



THE DISPATCH

August 2021, Vol. 60,
Issue 8

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EDITOR’S CORNER

Busy Working

Welcome to yet another issue of *The Dispatch*. With all the effort we put into hosting our NCMSS 60th Annual Washington Show, we didn’t get our August issue out in time. We honestly don’t know how former *Dispatch* editors Tim Stormer and Jim Richey always managed to be on time. To assist us in catching up, this issue might seem a little lighter than usual. Not to worry, the September issue will be back to the usual size. The September issue will also include a full report of the show including a list of medal winners.

October In-Person Meeting!

All throughout the last year we’ve held our Zoom meetings and, to be honest,

we’ve enjoyed them. As long as there is an interest we’ll continue using the on-line format. Our biggest challenge will be figuring out whether or not we can include our Zoom attendees in our in-person meeting. Everything will depend on WiFi connectivity at Thomas Edison High. Stay tuned! For those of you who can travel, we’ll be meeting in our usual room at the school on October 27nd at 7:30 p.m. We look forward to seeing you all there!

Thanks Mike Fleckenstein!

While this issue will not contain a report of our 60th Annual Show, our illustrious Web Master Mike has already posted results on our club site NCMSSclub.org. Thanks to Mike for continuing to make

improvements to our online presence.

As always, we welcome your ideas and suggestions for *Dispatch* articles. Our door is always open! Until next time, we hope you enjoy this issue.

Best Regards,



David Hoffman
NCMSS Adjutant & Dispatch Editor

MEETING NOTICE

Every Fourth Wednesday
OCTOBER 27 , 2020
7:30-10:00 PM

Thomas Edison High School
5801 Franconia Road
Alexandria, VA
Room E-112



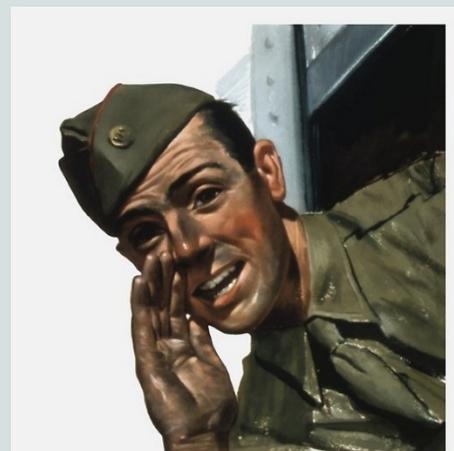
A note from your Paymaster

Once our 60th Annual Washington Show was a *fait accompli*, I decided to sit down and perform an initial audit of our club finances. I’m happy to announce that our club is doing well and we’re financially set for future endeavors. I will do my best to have an “official” audit ready for handout by our October meeting.

This review of our finances included an audit of our membership roster. To date we have 49 members who are current with their yearly dues while 29 of us have no doubt either recently put their dues in the mail or have let it slip our mind. Not to worry, I’ll be sending out a reminder before the holidays.

In the meantime, the NCMSS is prepared financially for whatever our future holds. Looking forward to seeing your smiling faces in person!

Darci Hoffman
NCMSS Paymaster



the meeting’s over here!
NCMSS is the club for modelers
since **1961**

National Capital Model Soldier Society
Virginia/Maryland/DC NCMSSclub.org



August MOTM

“Mug-of-the-Month”



David Crockett

Born on a mountain top
in Tennessee
August 17, 1786

CLUB NEWS

MEETING MINUTES — August 25, 2021

Pre-meeting chit-chat [19:20-19:40]

Mike T. joined and noted that things are starting to open up in Great Britain. Dave mentioned he had seen an article about a [rare Roman cavalry helmet that sold for \\$3.6 million](#) back in 2010. The owner has allowed it to be on display at a museum. **Mike** said it was in more than 60 pieces when found. He thought it was probably a votive offering.

People discussed upcoming events, including the Chicago Show.

Call to Order & Club Business [19:40-19:57]

Dave officially started the meeting.

1.) Dave gave Nick Denardi a shoutout. Welcome!

2.) Burt welcomed our new teammates and he looks forward to meeting people at the live show. Burt also thanked the *Dispatch* staff for trying to get caught up. (Some day Burt!)

3.) Burt gave a report on planning for the 60th Annual Show. It's a lot of work, but everyone who shows up helps to make it happen. Burt put out the call for helping to set up. Burt also mentioned we need folks to volunteer to help judge. NCMSS is one of the best clubs out there for the quality of the judging and the prizes awarded! Burt said he very much appreciates all the work people have done so far.

4.) Dave mentioned that our vendors and sponsors were shared in the Parade Ground. Unfortunately our photographer pulled out of the show.

5.) Dave there won't be any social distancing restrictions at the show due to Covid. Also, the restaurant at the hotel is currently not open, so we'll have to seek alternatives for meals.

6.) Dave said our old meeting room in Thomas Edison is reserved for the 4th Wednes-

day in October. Fairfax Schools are requiring that masks be worn while in the school.

7.) M. Dutcher floated the possibility of his son photographing the show.

Parade Ground [19:57-20:30]

Presentation [20:30-20:59]

Brian Nicklas gave his report on WonderFest 2021. See his write-up on the show in this issue on page 31.

Conclusion [21:00-21:10]

Attendees

Jim Richey, David Hoffman, Darci Hoffman, Mike Thomas, Scott Sheltz, Dick Perry, Jack Thompson, Rick Sanders, Mike Dutcher, Glenn Mon, Nick Strocchia, Brian Nicklas, Mike Rumsey, Darla Yaun, Warren Yaun, Mike Pierce, Bob Prokop, Burt Thompson



DICK PERRY'S TIP OF THE MONTH

“...mixes better than Vallejo and it doesn't clog up the spout.” — DP

I have a suggestion to share concerning paint which has proved very useful and is less money than Vallejo!

Ran out of black paint the other day, so off I went off to Michael's. They had a large rack of several different acrylic paint brands, DecoArt Americana, Craft Smart, Folk Art, and Accent. These are 2 FL oz bottles much bigger than .057 fl. oz Vallejo and cost anywhere from \$1.69 up to about \$3.00 or so a bottle. Picked up a few bottles of some different colors. The stuff works great, I like it better than Vallejo! I called Hobby Lobby and they carry the same brands and price as Michael's for the most part.

This stuff also mixes better than Vallejo and the it doesn't clog up the spout. Anyway, I'm sold on the stuff and will replace my Vallejo as it runs out, or clogs up in the bottle.

Hopes this helps make life easier down the road for us all, for me it will!

Dick Perry





National Capital Model Soldier Society

Member benefits include:

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

What are you waiting for?

Welcome to the club!



EVENTS AND PLACES

Becoming George Washington: The 2021 George Washington Symposium
November 5 - 6, 2021, All Day
 Cost: \$225 General Public, \$200 for Members and Donors

Join us for an enlightening look at the personal interests and exploits of George Washington prior to the American Revolution. We will also examine the broader world of the British Empire in North America in the mid-eighteenth century.

During this symposium:

- *Hear from Mount Vernon staff and leading historians
- *Tour the Mansion
- *View historic documents and objects

Before George Washington's emergence as the leader of a world-changing revolution, he lived a successful, colorful, and productive life, which was full of remarkable



achievements, failures, and even tragedies.

The wide variety of personal experiences and daring adventures in which the young George Washington took part greatly influenced and shaped the man who would become the Father of Our Country.

Learn about:

- *his first job as a surveyor
- *his beloved Mount Vernon estate
- *his experiences in the French and Indian War

- *his passion for agricultural pursuits
- *his comportsment and personal presence as a young gentleman
- *some of the earliest portraiture of Washington and his family

The annual George Washington Symposium is supported by a generous endowment established by the Barra Foundation.

REGISTER



The Art of Soldiering
 National Museum of the United States Army
 1775 Liberty Dr, Ft Belvoir, VA

"The Art of Soldiering," showcases highlights from the U.S. Army's Art Collection. It visually depicts the experiences of the American Soldier from the Civil War to the present through art produced on the front lines. Visitors encounter a new perspective, learning about warfare through the artistic expression of those who were present. *(Temporary exhibit)*



EVENTS AND PLACES (Continued...)



Macho Modelz on Facebook & Instagram
MG (1/100) RX-93,
 snapped! For the longest time I can remember this being my “grail kit.” I was knocked over two years ago when my mom walked into a local hobby shop and asked someone behind the counter to pick out a kit for her then 39-year-old son, and she came back with this. I finally got around to snapping it and it didn’t disappoint. Char’s Counter Attack was likely my first video exposure to Gundam in early 90’s after coming into contact with the model kits while visiting a local Japanese exchange student’s house. I still love this design and think it’s the best remix of the original.”

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



Check out their blog: [Airbrush to Go—Cordless Technology](#)
 Never before had they seen such an affordable and portable air brush kit!



HOBBY CALENDAR 2021

- OCT**
 - Oct 1-2 — [ARMORCON 2021](#), Northeast Military Modelers Assoc., Danbury, CT
 - Oct 22-23 — [MMSI Chicago Show](#), Military Miniature Society of Illinois, Chicago, IL
- NOV**
 - Nov 10-14 — [Historicon 2021](#), Historical Miniatures Gaming Society, King of Prussia, PA
 - Nov 19-20 — [Long Island Miniature Model Show](#), Freeport, NY
- DEC**
 - TBD — 🎄 🎁 🍬 NCMSS Christmas Party LIVE! 🍬 🎁 🎄
- FEB**
 - Feb 26, 2022 — [Old Dominion Open](#), Richmond IPMS, Richmond, VA
- JUN**
 - Jun 18 & 19, 2022 — [The Revolution in Miniature Artist Preservation Group](#), Museum of the American Revolution, Philadelphia, PA

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

Listening to Paint Dry with Mike & Dan Podcast



Episode 32: Grandma's Cooking with Chris Suhre

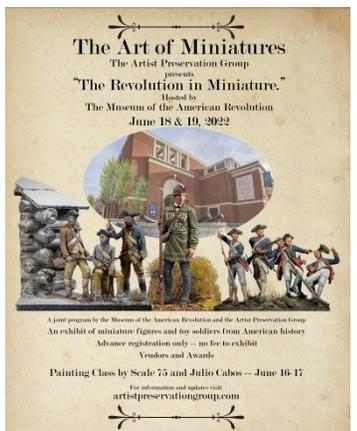
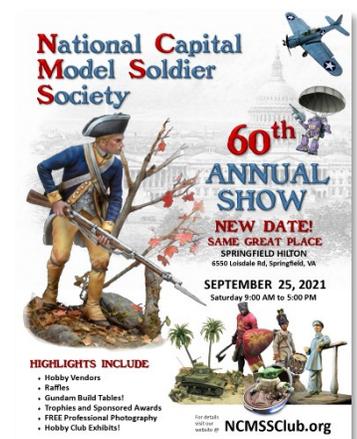
“Today we are pumped to bring you an interview with artist Chris Suhre. You can check out his work at [chris_suhre_minature_art](#) on Instagram. Thank you Chris for sharing your painting journey with us. It was an honor. As noted at the beginning of this episode we are helping to sponsor a 2 day painting class taught by Erik Swinson at Game Garrison in Fredericksburg, VA. The dates are October 16 - 17, 2021.” —MD

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Drop us an email at: listeningtopaintdry@gmail.com
 We would love to hear from you. Please like, subscribe or follow us wherever you get your podcasts. While you're there, if you could leave us a good review, it would really help the show!

“If you're going to fail, fail fastastically on your way to become a Better, Braver, Happier Painter.”—Mike D.



☆☆☆ PARADE GROUND ☆☆☆

VIRTUAL STAY-AT-HOME EDITION



August “Mug-of-the-Month”

WINNER



August 2021 Parade Ground Participants

Jim Richey, David Hoffman,
Mike Thomas, Scott Sheltz,
Dick Perry, Jack Thompson,
Rick Sanders, Mike Dutcher,
Glenn Mon

David Crockett

American frontiersman Davy Crockett was born in Hawkins County, Tennessee on August 17, 1786. He was a farmer, scout, and politician who perished at age 49 during the final heroic defense of the Alamo in Texas on March 6, 1836. (Note: The above oil on canvas portrait is by Chester Harding (1834). The painting is on display at the National Portrait Gallery in Washington, DC.)



(from [Tartar Miniatures Facebook page](#), posted September 18, 2021)

“DAVY CROCKETT goes !!! Soon the novelty from Tartar Miniatures (ITALY) TR75-158.”

75mm, resin kit sculpted by Sergey Savenkov, 3D Musket from Oleg Derbasov. According to the post, this kit will only be available by pre-order. Send an email to Sergey at [Tartar Miniatures](#) for more information. Box art from Stanislav Kurylenko will be coming soon. Casting of the kit is by Valera Isakof.



☆☆☆ PARADE GROUND ☆☆☆

JAMES RICHEY

Young Miniatures French Grenadiers of the Imperial Guard 1/10th scale acrylics and pastels.



☆☆☆ PARADE GROUND ☆☆☆

DAVID HOFFMAN

Mamluk, c1400 Poste Militaire 90mm, sculpted by Julian Hullis.

Another classic figure by Julian Hullis from my "Grey Army" that I had wanted to do for a very long time. This has a great pose and used to be frequently seen at figure shows.

The rocky base came with the figure but I modified it some with A&B for a better fit and added some gravel, plants and soil. Pinned in oils with GS buffable Mr. Metal armor.

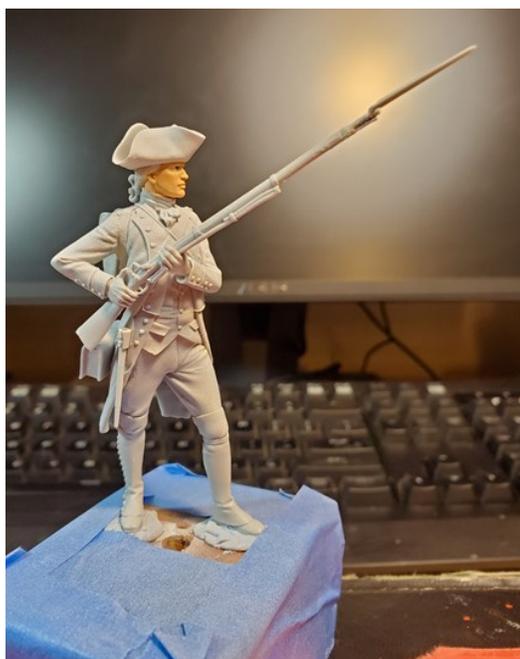
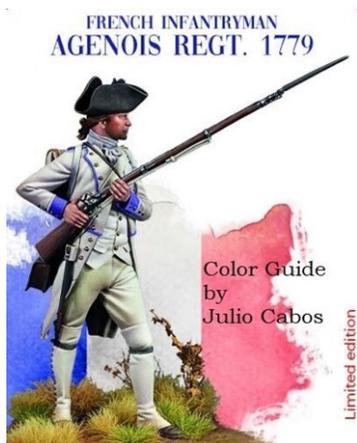
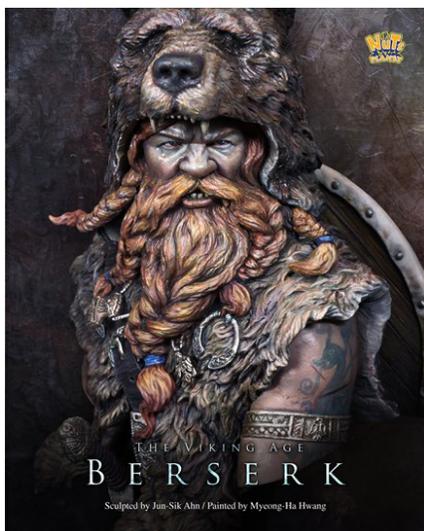


☆☆☆ PARADE GROUND ☆☆☆

DAVID HOFFMAN (CONTINUED)

Two Works In Progress

Viking Berserker, Nuts Planet, 1/10. Great bust, having fun with this one.



Agenois Regt. 1779, Scale 75 limited edition for Artist preservation Group.

I am doing this one for the APG exhibit at the Museum of the American Revolution in Philadelphia next June. It is based on a 54mm figure by Bill Horan and you can also get a painting guide on line from APG by Julio Cabos with acrylic mixes.

☆☆☆ PARADE GROUND ☆☆☆

MIKE THOMAS



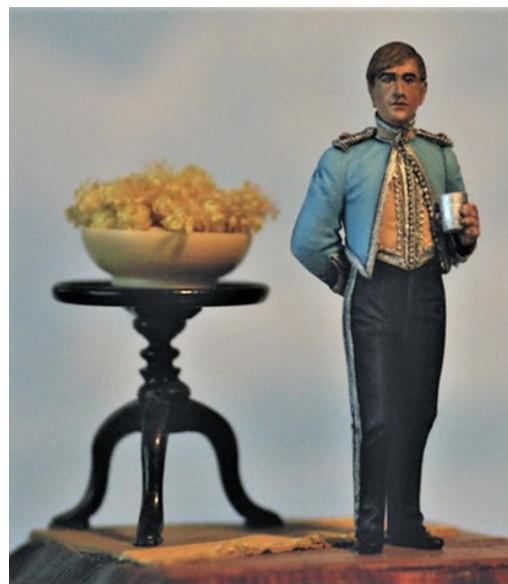
To the left are officers, 24th Foot, 1815, (Historex conversions, 54mm). Mike mentioned that the 24th is his local regiment, originally called the South Wales Borderers, which is where he lives. Their original depot and a regimental museum is about an hour away. Of course everyone is familiar with the 24th from the disaster at Isandlwana during the Zulu wars and the movie on the later action at Rourke's Drift.

Immediately below is a Trumpeter, Life Guards, 1816, another Historex conversion.



Mike also has two Chota Sahib ("Little Sir") figures from the late great sculptor Sid Horton. Immediately right is an officer of another local regiment near Mike in Wales, 43rd Monmouthshire Light Infantry (75mm).

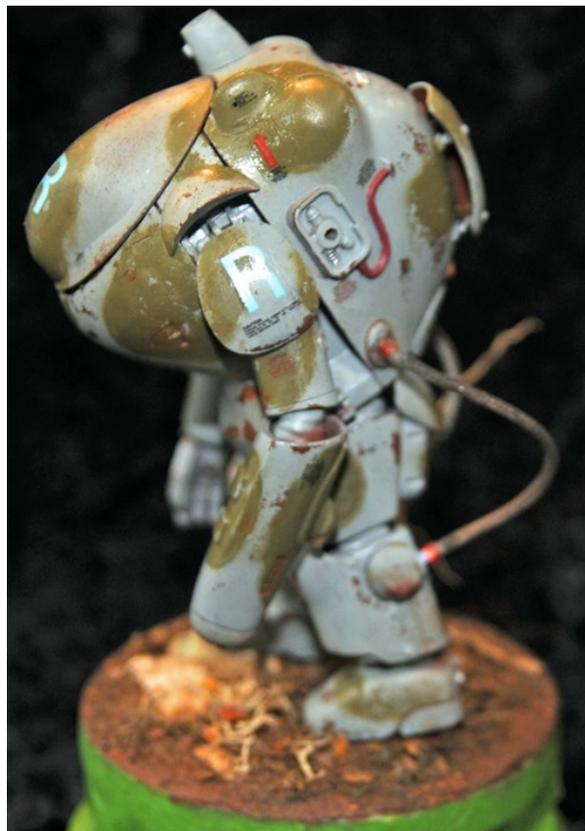
To the far right is 27th Madras Light Cavalryman, one of many British Indian Army figures that Sid did in his line. Mike said the plant stand with flowers is a doll-house miniature piece.



☆☆☆ PARADE GROUND ☆☆☆

SCOTT SHELTZ

This "Raptor" is from WAVE - MaK (Machinen Krieger) and is in 1/20 scale. Scott has been working on this for a couple of years now but getting close to finished. He has been doing some experiments with chipping techniques and weathering with pigments. He also replaced the kit hoses with hoses from Detail Master, an auto modeling company.



☆☆☆ PARADE GROUND ☆☆☆

SCOTT SHELTZ (CONTINUED)



Works in Progress

Ivar the Boneless Jorvik, Fer Miniatures 1/16 Scale. Scott is trying his hand for the first time with acrylics, although he will do the flesh and facial hair with oils.

Below is Alpine Miniatures' SS Bust, also 1/16th scale. Scott is trying out the Andrea SS Camouflage set on this project. He mentioned that these paints are a little thicker and require thinning, along with a shorter working time. A discussion followed regarding the value of using a wet palette, which some members have been using with good results.



☆☆☆ PARADE GROUND ☆☆☆

DICK PERRY

More Chota Sahib classic figures from Sid Horton.

Dick said he's collected quite a few of these figures and has finally been getting around to finish painting them. To the right is a Governor-General's Body Guard next to a 2nd Madras Lancer.

Below is a 5th Line Lancer in progress.

Dick mentioned that these are closer to 1/35 scale and the detail/sculpting is on par with modern injection molded kits. He says he has about eight more to go!



☆☆☆ PARADE GROUND ☆☆☆

JACK THOMPSON

This is Jack's first mounted Historex figure that he did many years ago (perhaps 30). As an officer in the Marine Corps, Jack carried a Mameluke sword, so was naturally drawn to this figure, besides being an interesting and colorful subject. He extended the mustache and made him a bit "swarthy".

Members commented on the great ground work and Jack mentioned that originally he came from the model railroading world, where ground-work plays such a large role.



☆☆☆ PARADE GROUND ☆☆☆

JACK THOMPSON (CONTINUED)



Another piece Jack did many years ago. This figure is from Monogram of a 1st Dragoon, which is depicted as a member of the original 1st Dragoon Camel Corps. The idea came from Jefferson Davis when he was Secretary of War in the 1850s and heard the cavalry was having problems with their pack animals. He purchased some camels from Egypt and sent them out to the Dragoons operating in the desert to the mules, etc.

Jack later came across a Heller kit of a camel with a Bedouin and paired it with his Dragoon figure, although he bent the neck of the camel some for a more realistic look. He also modified the saddle to give it a more “dragoon” appearance and added an earring to the figure, common in the regiment. The cactus is carved from balsa wood.



☆☆☆ PARADE GROUND ☆☆☆

RICK SANDERS



Above: **"Banner of the Chelm District, Polish Army, 1410 Battle of Tannenberg/Grunwald"** 30mm figure by former Golberg International Company.

Rick mentioned the article he did on captured banners from the 1410 Battle of Tannenberg which is in our July issue. The article contains all the banners and dimensions in 30mm.

Right: **"German Sailors with Revolver Cannon"** from the "Fighting in Cameroon", 1900, a 28mm flat edited by Ernst Heinrichsen; the mold was engraved in 1907.



☆☆☆ PARADE GROUND ☆☆☆

RICK SANDERS (CONTINUED)



Russians route Tartars at the 1380 Battle of Kulikovo Field, a 28mm group figure by Ernst Heinrichsen, mold produced in 1914 - historically quite inaccurate like others in this line but Rick loves painting them!

Tzar Alexander II with adjutant at 1877 Battle of Plevna, Russo-Turkish War, 28mm group figure by Ernst Heinrichsen, mold produced in 1877.

The rifleman gets a ride from a Cossack; Terek Cossacks take cover in an ambush. These are all Russo-Turkish War, 28mm group figures by Ernst Heinrichsen. The mold was produced in 1888.



☆☆☆ PARADE GROUND ☆☆☆

MICHAEL DUTCHER

Sir Launcelot, from Demented Games. 54 MM and is one of Mike's ReaperCon entries. Still in progress but almost done! Sword is not on and figure not attached to the base. Members commented on the very impressive Steampunk firearm!



Elmer the Patchwork Elephant, Reaper Minis 75 mm, another ReaperCon Entry. The figure is solid plastic and quite heavy. Michael said he wasn't quite sure where he was going with this but said it looked better with the chair behind it. Still in progress, almost done.

☆☆☆ PARADE GROUND ☆☆☆

MICHAEL DUTCHER (CONTINUED)



Upper Left: **Bel'akor**, from Games Workshop and a delivered commission.

Lower Left: **Magnus the Red**, Games Workshop. Another commission that Mike has delivered.

Lower Right: **Skadi Wavesplitter**, from Reaper Minis, 28mm and will be a ReaperCon entry. Mike said he's almost done with this piece. He used a Champagne glass with a broken rim filled with ultraviolet resin from Green Stuff World to simulate water spilling out. The barrels and chest were 3d prints from Etsy, the palnts from AK Interactive. We look forward to seeing it finished!



☆☆☆ PARADE GROUND ☆☆☆

GLENN MON

Glenn is working on a vignette of Elmer Ellsworth removing a Confederate flag from the Marshall House in Alexandria, Virginia on 24 May 1861. Ellsworth was killed in the process. The vignette will feature Ellsworth and Corporal Francis Brownell who avenged Ellsworth's death by killing his assailant, Innkeeper James Jackson. The vignette will be set on a stairway.

Glenn originally considered doing an entire room with the stairway but opted just to do the carpeted stairway to focus attention primarily to the figures.



He is using 75mm FeR figures. The Ellsworth figure will be modified to conform to the stairway with his left hand placed on the handrail. The Confederate flag will be trailing behind him grasped by his right hand.

Glenn converted the Brownell figure from FeR's 146th NY Volunteer Infantry Zouave figure to reflect the uniform of the 11th NY Fire Zouaves by lengthening the pantaloons, modifying the jacket and shirt and removing other embellishments. The head of Brownell is a modified head of the Ellsworth figure, created by re-sculpting the hair, adding the goatee and removing insignia from the kepi. Nice job getting the likenesses correct!

The ensuing discussion between Jack and Glenn, our two experts on this subject, was fascinating to the attendees and included much more background and detail.

Additionally, several members suggested methods on how to make a flag draped on the stairs. Great work and great story, looking forward to seeing this done.





Painted by Peter De Hann from Nederland



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 visit

ARTIST PRESERVATION GROUP

WORTHY READS

FROM THE HOFFMAN FAMILY LIBRARY

Hero of Two Worlds The Marquis de Lafayette in the Age of Revolution

by Mike Duncan, 502 pp, Public Affairs, New York, 2021

From the Publisher

From the bestselling author of *The Storm Before the Storm* and host of the *Revolutions* podcast comes the thrilling story of the Marquis de Lafayette's lifelong quest to defend the principles of liberty and equality.

Few in history can match the revolutionary career of the Marquis de Lafayette. Over fifty incredible years at the heart of the Age of Revolution, he fought courageously on both sides of the Atlantic. He was a soldier, statesman, idealist, philanthropist, and abolitionist.

As a teenager, Lafayette ran away from France to join the American Revolution. Returning home a national hero, he helped launch the French Revolution, eventually spending five years locked in dungeon prisons. After his release, Lafayette sparred with Napoleon, joined an underground conspiracy to overthrow King Louis XVIII, and became an international symbol of liberty. Finally, as a revered elder statesman, he

was instrumental in the overthrow of the Bourbon Dynasty in the Revolution of 1830.

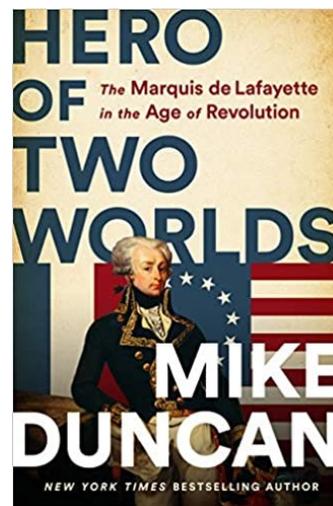
From enthusiastic youth to world-weary old age, from the pinnacle of glory to the depths of despair, Lafayette never stopped fighting for the rights of all mankind. His remarkable life is the story of where we come from, and an inspiration to defend the ideals he held dear. -PA

Critical Reception

Ben Smith of the *New York Times* wrote, "I first learned of Mike Duncan's work when a prominent politician told me he'd been addicted to his podcast on the French Revolution, and found it startlingly relevant in 2021. Duncan's work is a reminder that history can also be a gripping yarn full of compelling characters, and in *Hero of Two Worlds* he brings alive one of the great characters of American history."

Publishers Weekly called *Hero of Two Worlds* "comprehensive and accessible" noting that Duncan "marshals a wealth of information into a crisp and readable narrative."

Professor of history at Brock University Mark G. Spencer, wrote for the *Wall Street Journal*, "Mr. Duncan's *Hero of Two Worlds* offers, in readable prose, much in-



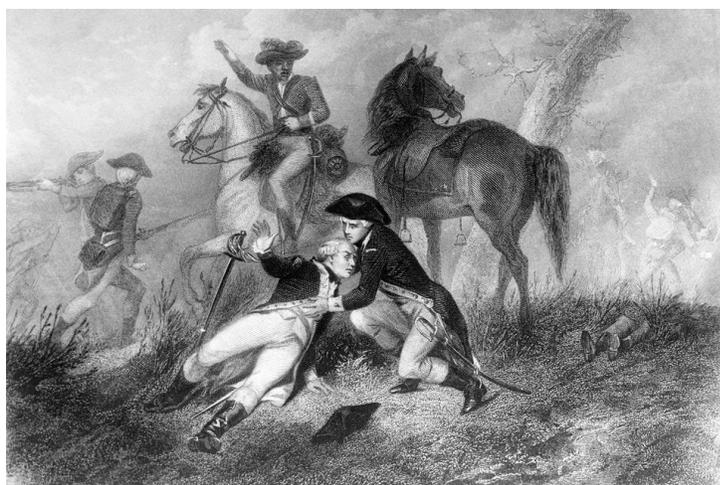
formative description alongside measured interpretation. The author's sympathetic yet balanced and sensible rendering, some may think, mirrors Lafayette's eventful life in a revolutionary age."

First Impressions

I've only just begun reading of Lafayette's childhood, education, and the challenges he faced as a young nobleman. The author does a good job of describing mid-18th century French society and how Lafayette adapted to it. If the first few chapters are any indication, this book promises to be both informative and enjoyable. I look forward to learning more of Lafayette's later years! -DH



Jean-Antoine Houdon's bust of Lafayette when he was 28 years old



Gilbert du Motier, Marquis de Lafayette is wounded during the American War of Independence, 11th September 1777

DISPATCHES FROM ACROSS THE POND

Courtesy of Robin J. Howard

In a recent letter Robin mentioned a publication entitled "Facial Expressions" by Bryan Fosten (aka Stan Catchpole) requesting that we share it with the club. We were unable to locate this specific article, however we did come across some sad news from Osprey Publishing that Robin would no doubt have shared if he had known at the time! The following is from Osprey Publishing's blog dated February 18, 2021.



Obituary for Bryan Fosten

Posted by Martin Windrow
18 February 2021 14:25:33 GMT

I really hate this part of my job, but once again it falls to me to provide an obituary for an old friend and colleague who played an important part in the Osprey story: the researcher and illustrator Bryan Fosten, who died a couple of weeks ago at the splendid age of 92. Although failing health forced him to give up military illustration some time ago, he maintained his expert interest in uniform history, and he continued to make architectural models (as well as abstract paintings). Bryan was active and outgoing to the last – and always one of the friendliest and most humorous men you could ever hope to share a pint with.

Until 25 years ago Bryan's career was fairly inseparable from that of his older brother Don (Donald S.V. Fosten, 1924–95), and in fact the military-uniform connection goes back a generation further: their father Bill was at one time a master military embroiderer, and their mother a court embroideress. (Incidentally, you can still see Bill Fosten today if you drive around Hyde Park Corner in London. After service on the Western Front in 1915–18 with the Royal Artillery ammunition column of 47th Division, he found himself working as a studio assistant to the great sculptor and fellow war veteran Charles Sargeant Jagger, MC, and wound up posing as the model for the Christ-like bronze figure of the Driver on the west face of Jagger's magnificent Royal Artillery war memorial.)

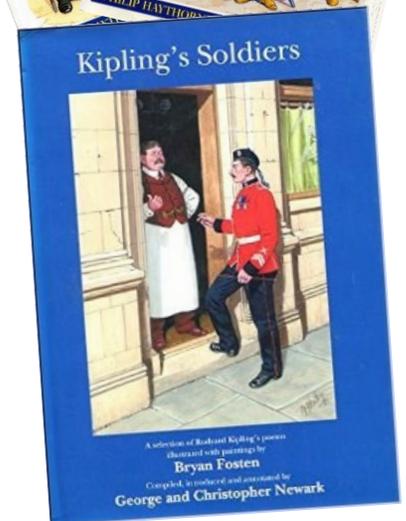
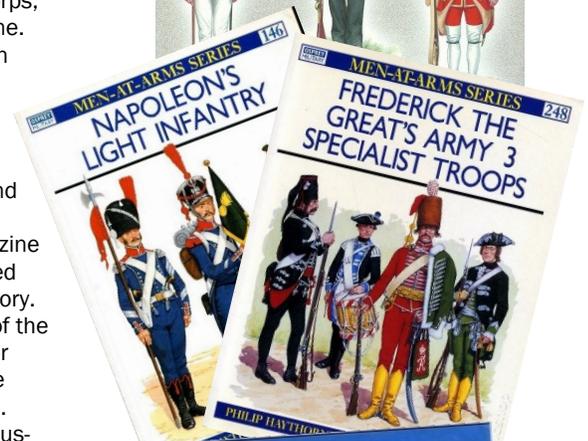
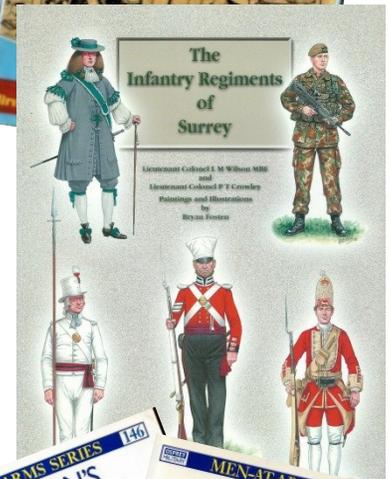
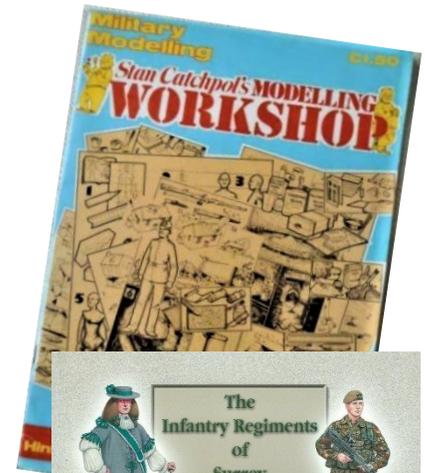
Don and Bryan were Londoners by birth, and Bryan was raised in Battersea. At the outbreak of war, Don was a stu-

dent-heraldic painter at the College of Arms, but Hitler put paid to that career; Don would serve in a battalion of the Welch Regiment with Eighth Army, in North Africa, Austria and Germany, while young Bryan spent the ages of 11 to 14 living through the London blitzes, and starting work as an apprentice in the print trade. In due course Bryan did his National Service in the Ordnance Corps, including stints in Egypt and Palestine. Returning to a career in 'the print', in 1965 he married Heather, and their sons Angus and Ian were born in 1967 and 1971.

By that time, Robert Maxwell had put an end to his first career, and Bryan was working from home at a variety of jobs connected with magazine publishing, while he and Don pursued their shared passion for military history. Don was at one time the President of the British Model Soldier Society, and for many years a leading member of the Society for Army Historical Research. Don was the writer, and Bryan the illustrator, of their many contributions to specialist publishing, and they also worked on dioramas for the National Army Museum, which opened in Chelsea in 1971.

In the mid-1960s, a character called Roy Belmont-Maitland was running a model soldier shop called 'Tradition' (previously, Norman Newton Ltd) in Piccadilly, originally selling mainly Charles Stadden 54mm figures. To support this business, he decided to launch a magazine for uniform-history enthusiasts, also called Tradition, of which Bryan became the editor. In 1973, Bryan decided to devote himself full-time to military research and illustration.

In the first years of the Men-at-Arms



DISPATCHES (Continued)



series in the early 1970s, few of the authors or artists were specialists. When I became series editor, it was through meeting veterans of Tradition – such as Gerry and Ron Embleton, and Bill Carman – that I began to make contact with more expert contributors, who included the Fosten brothers. Thus I soon had the great (and educational) pleasure of working with Bryan, a collaboration that lasted pretty much non-stop for some ten years – and a friendship that lasted for 40. During much of that time no gathering connected with our trade or hobby was truly complete without the sight of Bryan’s face (in later years, increasingly resembling Santa Claus) grinning quietly among a knot of friends in a corner of the bar.

When I made the following list of the MAA titles that Bryan illustrated, I was surprised to find that there were fewer than 30 – his contribution to the series bulked much larger in my memory. Its importance lay in the fact that it covered, splendidly, the 18th-century and Napoleonic titles published in the 1980s, when we first really got to grips with producing high-quality work on the European armies of those crucial historical periods. Working with such expert authors as his brother Don, Philip Haythornthwaite, and Peter Hofschroer, Bryan produced some 650 beautifully clean and detailed figures. It was a time before the current taste for highly animated figure work, and Bryan’s ‘Meissen-like’ figures delighted our hard-core readership of mili-

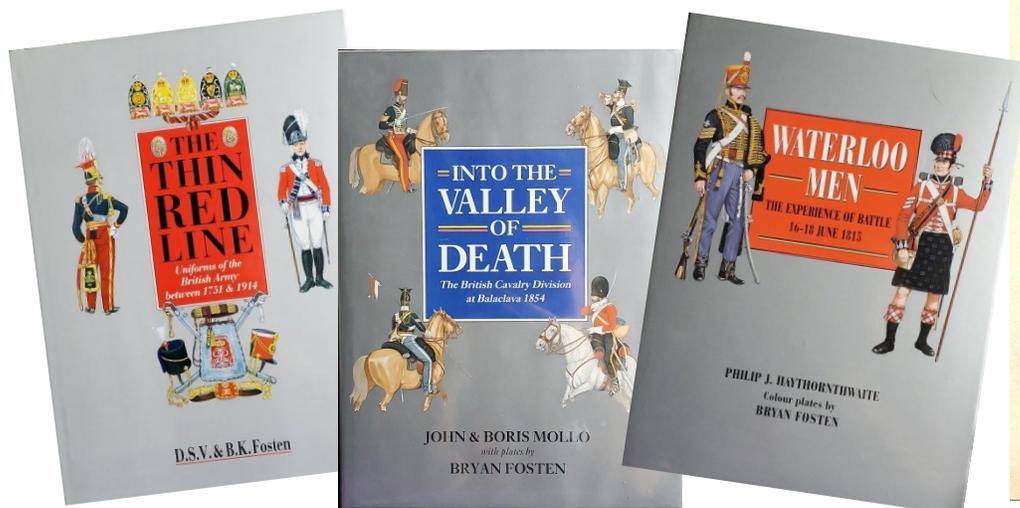
tary modelers, who needed clear detail for reference.

Bryan was a brilliant craftsman, a generous colleague, a delightful companion, and simply one of the nicest men I have ever known. Osprey owes him a great deal, and personally I shall remember him with great respect and fondness.

—MW

For a list of Osprey titles illustrated by Bryan Fosten go to the original obituary article published [HERE](#).

Some modelling tips and tricks from Bryan Fosten can be found on the Historex Agents website [HERE](#).



BALLISTA

by Dr. Mike Thomas (Photographs by Adrian Hopwood unless noted)



Roman Ballista 1st to 3rd Century AD (SR-58)



Roman Legionary In Fatigue Dress Second Quarter Of the 1st Century A.D. To 2nd Century (SR-57) (Figure right)

The Romans and the Greeks used various machines for hurling lumps of inanimate matter at their enemies. The motive power for these was provided by twisted skeins of rope or sinew. One of the largest of these 'engines of war' was the ballista, the subject of this remarkable model from "Soldiers" (SR-58). The boxed kit comprises not only the siege engine itself but there is also a very nice little Roman soldier, mopping his fevered brow (SR-57). It is, however, possible to purchase the ballista and the figure separately. The latter is from the capable hands of Adriano Laruccia, while the ballista itself is modelled by F. Mero. The inclusion of the soldier is a nice touch, because it gives a scale to the piece, showing just how large one of these siege engines was.

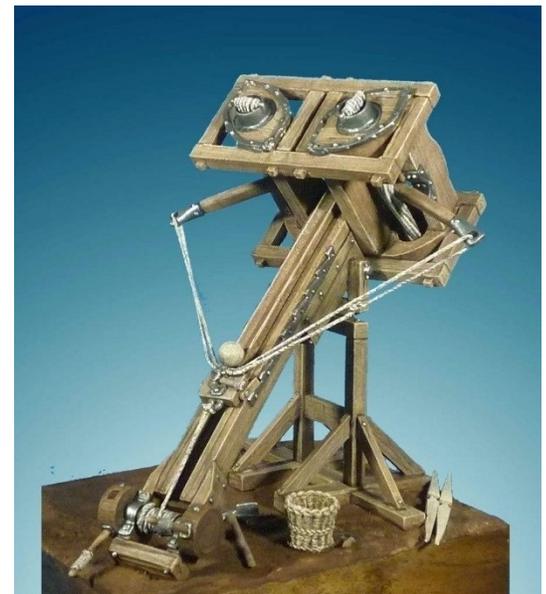
Let me state at the outset two things. Firstly, this is not a kit for the faint-hearted and, whilst you don't have to be a construction genius to put it together, it does demand a fair bit of concentration. Secondly, you had better check that you understand what all the various bits in the bag/box are for. There is no list of parts as such, but they can all be found on the step-by-step set of photo-instructions, included in the box. These last, by the way, can also be downloaded from the 'Soldiers' website [unfortunately the Soldiers website is no

longer available] as a PDF file. The advantage of this is that it is to a much larger scale, so more easily read (some of the details are very small indeed).

The construction sequence comprises several sub-assemblies. I've already mentioned the necessity of identifying each piece of the kit. It is also important to "dry-fit" each component. This is vital, as the tolerances are small. The first of these sub-assemblies is the "ratchet box". There are four main pieces to this (as well as some smaller components that make up the windlass). It is remarkable that there is so little distortion in such large castings. Nevertheless, I found that I had to do some filing to make the sides of the 'box' fit the bottom. The slots on the latter into which the lugs on the sides were supposed to drop were too small and there was also a slight curve on the side pieces as well (easily corrected with some gentle bending). Eventually, after about an hour of filing I gave up and cut the lugs away, relying on a very powerful brand of 'superglue' to stick them together. When this had set, I drilled three small holes right through the sides into the bottom and then reinforced the joint with some brass rod. Into the top of this box fits a sliding bar. This is pulled back by the windlass

at the rear and in doing so, the arms of the 'bow' are drawn backwards under tension from the torsion springs. When the ballista is 'fired' by tripping the trigger mechanism, the bow string is released, so propelling the missile outwards and onwards. The range was adjusted by either changing the angle of elevation and/or by altering the tension on the bowstring according to how far back the slide was dragged by the windlass.

Next, we come to the torsion springs. These are probably the most challenging aspect of the construction. By the time I had finished, I had no idea that I knew so many four-letter words! Each 'spring' contains four main components that make up the inner framework, namely the two end pieces and the two side boards. There are therefore eight joints to make in all. All the components are supposed to locate by means of lugs and slots and each joint has a different arrangement of these so all the bits should fit exactly where required. In practice, I found that the lugs were invariably too rounded and offered little purchase. So, out with the drill again for some more holes. This is a very fiddly job, requiring exact measurements to be made so ensure that the pins fit properly and that the finished article is square. It is vital that these inner boxes are securely joined, so it is worth spending some time getting these right. They are the heart of



Roman Ballista 1st to 3rd Century AD (SR-55) from Masterclass, sculpted by A. Laruccia (photo from Masterclass)

BALLISTA (CONTINUED)

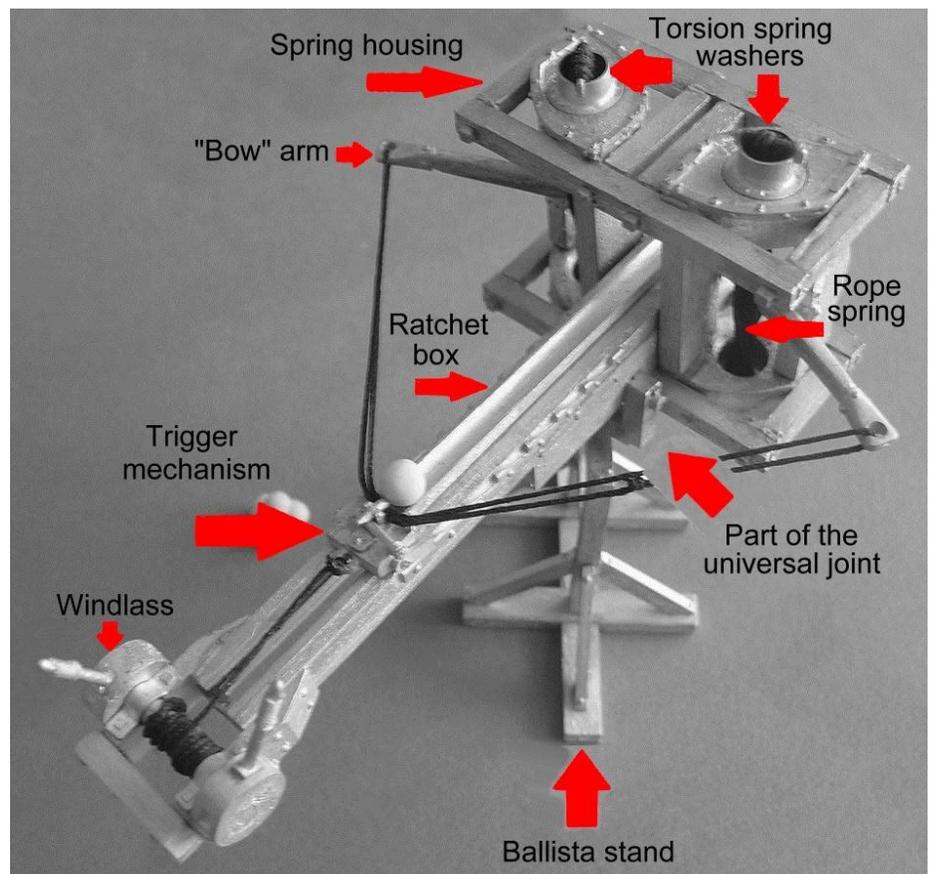
the engine.

The next pieces to be fitted to the spring boxes are the end 'collars'. On the real thing, these were copper alloy castings that were used to hold the rope skeins (and not iron, as the box art suggests (the Romans could not cast iron as this required too high a temperature, over 1500 degrees C, which their smiths were incapable of realizing). I found that there were some large pouring channels on these that had to be very carefully cut and filed away. Great care was needed as the metal is quite thin. Although small, these are a vital component. A small metal bar is then glued across each collar, into the slots provided. Now we come to the first problem with these collars - they are not supposed to be stuck into position. According to the instruction diagrams, you are supposed to thread the 'rope' either side on the bar on each collar, tie it off at one end (though not glue it) and then thread it back through again. Good game - if you have three hands that is. However, you really cannot glue these collars in place. This is because they must be turned, in

"By the time I had finished, I had no idea that I knew so many four-letter words!"

opposite directions, with the arms of the bow in place. If you were to glue one collar, then the rope would only twist to one side of the bow bar. It might sound obvious, but I found out the hard way that this is the only way to make it work.

Now the second problem. Again, according to the instructions, you are supposed to attach these ropes in two sections, one of 40cm length and the other of 100 cm. For the life of me, I could not work out how to do this as they suggest, or even why. The shorter piece is meant to be tied off at one end but leaving a short length free. It is then threaded backwards and forwards twice, before the remaining short length is then knotted onto the longer piece, and this is then passed repeatedly through to be finally knotted to the original short end. Sounds complicated? You bet! To be fair, the photo diagrams make it look relatively easy - but it really isn't. I found it was



much easier to use a complete 140cm length, tie it off at one end leaving a short length outstanding and then thread the 'rope' backwards and forwards until it was all used up, apart from a short length that was knotted to the above free end and then glued before cutting away the short lengths of 'rope' remaining. All this 'rope' kept the second collar in position, but it was still free to turn to give the required twist to the skein. The arms of the bow can then be inserted, and the 'rope' twisted up by turning those pesky collars in opposite directions. At this stage they can now be super-glued into position. What you end up with is a pretty good representation of these twisted skeins of rope - much better than having a solid casting in there. It also 'works' to a degree - if you gently pull back the two arms of the bow and then release them, they will jerk forwards as the rope skeins untwist again. It also means that the natural tension of the skeins stops the bow string from sagging.

Once both boxes are complete, these are then fitted into an outer frame. Each frame has two long sides and four

short crossbeams. Note that you cannot assemble the frames complete without the inner boxes because these latter are too large. This also means that you must be very careful to get the crossbeams the right way around. If they are assembled the wrong way, there is insufficient space to get the boxes into position. Once both inner boxes are in place, the remaining long side bars can be added and glued down. The crossbeams all fit into slots in the side bars, so there is no difficulty about location here. Again, the bottom outer frame can be fitted and glued but the top one must be left off until the "ratchet box and slider" had been added. I found that this required not a little bit of effort and even brute force on my part. The sequence I used is as follows. You must fit the two rope spring boxes into place on the lower frame. Then, whilst holding these 'just so', you now must fit the last crossbar and then glue this into position. The ratchet box is now positioned between the two rope spring boxes. Finally, the whole exercise is repeated for the frame at the other end. I quickly found that there was too much going on here to rely

BALLISTA (CONTINUED)

on a few glued joints. My initial attempts were failures, as the various glued sections sprang apart as soon as any force was applied. My solution was to use the drill and yet more brass rod. I got ONE of the boxes where I wanted it, drilled through the outer box beams into the end of the spring box and then inserted a brass rod and glued this into position. With this end immobilized, I could then repeat the exercise for the other box. It was at this juncture that I could insert the ratchet box. More brass rod clamped this into position at the front of the bottom frame. Now came the tricky bit. The top outer frame was then added. Did it fit? Did it heck! The ratchet box had forced the two rope-spring boxes apart slightly at the top. I thought, "here goes nothing" and forced them together (expecting the whole thing to fly apart). Well, it didn't. There were a few creaks but basically it held together. I could now slip the top part of the outer box into position and add the remaining side.

The main parts of the ballista were now all together. There were a few other small pieces to add, such as the components of the windlass and the parts of the 'trigger' system. The ratchet box also required some more of the 'rope' to be added as well as the 'string' for the bow arms. All this cordage is provided within the kit and at the end of the construction there was still some left over, so the origi-

"All metal parts were painted using Printers' Ink powders mixed with appropriate oils..."

nal supply was more than generous. I should also add that there were several bits and pieces that are intended to 'dress the set'. There's a set of tools, for example (shovel, dolabra - the Roman version of a pickaxe, and a mattock-like implement as well as some spare 'ammunition' stone balls) and a wicker basket. There was also several the wooden stakes that the Romans used to create obstacles for attackers. More of those later.

The final part of the construction was to build the support stand for the rest of it. This is, in fact, the first thing that the instruction sheet tells you to do. I left it until last, however. It is a straight-forward job. There are three parts

to the 'foot', another six bits that support the uprights and finally the upright frame - another four pieces. I considered that this would have to support a lot of weight, so I reinforced the joint between the foot and the vertical member with - yes, more rod. The joint between the ballista proper and the support stand is a 'universal' one (i.e., it can turn in any one of three directions at right angles to one another), so the ballista could be aimed anywhere around a 360° circle, as well as for elevation. There are only three pieces for this, a "C"-shaped bracket that fits either side of the arm of the ratchet box, a rod that passes through the two sides of the same and a fitment that closes the rod at the end. The bracket has a spigot in the bottom that fits into a hole in the top of the support stand. Again, when it's all fitted up together, you will find that the whole thing does train and elevate. However, if you want to transport the model anywhere, then these had better be super-glued into position.

Now, we come to the painting. If you have been following this description you will have realized, I hope, that nowhere have I mentioned applying paint to metal? All the assembly was carried out before the model was either undercoated or painted. You will have realized, Dear Reader, that the assembly of this beast requires a degree of handling, drilling, bending, joining, etc. that would result in any paintwork being irreparably damaged. I realized at the beginning that this would be so and resigned myself to having to paint the whole thing in a completed condition. I only made one deviation from this - the stand was painted separately from the ballista proper. I found that, so long as I was prepared to hold on to one end of the ratchet box, or just leave one side of the outer frame free, then I could get at and paint the rest of it. Once the structure was brought together



Roman Ballista 1st to 3rd Century AD (SR-55) from Masterclass, sculpted by A. Laruccia (photo from Masterclass)



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BALLISTA (CONTINUED)

with the model attached to its final position on its base, these other bits could then be painted up.

The model was first undercoated with a Floquil grey 'railway primer'. I've used this stuff for years. Provided it is thoroughly stirred, it will dry to a matt surface and will not clog detail. Once dry, bits you've missed will show up as bright silver against the grey. The first coat of paint I used (all painting was in oils) was burnt umber, with some dry brushing with lighter colours to bring out the grain of the wood. I had originally thought that this would be enough but when it dried it looked very dull and unlikely and some parts dried with a shine. Disaster! But no - to my rescue came a colour I had only bought on speculation a year or so back. This was Windsor & Newton's "Raw Umber Light" shade (RUL) which is, itself, a kind of greenish khaki colour. It doesn't cover very well but it does dry matt. Now the real work started. Using mixtures of this colour with titanium white and blue-black, I began painting wet-in-wet onto the RUL a series of long and short strokes in the direction of the grain on the wood. This was done using a fine brush (at least "00"). Every now and again, I would use a large, soft brush and gently move this over the surface in the direction of the brush strokes to blend these together - but only very lightly. What I was after was wood that had been exposed to the elements for some time. Where there was end grain, I painted this in with more white added to the mixture, usually with a slight curve. Also, where the wood was on contact with metal parts (particularly iron ones), I added more blue-black to the mixture. When the paintwork had all dried, I often darkened the wood around these areas. The natural tannins in the wood will react with iron to produce black iron compounds. A thin wash of blue-black would be applied, allowed to dry for a few minutes to let the solvent evaporate and then 'scrubbed' with an old brush to blend the dark colour into the surroundings.

All metal parts were painted using "Printers' Ink" powders mixed with appropriate oils for shading (burnt umber for the copper alloy and blue-black for the iron) and a medium of an acrylic varnish thinned down with white spirit. Where the iron components were concerned, I also add-

ed some rusted areas using Mars orange. I did this very sparingly. These machines were used on campaign and would not have had polished metal! Rust would have been bound to be formed, even in hot and dry conditions. Raw umber oil paint was also thinned down and used to stain the 'rope'. It would have been better had I not had to do this, but because of the awkward painting conditions it became covered with the grey primer and other odds and ends of colour. It was better just to stain the whole thing at the end of the painting job. The parts of the windlass were painted to resemble trees that had been cut through to make short round cylinders.

The base was a large chunk of olive wood, about an inch thick (25mm), about 4-inches (10cm) wide (maximum) and around a foot (30cm) long. It was perfectly flat on top and bottom, however. It had formerly held a Christmas prezzy from my nephew of three different Welsh cheeses. Before 'Her Inside' could object too much, I "liberated" it for this model. I kept the base decoration relatively simple. The support stand was glued to the base with an epoxy glue. The groundwork was built up around this from Papier Maché powder, mixed with white glue. Onto this was sprinkled some cat litter and some fine sand that tilers use to 'dry out' grout. While the paste was still wet, I cut and positioned some lengths of artificial 'grass' in it. Once thoroughly dried, the base was given several different washes of various thinned down brown oil paints before a final dry brush with yellow ochre and titanium white.

The model of the soldier provided with the kit was a very nice little chap, but he looked kind of lonely stuck beside this damn big stone-chucker. I had several 'Soldiers' figures in the 'Grey Army', so these were con-



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BALLISTA (CONTINUED)



scripted and added to the mini-diorama. I used the Hamian archer (SR-32), an optio leaning on his shield (SR-16) and the figure of a soldier wearing lorica segmentata armour (SR-15). I had already done this last figure some years ago, so I replaced the head with one of the 'spare' bare-headed ones from the "Roman senator" kit (SR-48) and disguised the join with a fillet of putty, suggesting a scarf. These heads are those of Roman emperors and I used the one of Trajan (Soldiers don't call it that - but that's who he is, I swear!) As the head is bare, I 'found' a spare helmet and placed it on the ground, by the man's shield. My aim was to make it look rather casual - a pause in the action, so to speak.

Once the figures were completed, they were carefully positioned before drilling holes for the support pins in the bottoms of the feet (I never, ever rely on any sort of glue for this alone). The remaining bits and pieces of "set dressing" could then also be added. One of these was the stakes mentioned above. Research has now indicated that, rather than being hammered into the ground to form a sort of fence (and what happens when the ground was hard and full of stones?), they were probably tied together to form a sort of 'hedgehog' structure. Two would be tied together to form an "X" shape, and then the third would be tied in between at right angles to the plane of the other two. I managed to find a couple more in the spares box, so I had enough for two of these devices. There was also plenty of 'rope' left over to tie them together. I piece of twig from the garden was then laid between them and tied on with more 'rope'. Various bits and pieces were then positioned against this, the tools, pila, and the covered shield.

Readers may notice the small pot with

what looks like black paint dribbled down the side and on the ground. Beside this is a pile of stone ball ammunition for the ballista and these have been painted black (badly). Why? (I hear you cry!) Well, apparently (and I'm not making this up - it says so in "The Jewish War", written by Josephus) the besieged Jewish forces could see the white limestone balls coming and so got out of the way. When the Romans found out about this, they painted them black. Sneaky so-and-so's those Romans!

I had left an area of the olive wood base free at the end where it narrowed down. This was used for a label. I had originally decided to set this scene in the middle of the 1st century AD, so it became "The Roman Army on Campaign, a lull in the action, Judea, 1st Jewish War, AD 68-70". Job done in about five weeks.—MT

Acknowledgement

I'd just like to add a word of thanks to Adrian Hopwood, who though extremely busy, found the time and space to take the photos used here. For a Lancastrian, he can be a real gent at times. Diolch yn fawr, iawn!

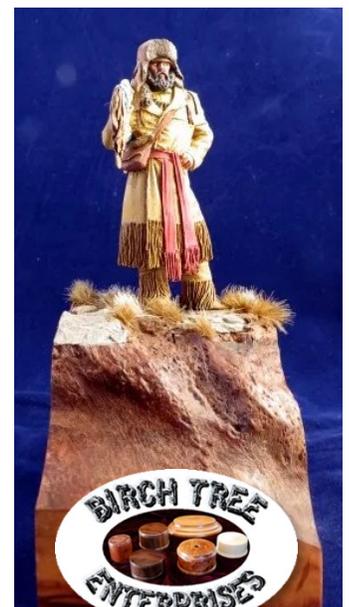
Further reading:

E.W. Marsden, "Greek and Roman Artillery, Historical Development", (OUP, 1969)

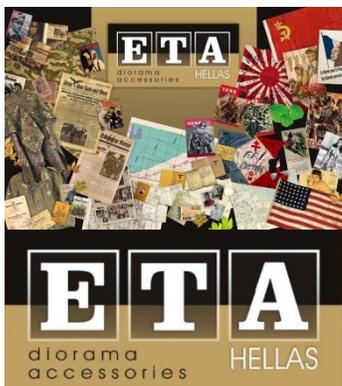
Peter Connolly, "Greece & Rome at War", (Greenhill Books, London, 1991 & 1998), p.282.

M. Feugère, "Weapons of the Romans" (Tempus, 1993, translated from the French by D.G. Smith, 2002). Chapter 8, Artillery.

Josephus, "The Jewish War" (translated by W. Whiston, 1987, Hendrickson Publishers, Inc. Peabody, MA.), various books, II, III, V, especially concerning the Siege of Jerusalem.



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Unfortunately the publisher cannot offer a discount for pre-ordering. The limited numbers being printed, maximum of 50 copies, and the hardcover binding necessitate a higher price than for the softcover earlier German edition. Furthermore, anticipated increases in postage rates in June from Germany to the USA and Canada increase the cost for shipping to those countries.

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Additionally, the photo montages depicting all of the unpainted figures and the tables describing them, which appeared in the Nov 2019-Jun 2020 articles in the Die Zinnfigur magazine and in the German book have been updated and are now in English and contain other additional information. Many new photos of figures and images of the drawings that inspired them have been added.

The publication also has chapters written by Gernot Schlager, Henry Schmidt und Hans Schwahn – experts on the development of medieval armour and the Mueller figures. This book is a valuable reference work for every collector and provides a unique view of some of the most beautiful flats ever produced, and then painted by impressive artists.



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Crusaders and Saracens painted by Gianpaolo Bistulfi



Soldier painted by Stefan Wenzel

THE BATTLE OF MANZIKERT: “THE DISASTER”

By Kevin Bukowski

(from [Buk's Historical Ad Hockery](#), August 27, 2021)

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 (unless noted) or corrections. Any questions or comments should be directed to Mr. Bukowski on his blog [Buk's Historical Ad Hockery](#).

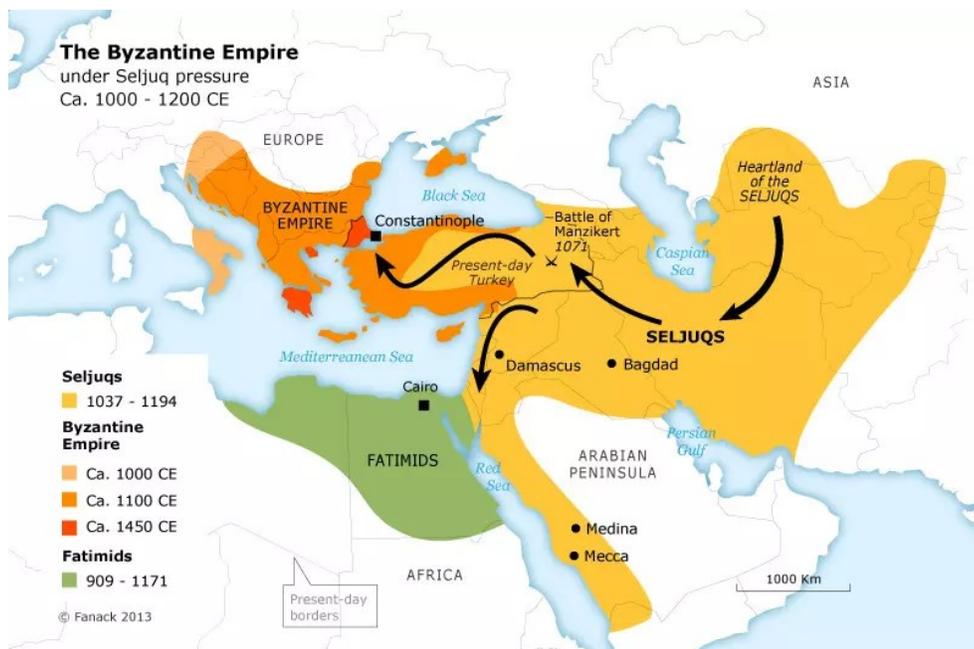
For hundreds of years the Byzantine army held back the various waves of Muslim and Steppe invaders because of an effective and efficient defense in depth throughout the empire. The first layer was a superior intelligence system, managed from the “Office of Barbarians” that tracked the movements of tribes on the Steppes, and the activities of the sultans. It gave sufficient warning for Byzantine diplomats to bribe a rival tribe or sultan into war against the impending invader. The next layer was the buffer states,



Battle of Manzikert by O. Mustafin

Georgia, Armenia, etc., which could be reinforced or let fall as needed, but gave time for the next two layers: The first was a series of well stocked, manned and provisioned border fortresses, which could hold out for years if necessary. The next and

most important were the troops of the “themes” or provinces, comprised of free peasants who served in times of crisis in exchange for land. Finally, the thematic troops were backed up by the semi-autonomous regional tagmata, or professional ar-



The Byzantine Empire under Seljuq pressure ca. 1000-1200 CE from Fanack.com



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BATTLE OF MANZIKERT (CONTINUED...)



Manzikert, August 26, 1071 A.D. (artwork by Christa Hook)



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mies. All of which if necessary could be reinforced by the Emperor's personal guard and the nobles levy from Constantinople.

The system was amazingly flexible and effective on the defense but cumbersome on the offense. In the early 11th century, when the threat of invasion seemed remote, the emperors wanted to recover lost land, and began reorganizing it to better suit offensive operations. Unfortunately, they undermined the critical foundation, the self sufficient thematic peasants, whom made amazing soldiers, chiefly because they, being free, were well equipped, and they had skin in the game defending their own lands. However, that came

at a cost because they weren't productive if they were deployed. The emperors gradually mobilized them less and less, but took increasing portions of their goods, not to pay for more tagmata, which potentially posed a threat to their reign, but to pay for mercenaries loyal directly to emperor (and that didn't have to return for the harvest). Finally, in their attempt to expand the empire, they directly annexed in a bloody and destructive war, Armenia – the bulwark against the east and north east. The tenacity in which the Armenians fought the steppe invaders was turned against the Byzantines, and it would result in the virtual destruction of the country and the first Armenian diaspora. More importantly, it meant no Armenian buffer.

In the mid eleventh century, the Byzantines were victorious and modestly expanded the empire, but it did not matter. In 1070, the Seljuk Turks took advantage of the Armenian situation and

crashed through the weakened area, and overran the border fortresses devoid of thematic troops. The next year, Emperor Romanos himself led the army against the Seljuk Turks under Sultan Alp Arslan, and on 26 August, was decisively defeated at the Battle of Manzikert in what is now eastern Turkey. The hardcore of the Byzantine Army was destroyed, including all of the tagmata, the households of all the major nobles, and the famed Varangian Guard, the intensely loyal viking mercenaries whom died to a man defending the emperor. Emperor Romanos was captured, and within six years most of Eastern and Central Anatolia would fall.

The Battle of Manzikert would be known as "The Disaster" for the next 500 years. More immediately, 13 years later in 1094, the Byzantines, still reeling from the complete loss of the professional core of its army, would ask the Pope for help against the Turks, leading to the First Crusade.—KB



A silver miliaresion of Romanos IV Diogenes



**GAEL
HOBBIES**



The Little Tin Soldier
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WonderFest 2021

SHOW REPORT

by Brian Nicklas

June 5th and 6th I attended Wonderfest at the Crowne Plaza Louisville Airport Hotel in Louisville, KY. While this was the 31st year for what is now Wonderfest, it was my first time attending.

As not only someone who likes figures, but also plastic modeling and the science fiction and fantasy genres, I have been told for years that I needed to attend Wonderfest. I am glad I did! Although the event was postponed and outright canceled last year, this year it went on with pandemic safety protocols in place. Friends I met who attended previous shows told me that attendance was down, but the number of entries in the model show portion of the event were only a bit less from 2019, which set a record. In 2019 there were 823 entries, this year for 2021 there were 780 entries. One gauge of attendance was that I was able to get a room at the Crowne Plaza, which is normally sold out for this event. The other was that the line for “early bird” entry to the vendor room was only a few yards long, when normally it goes down the hall way and out the lobby to the parking lot.

While the movies were made more than 60 years ago, the popularity of the Universal Movies Monsters and other horror movie stars has not diminished. Entries abounded of Dracula, the Wolfman, Frankenstein’s Monster, the Creature of the Black Lagoon and so forth. A good number of these were life-sized busts. Comic book heroes and villains were also well represented, both from the print comics and the movies and TV shows based upon the comics. I found it interesting that

the “miniatures” category was aided by a set of risers that the 25mm and 35mm figures were placed upon. At first I thought it was a collection, but then realized it was individual entries presented for better viewing. There were a good number of spacecraft and fantasy vehicles entered, some as stand alone pieces others as part of dioramas, often depicting a scene from a movie. While not entries in the contest, another place to see modelwork were the displays or seminar session artifacts of what has become termed as “studio scale” models. Some of these were quite large, and appeared to be made to be broken down into manageable components, others they would not fit in a car!

The vendor room was quite large, and there were three aisles down each side connected at either end and the center. At the center back was an alcove that held displays from the Lost In Space B-9 Robot builders group and collectors of props from the same show. Also there was one of the guest attendees, Ms. Marta Kristen, who played “Judy Robinson” on the show. There was another smaller vendor room across the hall that appeared to be more devoted to club displays, although there were some vendors as well. Several of the other guest attendees had tables there as well for selling autographs and merchandise.

I had a great time, and managed to keep my purchases to a minimum. The first weekend in June is always busy with several events I like to attend, but I think I will be returning to Wonderfest.

—BN



Vendor Room

WONDERFEST SHOW REPORT (CONTINUED)



Exhibit Room



Major Awards



Comic Superheroes and Villains



Life Size Busts



Life Size Busts



Figures



Figures

WONDERFEST SHOW REPORT (CONTINUED)



Figures



More Figures



SciFi and Fantasy Figures



Figures



Spacecraft



Spacecraft

WONDERFEST SHOW REPORT (CONTINUED)



Manga-Anime



Dinosaurs



Vehicles



Miniatures – 25mm



WonderFest 2021

Winner of Most Amazing Figure

Sponsored by [Amazing Figure Modeler](#)

“Peach Blossom Island” by Clif Dopson

Click [WonderFest2021 winners](#) for a complete list of show awards



THE NCMSS DISPATCH SWAP MEET

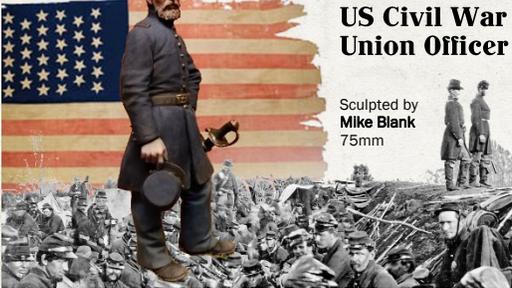
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THE MODEL CELLAR

Featured...
**US Civil War
Union Officer**



Sculpted by
Mike Blank
75mm



Poste Militaire & Grieve Kits

Longtime NCMSS member **Bob Backhaus** is selling many of his Poste Militaire and Grieve Kits. A lot of fine classic kits from both lines can be had. Contact Bob for a price list at: rebackhaus@comcast.net



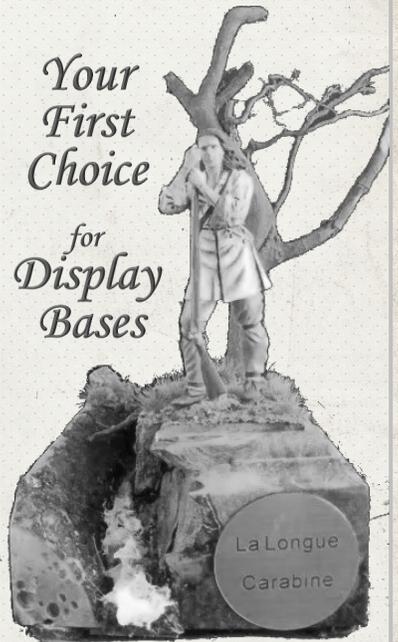
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Ford & Ferrari Decal Transfers

Does anyone have spare Ford and Ferrari decal transfers from old car kits lying around? I need them for a project I'm working on. Contact **Zach Becker** at zachariahbecker@gmail.com

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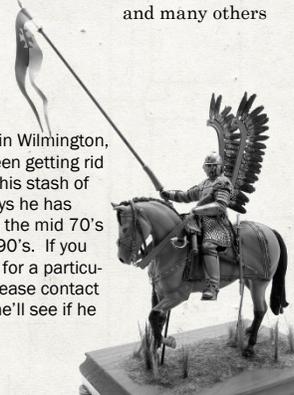
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Gael HOBBIES



**Bartons, Almonds, Series 77,
Poste Militaire, Ceremonial
and many others**



Brian Ford in Wilmington, N.C. has been getting rid of some of his stash of kits. He says he has plenty from the mid 70's to the late 90's. If you are looking for a particular kit[s], please contact Brian and he'll see if he has it.

Brian has Bartons, Almonds, Poste Militaire, Series 77, Ceremonial, and many others. Contact him at: aford1@ec.rr.com

HuzzahHobbies.com

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HUZZAH HOBBIES

LOUDOUN COUNTY'S TABLETOP GAMING HEADQUARTERS



HI YO, KIDS!

TONTO and TAKA

THE LONE RANGER and SILVER

Now you can build these new Aurora hobby kits of me and my Indian pal Tonto!

That famous team from the West just rode into your local hobby shop! You've thrilled to their exploits as "pictures" on TV, in the movies, and in comic books. Now you can see them in "3D" when you add them to your collection of "action" kits by Aurora. The roided man comes with his valiant steed Silver—Tonto is shown with his faithful mascot, the eagle Taka. Take it from Tonto, they're exciting to build, and heap big fun to display!

149 EACH

AURORA

AURORA can be printed as shown. Kits do not include paint or assembly.
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THE NCMSS DISPATCH SWAP MEET

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Available for sale by *James L. Pratt*



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Contact: **James L. Pratt**
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SHOW YOUR COLORS



Order your stylish NCMSS shirt today!

The club is happy to announce that we currently have our very own NCMSS embroidered shirts in stock! The shirts were embroidered at Sports Plus in Fredericksburg, VA. At present we have a selection of **White, Red, and Black** t-shirts (short and long sleeve) and polo shirts in assorted sized. Supplies are limited, so get yours soon! More shirts, including **Grey and Navy Blue** are currently on order! Other colors or special sizes can be ordered at no additional cost.

If you have any questions about shirt styles and/or materials, send us an E-mail at dkdickens-h@comcast.net

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NOTE: If you would like a different color than the examples shown above, check out the selections at SANMAR.COM and let us know!

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The Dispatch does not accept paid advertising; but will accept, without obligation and on a "first come-first served" + space available contingency, business cards or ads for miniature, toy soldier, plastic model and similar shows submitted by **NCMSS** members of other clubs, associations, or businesses that the **NCMSS** has an association with.

Ads for shows must be submitted by the 15th of the month for a show scheduled for the following month. Business cards may be submitted for continuous running, subject to space availability. Members may also submit sale/want ads as desired. Ads or business cards in compliance with this policy and printed in *The Dispatch* do not represent an official endorsement by the **NCMSS**; nor does **NCMSS** endorse specific shows or vendors.

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National Capital Model Soldier Society (NCMSS)

2021 Membership Application / **Renewal**

Please **PRINT** Information Legibly & Clearly

If **renewing** membership and there is **NO CHANGE** in information from the previous year, simply print your "**NAME**" on the **Name** line and print "**SAME**" on the **Address** line of this form.

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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 **2021 NCMSS Membership Roster**

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