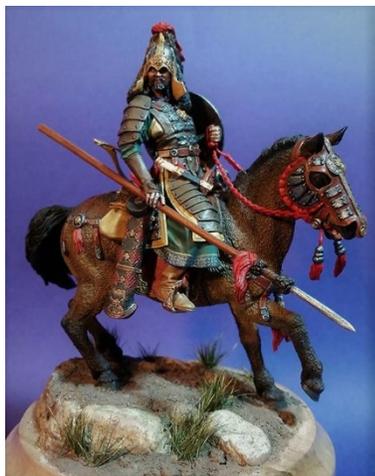
Over the years I've painted a number of Mongol figures. Here are a few of my favorites.



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Pegaso 75mm Mongol Cavalryman (front)



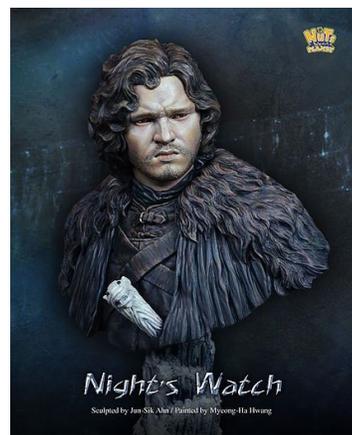
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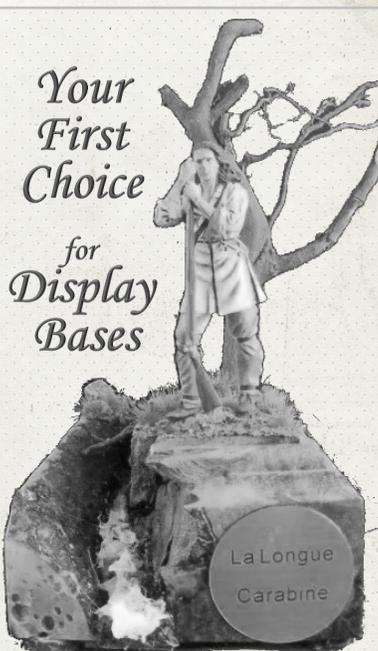
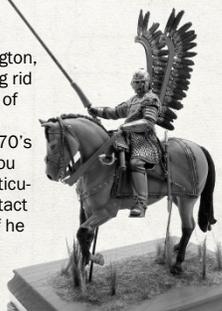
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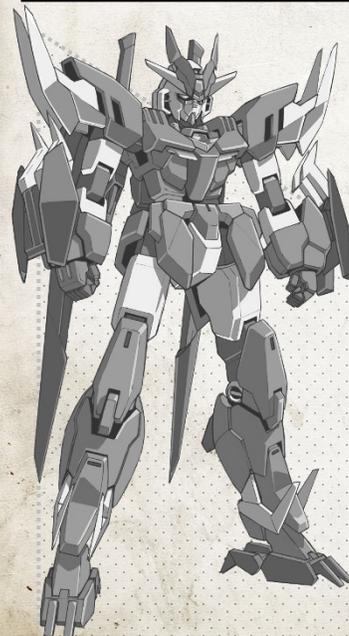
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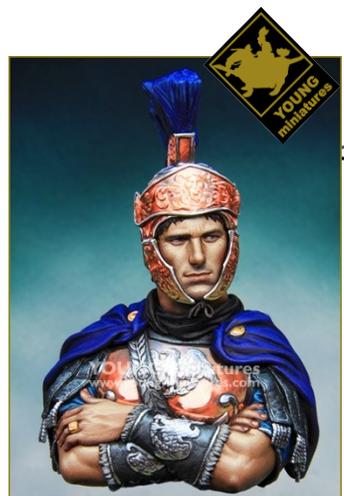
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**NOTE:** Newsletter will be provided **ONLY** in electronic digital format as an attachment via email

Figure Modeling Interests: (tell us what historical era -or- special genre you particularly enjoy modeling or collecting)

Annual dues of \$20 are payable to **NCMSS**. Send check or money order and this form to:  
Darci Dickens-Hoffman (Paymaster), 17720 Mill Creek Dr. Derwood, MD 20855

**NOTE:** information on this form will be included in the **2020 NCMSS Membership Roster**

For internal paymaster's use only:

Payment rec'd by: \_\_\_\_\_ Date payment rec'd: \_\_\_\_\_ cash: \_\_\_ (or) check #: \_\_\_\_\_