



THE DISPATCH

July 2021, Vol. 60,
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.



60TH ANNUAL SHOW NEWS!

Our 60th Annual Washington Show is fast approaching! The NCMSS Show Team is in the final stages of preparation for what promises to be a show that will rival our pre-Covid events.

First and foremost we would like to thank our wonderful show sponsors for their generous donations of cash, discounts, kits, and hobby supplies. These sponsors help make our show happen. Please remember them when you make your next hobby purchase:

- * [Huzzah Hobbies](#)
- * [The Model Cellar](#)
- * [Jeff Shiu's miniatures](#)
- * [Black Heart Enterprises](#)
- * [ETA Diorama Accessories](#)
- * [Red Realm](#) Miniatures
- * [Evan Designs](#) (lighting)
- * [Alumilite](#) (casting kits)
- * [Northern Virginia Modelers Group](#) (APG)

Reservations for vendor tables are now at capacity. Long-time show supporters will be returning and we're very happy to announce several new vendors. Our vendor's list includes:

- * [Competition Minis](#)
- * Doug Carl (Doug's Closet)
- * [MicroWorld Games, LLC](#)
- * S&J Hobbies
- * Birch Tree Enterprises
- * [Little Tin Soldier](#)
- * [The Model Cellar](#)
- * [Gael Hobbies](#) (NEW)
- * Ed Gries (NEW)
- * [Brickmania!](#) (NEW)

Flea market tables are available for NCMSS club

members only. Information is available on NCMSSClub.org

One of our goals is to promote the modeling hobby. To further that goal we offer exhibit space to our fellow hobby clubs free of charge. [Northern Virginia NTRAK](#), [Maryland Automotive Modelers Association \(MAMA\)](#), [Washington Ship Model Society](#), [Northern Virginia Modelers, APG](#), and the [Washington Armor Club](#) (AMPS) will be in attendance.

This year we will be featuring an expanded area for Gundam build tables. We

enjoy promoting this growing part of our hobby while at the same time introducing historical modeling to the next generation!

Information on how to enter your work is available on our [website](#) where you'll find links to the 2021 Show awards, categories, rules, and registration forms. The entry fee for exhibitors is \$15 with no limit on the number of entries.

Remember to mention the NCMSS Annual Show when you make your [hotel reservations](#). See you there!



July MOTM

“Mug-of-the-Month”



Alexandre Dumas

Playwright, novelist, and non-fiction writer Alexandre Dumas was born in Villers-Cotterets, France on July 24, 1802

CLUB NEWS

MEETING MINUTES — July 28, 2021

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

Dave officially started the meeting.

1.) Dave said our reservation for our old meeting room at Thomas Edison HS has been accepted/approved by Fairfax Schools. Dave also mentioned that Darci had renewed/paid the club's insurance policy with is a requirement for reserving rooms.

2.) Dave says that he would really like to continue our Zoom meetings either on the day of our in-person meeting or on another day. Mike T. Had suggested possibly having the virtual meeting once every other month. Scott S. (also of the DC Armor Club) described how his club has included Zoom attendees with their in-person meeting. He said it did work out but it adds a layer of complexity to meeting setup. We may try it in October.

3.) Dave said we have news that ArmorCon had switched dates which will allow a few

more vendors to attend our show.

4.) Dave said vendor and flea market tables can be purchased online.

5.) Dave thanked the NoVA IPMS for their generous donation of \$450 to the club for the show.

6.) Dave said he's contacted various other hobby clubs to set up display tables at the show like they've done in the past.

7.) Dave mentioned that Rick S. was featured in a local news organization's publication. We'll try to get permission to publish the article in the Dispatch. Also, Rick's new book has been published and should be in the mail for those who have purchased a copy.

Parade Ground [19:57-20:30]

Dave shared the Parade Ground PowerPoint.

Presentation [20:30-20:59]

Dave gave a "Painting in Oils" presentation



that he will send in PDF format to meeting attendees & members.

Conclusion [21:00-21:15]

After the presentation a few people (mostly Dave) mentioned that aging has facilitated a few changes to their work space. Jim R showed the current visor he's using which he's been happy with. Jim likes it because you can conveniently flip it up out of the way. "It's even got a light on it," he said. (See "Jim Richey's Tip of the Month" below.) Mike T. talked about the 3-D printed figures he's acquired, saying that they weren't too bad.

Attendees

Robert Huettner, Nick Strocchia, David Hoffman, Darci Hoffman, Norb Lustine, Dick Perry, Mike Thomas, Glenn Mon, Mike Rumsey, Jim Richey, James Pratt, Rick Sanders, Scott Sheltz, Brian Ford, Grant Berry

JIM RITCHEY'S TIP OF THE MONTH

"It's even got a light on it!" — J. Ritchey

Jim likes the fact that you can flip the lenses out of the way easily. He found it advertised on the internet and has been happy with his purchase so far.

[USB Rechargeable VisionAid™ Magnifier With 5 Lenses, Headband, LED Light - Lighter Weight Edition](#)

Currently on sale for **\$29.50**



The Happy Modeler Today is the Modeler at Play

National Capital Model Soldier Society

International Non-Profit Group of Artist Historians

Honoring History through Art since 1961

JOIN THE CLUB NOW

Sign up today on our website at NCMSSClub.org



National Capital Model Soldier Society

Member benefits include:

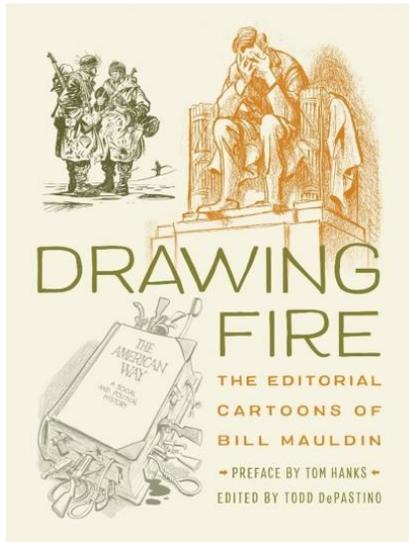
- * Friendly monthly meetings where we share our knowledge of history, painting, and modeling techniques
- * Monthly guest speakers
- * Monthly *Dispatch* newsletter
- * The NCMSS Washington Show
- * Affordable dues

What are you waiting for?

Welcome to the club!



EVENTS AND PLACES



The Life and Legacy of Bill Mauldin

Zoom Program

Wednesday, September 15, 2021, 12:00 PM

The Pritzker Military Museum & Library is excited to

welcome a panel of special guests to discuss the Life and Legacy of renowned cartoonist, Bill Mauldin. They will be covering his extensive career, discussing the controversy of his cartoons and the legacy he left. The Museum & Library is home to the largest collection of Bill Mauldin's work, so do not miss the opportunity to see it for yourself by attending our exciting new Exhibit, 'Drawn to Combat: Bill Mauldin & the Art of War!'

We are delighted to invite Todd DePastino to Moderate this Program. Todd DePastino is founder and executive director of the Veterans Breakfast Club, which holds veterans' storytelling programs open to the public. He has a

Ph.D. in American History from Yale University is author of the award-winning **BILL MAULDIN: A LIFE UP FRONT** (W.W. Norton) and several other books.

Participation in the program is [FREE](#).

Beyond the Battlefield: A Civil War Walking Tour of Alexandria

Lee-Fendall House Museum and Garden, Alexandria, VA 9am, September 18, 2021

This walking tour shares the stories of soldiers, citizens, and self-liberated African Americans in Civil War Alexandria. It covers the military occupation, the conversion of public and private buildings into hospitals, and emancipation.

The tour is limited to 10 participants and lasts approximately an hour and a half.

TICKETS \$15

Emperors, Artists & Inventors: Transformative Gifts of Fine Arms and Armor The Metropolitan Museum of Art, New York, NY Through February 21, 2022

For thousands of years and in cultures around the world, people have valued finely crafted armor and weapons for reasons that transcend utility, treasuring them for qualities such as innovative design, stunning decoration, use of precious materials, and impressive workmanship. Spanning fifteen hundred years, from sixth-century Byzantium to early



twentieth-century America, this exhibition features extraordinary works made in the service of monarchs, the nobility, and other eminent patrons—all created by skilled artists or fabricated to showcase the latest technical innovations of the era.

These exquisite pieces of armor, ornate swords, and luxurious firearms were donated to The Met in celebration of the Museum's 150th anniversary. With this exhibition of their gifts, we cele-

brate the unfailing generosity and support of the following individuals and foundations: Anne Brockinton Lee and The Robert M. Lee Foundation; Irene Roosevelt Aitken, the Russell B. Aitken and Irene R. Aitken Collection; Laird Landmann and Kathleen Kinney; Ronald S. Lauder; Steven Kossak and The Kronos Collections; Dr. Kenneth Lam and Dr. Vivian Chui; and Edward LaPuma.

[Click HERE to view this exhibit online.](#)



EVENTS AND PLACES (Continued...)



How to make your Gunpla kit stand out

([Spray Gunner blog article featuring @MachoModelz](#))

Spray Gunner takes a look at the techniques of one of their partners, “Nick, better known as Macho Modelz, is a custom model kit builder on Instagram who loves modeling and talking about his builds with this followers.”
 “...Overall, you wouldn’t assume that the finished

product is actually a kit that’s 20+ years old, thanks to the brilliant restoration and definition that Nick was able to achieve. Those who are familiar with the model can appreciate the attention to detail and the added character of the build and perhaps even pick up a few tricks for future builds of their own when working on older kits! Head over to Nick’s Instagram channel to get the detailed scoop on everything that went into this build and his process.”

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

Sponsored by:



Listening to Paint Dry with Mike & Dan Podcast



Episode 30: Getting our Greek Mythology On!

“This week we return with another genre focus episode about the one that started it all, Greek Mythology. We explore the legends, talk about the games and minis, and we delve into some painting techniques.” —MD

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 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!



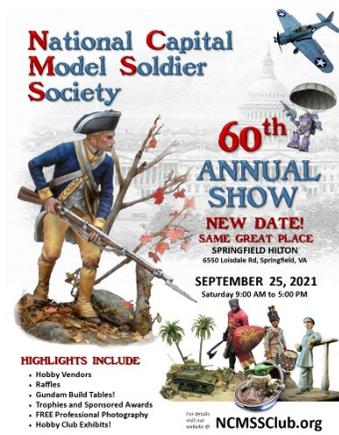
“If you're going to fail, fail fantastically on you way to become a Better, Braver, Happier Painter.” —Mike D.



HOBBY CALENDAR 2021

- SEP**
 - Sep 2-5 — [ReaperCon 2021](#), Denton Texas
 - Sep 11 — [PENNCON 2021](#), Central PA IPMS, Gettysburg, PA
 - Sep 18 — [MFC Virtual Show 2021](#), Miniature Figure Collectors of America
 - Sep 25 — [NCMSS 60th Annual Washington Show](#), Springfield, VA
- 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.



☆☆☆ PARADE GROUND ☆☆☆ VIRTUAL STAY-AT-HOME EDITION

July “Mug-of-the-Month”



July 2021

Parade Ground Participants

David Hoffman, Mike Thomas,
Michael Pierce, Robert Huettner,
Michel Brasseur, Rick Sanders,
Jim Richey, Brian Ford,
Jack Thompson, Dick Perry,
Nick Strocchia

Alexandre Dumas

Playwright, novelist, and non-fiction writer Alexandre Dumas (1802-1870) was born in Villers-Cotterets, France on July 24, 1802. His works included *The Count of Monte Cristo*, *The Three Musketeers*, and *The Man in the Iron Mask* among many others.

Medieval Forge Miniatures

Breakfast at the Saint-Gervais Bastion matched set of Musketeer figures inspired by the works of Alexandre Dumas.



Nicely sculpted by Igor Gulyaev, the figures are 75mm and cast in resin. Several figures in this set (each sold separately) include extra hands/pieces for “lots of variety.”

These figures are available wherever Medieval Forge Miniatures are sold.

d'Artagnan

Porthos

Atos

Aramis

☆☆☆ PARADE GROUND ☆☆☆

DAVID HOFFMAN

Northern Cheyenne Wolf Scout
 by Poste Militaire, 90mm, sculpted by Julian Hullis

A classic figure by Julian Hullis that I had wanted to do for a very long time. A lot of fun to paint and research. The casting and fit was impeccable.

Painted in oils, I used Winsor Newton Flake White for the face and body markings, as I thought this gave a good representation of the chalk that was used while the Black and Red was War Paint. The beadwork was taken from actual examples. The brass tacks were not on the casting so I added these with drops of Jo Sonja Gold Metallic Gouache.

Hullis based this on a James Bama painting which I studied as I worked on it. The John Jeffries base I feel really complemented the figure.



☆☆☆ PARADE GROUND ☆☆☆

DAVID HOFFMAN *(CONTINUED)*

Work-in-Progress **Mamluk, c.1400** by Poste Militaire, 90mm metal, 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 frequently seen at figure shows.

GS Mr. Metal for armor and masked the tunic for painting a pattern later.



☆☆☆ PARADE GROUND ☆☆☆

MIKE THOMAS



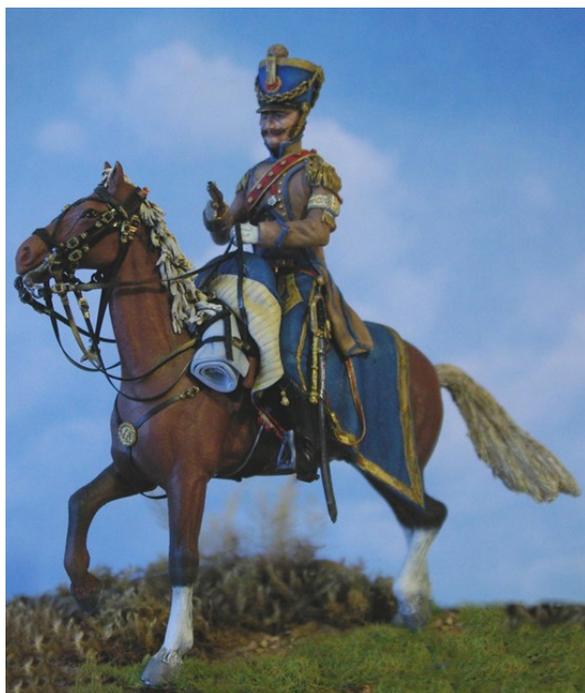
Horse Grenadier, Imperial Guard (upper left); **Polish Lancer, Imperial Guard** (lower right); **Officer, 3rd Hussars** (lower left).

These are older 54mm Historex figures Mike had painted awhile ago and had modified with mili-put, adding cloaks under the shabraques and using electrical tape for the harnessing, among other changes to each figure.



☆☆☆ PARADE GROUND ☆☆☆

MIKE THOMAS (CONTINUED...)



More Historex from Mike.

Aide-de-Camp to Marshal General Jean-de-Dieu Soult, (upper left); **Carabiniers**, old to new uniforms (above); and a **Cuirassier, 10th Regiment** (lower left) Mike did a great job of “unstiffening” some of the poses with more slight modifications.

☆☆☆ PARADE GROUND ☆☆☆

MICHAEL PIERCE



Mike's Work in Progress
From left to right: fleeing slave, pursuing confederate, slave morphing into United States Clored Troops and finally a fully realized soldier now pursuing the confederate. These are highly modified figures and can't wait to see it finished.

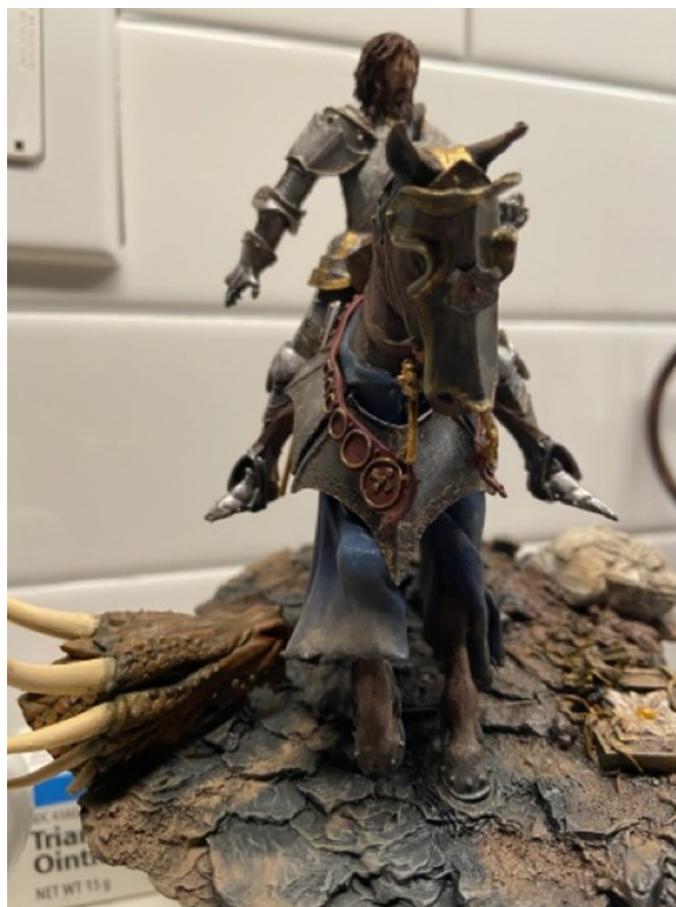


☆☆☆ PARADE GROUND ☆☆☆

ROBERT HUETTNER



Working on **Pegaso's 75mm "St George"** The figure is stock, painted in acrylics. Bob mentioned it is not actually St. George since he was probably a Roman soldier. Bob praised the detailing and engraving on this figure as being outstanding and very subtle and felt he had not done it justice (yet). He used a combination of washes, staining and dry brushing to get details to pop. The weathering was done with washes and pigments.



☆☆☆ PARADE GROUND ☆☆☆

ROBERT HUETTNER *(CONTINUED)*



More pictures of this outstanding figure which Bob plans to have at the show in September. He also said he is making a move to Tennessee soon but will stay in touch through our Zoom meetings.

☆☆☆ PARADE GROUND ☆☆☆

MICHEL BRASSEUR

Right is a Hoplite bust, 70mm edited by Jupiter Miniatura and engraved by Andreas Trost. Michel says it's an attempt to paint gold and metal with non-metallic oils. Beautiful work!

Below is a Dragoon with a arquebusier on horseback (1618-1648). It's a 30mm flat, edited by Wolfgang Bock GO, from the series dedicated to the Thirty Years War.



☆☆☆ PARADE GROUND ☆☆☆

MICHEL BRASSEUR (CONTINUED)



Asterix the Galler

Another private engraving and casting offered for painting to a private collection.

1-37/64" total height. Represents the figures of the cover of the first French comic book series Asterix in 1959, a very popular subject.



Tartar Warrior of the 13th Century

Edited by Goldberg GO 1343, 30mm flat painted in oils, along with a black & white conversion of the picture to highlight the contrasts.

☆☆☆ PARADE GROUND ☆☆☆

RICK SANDERS



Teutonic Knights and Poles from the "Death of the Grand Master" (TAM) Series.

30mm flats edited by Schmalkalder Zinnfiguren, engraved by Wolfgang Friedrich. The Poles had preserved all the banners from the battle and in 1470 the King of Poland had all these documented for posterity. Rick has put together a detailed article for this issue which shows many of these and provides templates for making your own banners.

1410 Banner of the Teutonic Order's Bartenstein Stewardship

This flag was also captured by the Poles at the Battle of Tannenberg/Grunwald. 30mm flat also by Werner Kästner.



☆☆☆ PARADE GROUND ☆☆☆

RICK SANDERS (CONTINUED)



Polish banner of the city of Kalisz carried by knight with blazon of Oksa (an axe)

A 30mm flat edited by Schmalkalder Zinnfiguren, engraved by Wolfgang Friedrich, figure from the "Death of the Grand Master" series.



Lithuanian horseman, 30mm flat engraved and edited by Wolfgang Friedrich

☆☆☆ PARADE GROUND ☆☆☆

RICK SANDERS (CONTINUED)



"The Rütli Oath" (Rütli Schwur) of 1291

Founding of the Swiss Confederation by Uri, Schwyz & Unterwalden, at Rütli. 28mm flat by Ernst Heinrichsen, mold engraved in 1909, part of a series on the history of Switzerland.

1410 Teutonic Knight by Wolfgang Friedrich.



☆☆☆ PARADE GROUND ☆☆☆

RICK SANDERS (CONTINUED)



1410 Banner of the Grand Commander (Großkomtur) of the Teutonic Order

The flag was captured by the Poles at the Battle of Tannenberg/Grunwald. 30mm flat by Werner Kästner.

Austrian pikeman defending Vienna against the Turks, 1683

A 28mm flat by Heinrichsen, mold engraved in 1896.



☆☆☆ PARADE GROUND ☆☆☆

JIM RICHEY

Ares Mythologic's Roman Aquilifer

A departure for Jim, being a Roman subject, and he wasn't sure why he got it. His cat knocked it off his shelf so he figured it was time to paint it!

Jim said he had some difficulty with the staff bending, but the end result is outstanding! 75mm, all acrylics.



☆☆☆ PARADE GROUND ☆☆☆

BRIAN FORD

French Infantry in Egypt with full kit, Pegaso 75 mm (right). Painted in oils.

Below is a 54 mm **Mounted Celt** from Lasset, also painted in oils. Both figures are nicely done. Great job on that bronze, too!



☆☆☆ PARADE GROUND ☆☆☆

JACK THOMPSON

This figure was built from a 26-piece 1:16 scale plastic kit in the "Guard" series from a Ukrainian company called ICM (www.icm.com.ua). Jack said each piece was flash-free, crisply detailed, and very accurate. It depicts a U.S. Marine corporal (E-4) on his second enlistment as an embassy guard with his M-1 Garand rifle at "Parade Rest". It was painted almost entirely with Vallejo acrylics.

This guy looks pretty sharp, creases and all!



☆☆☆ PARADE GROUND ☆☆☆

DICK PERRY

The Lithuanians (right) were from a set from an old company (name unknown) that he reconfigured and put into a vignette.

The figure below with the rat is an old classic from Hecker Goros that Dick painted in 2012. The one with the dog was a very old (40 years?) kit. Dick said he had already painted the dog a long time ago, but didn't finish the rest until recently (a couple of years ago). Adding the snow was a nice touch!



☆☆☆ PARADE GROUND ☆☆☆

NICK STROCCHIA

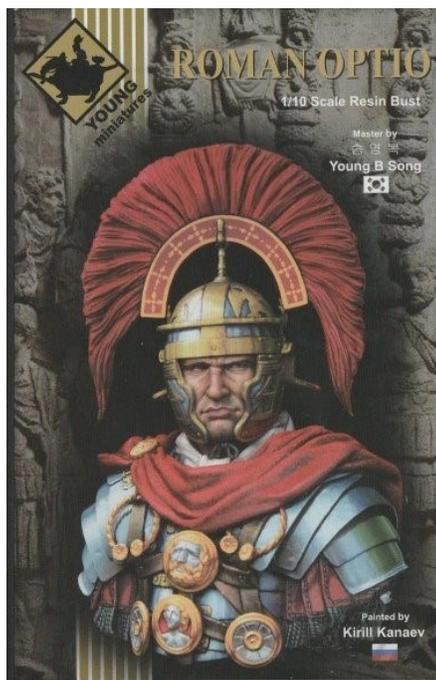


Nick's **Gundam Sniper GM** project, demonstrating many of the same techniques that more "traditional" figure modelers use. The kit was basically out of the box with just a few modifications and unpainted, with some extra work on the rifle, seam cleanup, etc. Nick then applied the decals, put on a mask coat, then oil washes, another overcoat, did some acrylic chipping and then did some oils details including streaking. Nick wanted to show that a quick project like this can achieve great results.



KIT INSPECTION

by Dr. Mike Thomas



Roman Optio

Manufacturer:	Young Miniatures
Order code:	YH1850
Scale/Size:	1/10th
Material:	resin
Designer:	Young B. Song

Let me get the negative aspects out of the way first. This is not an 'optio'. Such a person was a junior officer, 'selected' to be the deputy of the centurion. The word is derived from the verb "optare" (whence comes our word 'option') and it means "to select for office". This chap is a centurio. How so? Because the crest on his helmet is transverse. Granted that there is little evidence for this but at least there is some. Likewise, if he were to be an 'optio', he should have a feather on each side of his helmet. Again, there is little evidence for this, but there is some. Again, as an optio, he should be carrying a long staff with a bronze finial on top. This was his badge of rank and, in action, would be used to keep the troops in line (rather like the espontoon in the 18th century infantry.)

So, on to the interesting part. There are no less than 15 individual components to this resin kit. These comprise

the helmet, head, body torso, helmet crest, cheek guards and then lots of little pieces such as the phalerae (discs which were awards for bravery). Some of these bits are exceedingly small, for example the ties for the helmet cheek guards. Others have quite a lot of casting tabs, which must be cleaned up with great care. The torcs, for example (these go on either side of the shoulders) are very delicate and will need to be cleaned up with great care. There is also a small pillar that attaches the helmet crest to the helmet. Finally, there is a pedestal base. Normally, the phalerae are modelled on the figure but because here these are separate castings, they look more natural.

The helmet here (using H.R. Robinson's classification) is "Imperial Italic, Type D". These helmets (of which four are known) are decorated with soldered on figures in sheet copper alloy. These include eagles, altars, dolphins, and temple pediments (although not all of these are present on this model). They are only just raised above the body of the helmet but just enough to show. The rear of the helmet is also decorated with copper alloy strips. This particular helmet was found in the Rhine at Mainz (Roman Mogontiacum, an important legionary base) and is now in Worms Museum.

Our centurion is wearing lorica segmentata armour. It is not possible to say with certainty which variety of the armour it is, but I suspect that it is "Corbridge, Type A". This is the one where the top girdle plate is attached to the chest armour by a simple buckle-and-strap method. The leather straps that hold the phalerae discs go over the armour plates in part at least, which is why it is difficult to be

certain as to which type of armour we have here. The top-central plate of the shoulder armour (on the figure's right side) is just visible and (as is often the case) is the wrong way around. The plate is pentagonal, and the 'point' should be directed towards the neck, not away from it. For once this is easily corrected, the plate just needs to be shaved back a bit as the rest of it lies beneath the cloak.

The detail on all the parts is first rate. All the various pieces (after cleaning up with the removal of casting lugs)

fit together very well. The head does look rather small, but this is an effect of the very bulky armour, together with the cloak over the shoulders. There are no painting

"This is an interesting kit with first-class modelling and casting."

instructions, but the box-art makes it clear as to how to paint up the bust. I would recommend that the face be painted before attaching the helmet cheek guards as otherwise the face will be difficult to paint. It should also be noted that the helmet itself is not black, as some books appear to show. The black colour is because of preservation techniques used in museums to stabilize the iron.

This is an interesting kit with first-class modelling and casting. There is lots to paint with several different textures. I have no hesitation in recommending this to anyone interested in the period or who just likes to paint busts.

—MT



DISPATCHES FROM ACROSS THE POND

Courtesy of Robin J. Howard



6888th Central Postal Directory Battalion Women's Army Corps

Prepared by Kathleen Fargey, AAMH-
FPO/14 February 2014

In February 1945, warehouses in Birmingham, England, were filled with millions of pieces of mail intended for members of the U.S. military, U.S. Government personnel, and Red Cross workers serving in the European Theater. Airplane hangars held undelivered Christmas packages, and a constant stream of incoming mail added to the already massive backlog of letters and packages. Oftentimes the mail was addressed simply to "Junior, U.S. Army" or "Buster, U.S. Army." As Allied forces drove across Europe, ever-changing locations hampered mail delivery to servicemembers. With seven million Americans in the European Theater, many shared common

names (7,500 were named Robert Smith). Servicemembers noticed that they weren't getting mail from home, and Army officials reported that the lack of reliable mail delivery was hurting morale. One general predicted that the backlog in Birmingham would take six months to process.

But who would take on this massive task? Under the heading of "Personnel problems," an Adjutant General's report stated that, "Since D-Day, and for a long time prior to that date, a shortage of qualified postal officers has existed within the [European] theater. The Postal Division continually sought to secure additional officers by requisition from the Reinforcement System and from the Zone of the Interior." Although there were personnel stationed at Birmingham

to handle the mail, the system was in chaos.

The Women's Army Corps (WAC) of the U.S. Army was created by a law signed by President Franklin D. Roosevelt on 1 July 1943. The WAC was converted from the Women's Army Auxiliary Corps which had been created in 1942 but did not have official military status. New WAC recruits underwent four to six weeks of basic training, which included a physical training program, often followed by four to twelve weeks of specialist training. First Lady Eleanor Roosevelt and civil rights leader Dr. Mary McLeod Bethune successfully advocated for the admittance of African-American women as enlisted personnel and officers in the WAC, although as in the rest of the Army, segregation prevailed. After several units

DISPATCHES...THE 6888TH (CONTINUED)



Alyce Dixon, former member of the 6888th, in February 2012. She reached 107 years of age on 11 September 2014. Source: U.S. Army, Photo by Rachel Larue

of white women were sent to serve in the European theater, African-American organizations pressed the War Department to extend the opportunity to serve overseas to African-American WACs.

In November 1944, the War Department acquiesced. Despite slow recruitment of volunteers, a battalion of 817 (later 824) enlisted personnel and 31 officers, all African-American women drawn from the WAC, the Army Service Forces, and the Army Air Forces, was created and eventually designated as the 6888th Central Postal Directory Battalion, nicknamed "Six Triple Eight." The 6888th included a Headquarters Company for administrative and service support and Companies A, B, C, and D, each commanded by a

captain or first lieutenant. Major (later Lieutenant Colonel) Charity Edna Adams (who took the surname Earley upon her marriage in 1949) was selected to command the battalion. The battalion was trained for their overseas mission at Fort Oglethorpe, Georgia: "They crawled under logs wearing gas masks and jumped over trenches," according to a Washington Post article of 26 February 2009. The women learned to identify enemy aircraft, ships, and weapons; to climb ropes; to board and evacuate ships; and to do long marches with rucksacks. In January 1945, the women traveled by train to Camp Shanks, New York, their embarkation point.

On 3 February 1945, the first contingent of the battalion sailed for Britain.

Their ship, the *Ile de France*, survived close encounters with Nazi U-boats and arrived in Glasgow, Scotland, on 14 February, where a German V-1 rocket exploded near the dock, causing the women to run for cover. They traveled by train to Birmingham, England. Within a few days of their arrival, they held a military parade for Lieutenant General John C. H. Lee, which was watched by a number of curious local

citizens. A second contingent arrived in Birmingham from Scotland fifty days later.

In Birmingham, the women of "Six Triple Eight" confronted warehouses stacked to the ceiling with letters and packages. These buildings were unheated and dimly lit, the windows blacked out to prevent light showing during nighttime air raids. Rats sought out packages of spoiled cakes and cookies. As it was a cold winter, the women wore long johns and extra layers of clothing under their

coats while working in these warehouses. The unit members were organized into three separate eight-hour shifts so work continued around the clock, seven days a week. They tracked individual servicemem-

bers by maintaining about seven million information cards including serial numbers to distinguish different individuals with the same name. The women dealt with "undeliverable" mail which was sent to their location for redirection. They investigated insufficiently addressed mail for clues to determine the intended recipient, and they handled the sad duty of returning mail addressed to servicemembers who had died. The women of the 6888th were initially the subject of a great deal of curiosity from the local citizens of Birmingham, who came to watch them at work. Major Adams received official greetings from a number of civilian and U.S. and British military officials. In time, many of the women of the 6888th made friends in the local com-

munity and found the locals to be polite and even friendly. The women were welcome in British public spaces and were sometimes invited into private homes for tea.

The enlisted women were quartered in the old King Edward School, and the officers were quartered in two houses. None of these facilities was very warm during the winter. Quarters, the mess hall, and military recreational facilities were segregated by race and gender. Although male African-American Soldiers, along with white servicemen and women, had been allowed in a local club for enlisted American military personnel run by the American Red Cross, neither this club nor the American Red Cross hotels set up for WACS in London welcomed the African-American WACs. In response, Major Adams led the unit in a boycott of the alternative segregated facilities which the Red Cross offered. The women of the 6888th ran their own mess hall, hair salon, refreshment bar, and other recreational facilities. They experienced food rationing with daily portions of Spam.

In her history of the Women's Army Corps, Mattie E. Treadwell wrote, "The unit was congratulated by the theater on its 'exceptionally fine' Special Services program. Its observance of military courtesies was also pronounced exemplary, as were the grooming and appearance of members and the maintenance of quarters." However, Treadwell and other writers refer to debates over the unit's effi-

"Major Adams led the unit in a boycott of the alternative segregated facilities..."



Mary Ragland, former member of the 6888th. Source: U.S. Army

DISPATCHES...THE 6888TH (CONTINUED)

ciency, as some inspectors were not satisfied with the level of production. Personal prejudices may have been a factor in some inspectors' attitudes. Earlier in her military career, unit commander Major Charity Adams had been reprimanded by a colonel for "race-mixing" after accepting an invitation to a white Officers Club. When a male general came to inspect the unit, Major Adams prevented him from viewing the women's private rooms while some of them were sleeping. After headquarters and off-duty personnel of the unit were assembled in a formation as instructed, the general chastised Major Adams for not having all her troops present. When Major Adams attempted to explain that the women worked three different shifts and that she followed the orders she was given, the general cut her off and threatened to send a "white first lieutenant" to show her how to command the unit. Major Adams' famous reply, "Over my dead body, Sir," nearly earned her a court-martial, but the general was subsequently dissuaded from taking that course of action. By the time the same general visited the unit in France, his attitude had changed and he appreciated the 6888th's accomplishments. Additionally, a chaplain assigned to the unit at one period interfered with its operations by ordering unit members to report to his office for counseling, causing reports of women being absent without leave. The women of the 6888th found that they were the subject of some hostility and rumors impugning their character spread by both white and black male Soldiers who resented the fact that black women were allowed in the Army.

Despite such treatment, the 6888th Central Postal Directory Battalion produced great results in Birmingham: With the new tracking system they created, the women processed an average of 65,000 pieces of mail per shift and cleared the six-month backlog of mail in three months. The women adhered to the motto of, "No mail, low morale," providing essential support for the U.S. military in the European theater by linking servicemembers to their loved ones back home. They achieved unprecedented success and efficiency in solving the military's postal problems.

Major Adams' famous reply, "Over my dead body, Sir," nearly earned her a court-martial...'

With the immense backlog in Birmingham gone, the 6888th Central Postal Directory Battalion sailed to France on 9 June 1945, shortly after V-E Day. They arrived in Le Havre, where they were shocked to find a city left in ruins by the Nazis, and traveled by train to Rouen, where they were invited to participate in a victory parade past the spot where Joan of Arc had been executed. The women were cheered and respected by the newly liberated French. The unit was quartered in the Caserne Tallandier, an old French barracks within a walled compound. The arrival of a significant number of American women on the Continent attracted the attention of both white and black U.S. servicemen, who "suddenly found that they had business in Rouen," and stepped-up security efforts were required to keep unauthorized personnel out of the 6888th's compound. After the unit's WAC Military Police were denied firearms, they trained in jujitsu, a martial arts form which proved effective in keeping out unwanted visitors.

The women of the 6888th now worked with male and female French civilians and with German POWs. They encountered another backlog of undelivered mail dating back as far as two to three years which again would take an estimated six months to process. Nonetheless, members of the unit were able to participate in recreational activities while stationed in France, including tennis, ping pong, softball, and basketball, sometimes competing against white WACs. Some of their teams traveled to other parts of France or Europe to com-



Wax figures in U.S. Army Women's Museum exhibit on the 6888th Central Postal Directory Battalion. U.S. Army Women's Museum, Fort Lee, Virginia.

pete in tournaments. The unit's basketball team was victorious in a tournament in Stuttgart, Germany, although they were initially denied seats on the segregated train. They immediately appealed to Lieutenant General John C.H. Lee, deputy commander of the European Theater of Operations, who delayed the train's departure to attach his special first class car for the members of the 6888th to travel in.

While in Rouen, the 6888th experienced a tragedy. On 8 July 1945, PFC Mary J. Barlow and PFC Mary H. Bankston were killed in a jeep accident, and Sergeant Dolores M. Browne died on 13 July from injuries resulting from the accident. Since the War Department did not provide funds for funerals, the women of the 6888th pooled their resources to honor their deceased members. First Lieutenant Dorothy Scott found three unit members who had experience with mortuary work to take care of the bodies, and unit members paid for caskets. Memorial services were organized and held

DISPATCHES...THE 6888TH (CONTINUED)

for the deceased, and Major Adams wrote to inform their families in the United States of their fate. Sergeant Browne, PFC Barlow, and PFC Bankston were buried with honors in the Normandy American Cemetery at Colleville-sur-Mer.

After efficiently clearing the mail at Rouen, the 6888th moved to Paris in October 1945. Here, their officers were quartered in the Hôtel États-Unis, and the enlisted women were quartered in the Hôtel Bohy-Lafayette. They enjoyed a higher standard of living than in Rouen or Birmingham, with maid service and chef-cooked meals. With the end of World War II, however, the strength of the 6888th Central Postal Directory Battalion was reduced by nearly 300 personnel, with over 200 more women eligible for discharge in January 1946. The morale of the battalion suffered as the workload fluctuated and there were fewer women available to process an influx of holiday mail, and once again, they worked in unheated premises. In Paris, the 6888th also faced a new challenge: the theft of small packages and certain items from packages to supply a “war-deprived popu-

lace.” The women were forced to systematically search the local civilians they worked with in order to recover stolen items.

In February 1946, the remainder of the unit returned to the United States and was disbanded at Fort Dix, New Jersey, without further ceremony. There were no parades, no public appreciation, and no official recognition of their accomplishments, although Charity Adams was promoted to Lieutenant Colonel upon her return to the U.S. The accomplishments of the 6888th in Europe encouraged the General Board, United States Forces European Theater to adopt the following premise in their study of the Women’s Army Corps issued in December 1945: “[T]he national security program is the joint responsibility of all Americans irrespective of color or sex” and “the continued use of colored, along with white, female military personnel is required in such strength as is proportionately appropriate to the relative population distribution between colored and white races.”

With the exception of smaller units of African American nurses who served in Africa, Australia, and England, the 6888th Central



Inspection of the 6888th Central Postal Directory Battalion



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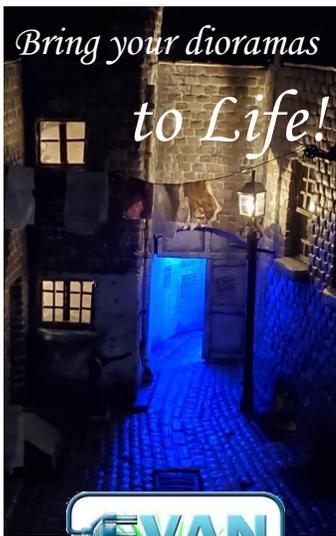


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DISPATCHES...THE 6888TH (CONTINUED)



Members of the 6888th participate in a victory parade on 27 May 1945 in Rouen, France, passing through the marketplace where Joan of Arc was executed. Source: National Archives and Records Administration.

Postal Directory Battalion was the only African-American women's unit to serve overseas during World War II. As such, it has received greater attention in later years. In 1981, a few of the unit's veterans returned to Birmingham, England, where they were honored at a reception by the city's lord mayor. They then visited London, where they were greeted by civil and military officials, and Paris, where they were given a guided tour of the city. In 1979, the members of the 6888th attended a reunion in Cincinnati, Ohio, and the unit's veterans have attended several reunions held for African-American WACs.

The history of the 6888th Central Postal Directory Battalion has been explored and celebrated in written accounts, documentaries, museum exhibits, and public ceremonies. In 1989, Charity Adams Earley, the former unit commander, published a memoir of her wartime experience. In June 1994, Dr. Brenda L. Moore, a sociology professor at the University at Buffalo (the State University of New York), published a study for the U.S. Army Research Institute for the Behavioral and Social Sciences entitled *African American Women Who Served Overseas During World War II: Toward a Life-Course Analysis* (ARI Research Note 94-21). In 1996, she published a book titled *To Serve My Country, To Serve My Race: The Story of the Only African American WACS Stationed Overseas During World War II* (New York University Press), based on the memoirs of and interviews with women who had served in the 6888th. In addition, the unit has been included in histories of women and of African Americans who

served in World War II and in the U.S. military in general. Three members of the 6888th, former commander Charity Adams Earley, Mary Ragland, and Alyce Dixon, were interviewed for a documentary film "Invisible Warriors: African American Women in World War II" by Gregory S. Cooke, an English Department professor at Drexel University.

In 1996, the Smithsonian Institution's National Postal Museum in Washington, DC, held a program honoring Charity Adams Earley as commander of the 6888th Central Postal Directory Battalion. On 18 October 1997, Earley was also honored at the dedication of the Women in Military Service for America Memorial at Arlington National Cemetery. The 6888th has been included in the exhibits and educational programs of the U.S. Army

Women's Museum in Fort Lee, Virginia. The 6888th's history is also maintained in records held by institutions such as the National Archives for Black Women's History in Washington, DC and the Library of Congress, which maintains the Charity Adams Earley Papers. In 2005, a public school named the Charity Adams Earley Girls Academy opened in Dayton, Ohio, where Earley had lived from 1949 until her death on 13 January 2002.¹⁹

One of the most prominent public events honoring the 6888th Central Postal Directory Battalion took place on 25 February 2009, again at the Women in Military Service for



Private Ruth L. James of the 6888th Central Postal Directory Battalion on duty during the unit's open house in France National Archives and Records Administration.

DISPATCHES...THE 6888TH (CONTINUED)



Members of the 6888th sorting mail. Source: National Archives and Records Administration



Members of the 6888th work with French civilians to sort the mail. Source: U.S. Army Women's Museum, Fort Lee, Virginia.

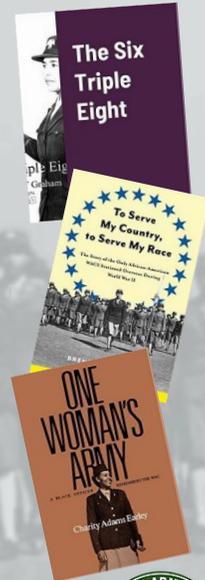
America Memorial at Arlington National Cemetery. Three surviving unit members, Alyce Dixon (then 101 years old, 107 years old as of 11 September 2014), Mary Ragland, and Gladys Shuster Carter, gathered for a 90-minute ceremony held by U.S. Army Freedom Team Salute, an official U.S. Army Commendation Program, to honor the 6888th. The 6888th veterans received certificates, letters of appreciation signed by the Secretary of the Army and the Army Chief of Staff, Army lapel pins, and Army decals. Retired Brigadier General Wilma Vaught, president of the Women in Military Service board of directors, made remarks recalling the unit's history. The event was covered in the press, including The Washington Post and CNN. At this event, Gladys Shuster Carter evoked one of the

greatest legacies of "Six Triple Eight" by calling attention to women, particularly African-American women, currently serving in the U.S. military: "You are standing on our shoulders."
—KF



Former member of the 6888th Alyce Dixon

The "Six Triple Eight" in books and film...



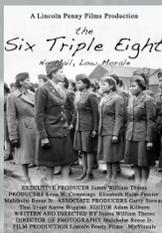
The Six Triple Eight
By Priscilla T. Graham, 72pp, Lulu.com, 2020

To Serve My Country, To Serve My Race
By Brenda L. Moore, 288pp, New York University Press, 1996

One Woman's Army: A Black Officer Remembers the WAC
By Charity Adams Earley, 232pp, Texas A&M University Press, 1989



[Terry Crews Narration of the 6888th Central Postal Directory Battalion: American Valor 2019](#)



The Six Triple Eight: No Mail, Low Morale
Documentary by Lincoln Penny Films, run time 1hr 12min. Color. Original US release date April 11, 2019.



Visit the [Women of the 6888th Central Postal Directory Battalion](#) Website for more information. "No Mail, Low Morale"



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WORTHY READS

Kitchener's Last Volunteer

The Life of Henry Allingham, the Oldest Surviving Veteran of the Great War

by Henry Allingham with Dennis Goodwin MBE, 254 pp, Mainstream Publishing, Edinburgh and London, 2008

Once again we have the privilege of sharing a book recommended by long-time club member Robin Howard. Thank you Robin for mailing us a copy!

From the Publisher

"Henry Allingham is the last British serviceman alive [in 2008] to have volunteered for active duty in the First World War and is one of very few people who can directly recall the horror of that conflict. In *Kitchener's Last Volunteer*, he vividly recaptures how life was lived in the Ed-

wardian era and how it was altered irrevocably by the slaughter of millions of men in the Great War, and by the subsequent coming of the modern age.

Henry is unique in that he saw action on land, sea and in the air with the British Naval Air Service. He was present at the Battle of Jutland in 1916 with the British Grand Fleet and went on to serve on the Western Front. He befriended several of the young pilots who would lose their lives, and he himself suffered the privations of the front line under fire.

In recent years, Henry was given the opportunity to tell his remarkable story to a wider audience through a BBC documentary, and he has since become a hero to many, meeting royalty and having many honours bestowed upon him.



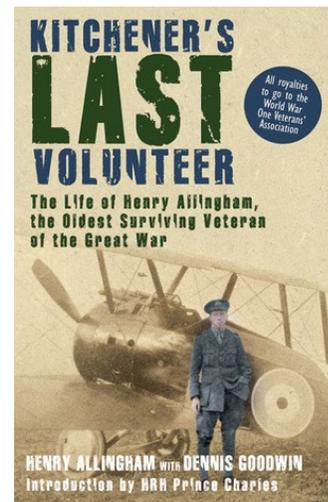
Henry's plane, a British BE2c. Henry serviced these aircraft, as well as going on many sorties with the pilot — armed with basic hand bombs and a Lee Enfield .303 rifle.



Allingham in RNAS uniform at age 20 in 1916



Henry larking around at home with one of his chums in the RNAS whilst on leave.



This is the touching story of an ordinary man's extraordinary life - one who has outlived six monarchs and twenty-one prime ministers, and who represents a last link to a vital point in our nation's history."

Critical Reception

The *Daily Mail* said of *Kitchener's Last Volunteer*: "Allingham, one of the last living links to a terrible time in our nation's history, fills you with admiration and awe. The *Daily Telegraph* said Allingham's book "tells his story simply, fluently and modestly, with Goodwin's commentary providing a useful historical background."

According to *The Times*, Allingham's recollections are "more striking for being so understated and unburdened." *News of the World* called the book "A fascinating insight into how life has changed over the last 100 years." Finally, the *Navy News* said, "We can learn a lot from Henry Allingham: honour, respect, tradition, duty, bravery."

Thank you Robin!

I began reading this book last night and it seems like a quick read. To watch a brief video with some comments by Henry Allingham himself, click [HERE](#).

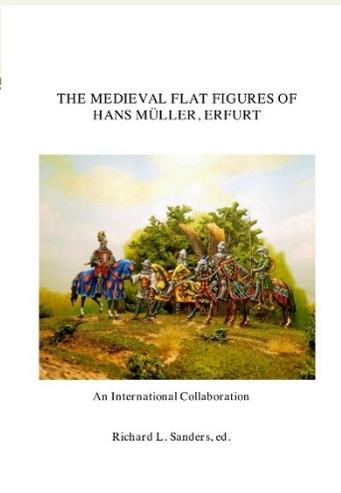
-DH

Now in English and Hardcover!
“The Medieval Flat Figures of Hans Müller, Erfurt”

by Richard L. Sanders, et al.

This updated, expanded and hardcover book, now in English, on Hans Mueller’s medieval and Saracen/Ottoman flat figures is expected to be published in July 2021. People who pre-order it can have it mailed once printed or can pick it up at the Saturday 4 September 2021 Zinnfigurentag in Schmalkalden, if the event is held. Due to the high printing and mailing costs, the quantity of books published will be limited and scaled to the number of pre-orders.

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.



The book will be approximately 180 pages, DIN A4 (8¼ x 11¾ in.), hardcover format, and contain over 600 illustrations including colour photos of all of Hans Mueller’s medieval, Saracen and Ottoman figures that have been painted by 38 collectors from Germany, other European countries and the U.S. It also contains all of the additional, attachable flags for the 1410 Battle of Tannenberg/Grunwald that Mueller produced. All 460-plus figures are presented in their original 30mm scale or larger, many depicting both sides.

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.



Knight painted by Walter Fischer (†)



“Saladin” painted by Henry Schmidt

Ordering in English, contact: Rick Sanders
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Price: Germany: €55,— including domestic mailing
 Other countries: €60,—\$73.00 US including international mailing

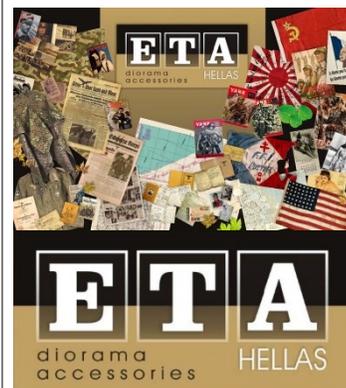
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TEUTONIC ORDER BANNERS CAPTURED BY POLES AT THE 1410 BATTLE OF TANNENBERG

From the *Banderia Prutenorum*

BY RICK SANDERS

Visit Rick Sanders' web page at RickSandersZF.com/ricks-publications for high resolution ACCURATELY SCALED BANNERS that can be printed, cut out, and glued onto 30mm figures!



Extract from the "Banderia Prutenorum" showing banners of the Bishop of Pomesanien and of the Commandery and Town of Graudenz

The Battle of Tannenberg, or Grunwald, took place on 15 July 1410 in the Teutonic Order's territory of Prussia not far from the villages of Tannenberg and Grünfelde. The Order's army under Grand Master Ulrich von Jungingen along with levies of the Prussian landed estates and an unknown number of mercenaries plus central and western European knights fought a decisive battle against a joint force of the Kingdom of Poland under King Władysław II Jagiełło and the Grand Principality of Lithuania under Grand Prince Vytautas. The battle ended with a sounding defeat for the Order and dozens of its banners fell into Polish hands. Most of what is known about the captured banners comes from the work called the *Banderia Prutenorum*.

The *Banderia Prutenorum* manuscript, on 48 parchment sheets, 18,6 × 29,3 cm, was written by Jan Długosz (*1415; † 1480) and illustrated by Stanisław Durink. It depicts 56 Teutonic Order's army vexillae or banners of which 51 are from the Battle of Tannenberg, one from the Battle of Koronowo (German: *Polnisch Krone*, from the Schwetz Commandery or the Steward of Neumark) in

the same year and the last four from the 1431 Battle of Dąbki (German: *Nakel*). It should be noted that not all of the Order army's banners were captured by the Poles and they are therefore could not be depicted. It is also important to mention, that only 46 of the banners were initially found in the *Banderia*. Ten were only added later, not so aesthetically done and on the reverse pages of the existing sheets, so they are referred to as the *Rectobanner*.¹ It must also be mentioned that a "commandery" (modern German: *Komturei*) was an administrative district led by a commander (*komtur*) with a "convent" (*konvent*) ideally made up of 12 Knight Brothers. The seat was normally an Order Castle. In time of war, the *komtur* led the levy from the commandery under its own unique banner.

The *Banderia*, written in Latin, cites what person carried the banner, the organization it represented and the circumstances of its capture as far as known or believed by the Poles. But the accuracy of much of this information is questioned today. In most cases, the description includes the size of the banner measured in Polish "ells", which theoretically equate to 31 inches or 78.7 centimeters, and in a few cases the color of the staff (given here with figures). The banners varied in size from that of the smallest, the Grand Master's "Running flag (1¼ ell by 1 ell, or 3'3" by 2'7") to the massive banner of the town of Kulm (3 ells by 3 ells and a 3¼ ells "tongue" or 7'9" by 7'9" and an 8'5" "tongue").

There are many 30mm flat tin figures that were specifically created or are usable for the 1410 Battle of Tannenberg, and many of them have integral banners or flags. Especially well-known among them are the figures by Hans Müller of Erfurt, but there are also castings from Wolfgang Friedrich, and the former Golberg International firm among others. It is noteworthy that Werner Kästner produced 40 figures with engraved banners of the Teutonic Order's army for Tannenberg (available from Schmalkaldener Zinnfig-

¹https://de.wikipedia.org/wiki/Banderia_Prutenorum

TEUTONIC ORDER BANNERS *(Continued...)*

uren²). But in many cases, the flags are too large (like many by Kästner and Golberg) or are located on staffs that are not strong enough to prevent bending. Hans Müller only produced two Teutonic Order figures with integrated flags – the “Great Banner” and a knight with the banner of the Engelsburg Commandery, both adequately supported, but he also produced 24 Teutonic Order Army banners as separate attachable metal pieces. However, today very few collectors are ready to deal with soldering on such pieces and they can present the same “staff-bending” challenges, but there are alternatives, including the one presented here and flags by Rolf Fuhrmann.³ But first, one should consider the *Banderia Prutenorum*.

Many descriptions of the banners are based on publications from the 19th century, above all a 1849 book by F.A. Vossberg⁴ about the *Banderia Prutenorum* with a number of errors. Some works are simply outdated. As mentioned above, the *Banderia Prutenorum* is a 15th century manuscript with illustrations of the banners that the Poles captured at the Battle of Tannenberg and two subsequent battles. It is certainly understandable that the Poles did not correctly identify all the captured flags. With today’s knowledge, we know that a number of Długosz’s designations are considered inaccurate, although they persist to this day.

The banners of the Order’s army can be classified as representing the Order’s leadership (gebitiger), bishoprics, commanderies (Komtureien) often together with towns or cities, stewardships, towns/cities, allies, and various consolidated units. The leaders or dignitaries included the Grand Master, the Marshal of the Order, the Grand Commander, the Senior Treasurer and the Senior Draper among others, most of whom were killed at the battle. The Prussian bishoprics that sent their troops to the Order’s Army and whose banners were captured were Pomesania, Kulm, Sambia (Samland) and Warmia (Ermland). The commanderies, as the Order’s administrative districts, sent their own banners (example on page 36). Among the levies from cities and towns were Allenstein, Bartenstein, Braunsberg, Heiligenbeil, Kulm and Thorn whose flags captured by the Poles. The allies included the



Hans Müller’s MP25 the Order’s “Great Banner” halted. Painted & photo by Gianpaolo Bistulfi



Hans Müller’s MP29 Banner of the Commandery and Town of Engelsburg. Painted & photo by Gianpaolo Bistulfi



Wolfgang Friedrich’s “Great Banner” (of the Grand Master) (left) and Banner of the Brandenburg Commandery (right) Painted & photo by Rick Sanders

²See <https://www.schmalkalder-zinnfiguren.de/30-mm-flachfiguren/mittelalter/tannenberg-grunwald-1410/deutscher-orden/banner-des-deutschen-orden-in-der-schlacht-bei-tannenberg-1410/> for the Kästner figures with the engraved banners.

³<http://www.rofur-flags.de>

⁴Vossberg, F. A. (ed.), *Banderia Prutenorum oder die Fahnen des Deutschen Ordens und seiner Verbündeten, welche in Schlachten und Gefechten des 15. Jahrhunderts eine Beute der Polen wurden* (Berlin, 1849). (translated title: *Banderia Prutenorum or the Flags of the Teutonic Order and its Allies that were Captured by the Poles at the Battles and Engagements of the 15th Century*).

TEUTONIC ORDER BANNERS *(Continued...)*



Banner of the Town of Kulm, Painted & photo by Bernt Grimm, Borlänge, Sweden, Figure by the former Golberg International firm



Banner of the Duke of Stettin, Painted & photo by Bernt Grimm, Borlänge, Sweden, Figure by the former Golberg International firm



Banner of the Meissener Knights, painted & photo by R. Sanders, Figure by the former Golberg International firm



From right to left: the banner of the Grand Commander (Großkomtur), of the Town of Thorn, of Königsberg Old Town & of the Bartenstein Stewardship figures by Werner Kästner, painted by R. Sanders

Dukes of Oels and Stettin as well as a levy probably from Hungary (red banner with white cross), various “guest knights” from outside the Order’s state of Prussia who fought under the St. George Banner, and mercenaries who appear to have been consolidated into units (under banners like the ones with crossed arrows or bolts).

The designations of the flags in this article reflect, as much as possible the current knowledge. For example, both the banners with the crossed arrow and crossbow bolt are assessed to have flown over consolidated units of archers

and crossbowmen from various levies. The white banner with the crossed arrow and bolt, misidentified by Długosz as “banner of the Swabian knights” would not have flown over such a unit because according to the Order’s ledgers, no knights from Swabia participated in the battle. Similarly, the banners identified in the *Banderia Prutenorum* as representing the Hessian, Swiss and Westphalian knights were also in error because again, the ledgers make no references to participants from those regions. The *Banderia Prutenorum* also identifies a very similar patterned banner with crossed arrow

and crossbow bolt in white on a red field, as coming from Commandery and Town of Mewe (now Gniew, Poland), yet its coat of arms at the time in question showed a seagull (German *Möwe*) with a fish in its beak, and also the device of the Commander and the House Commander of Mewe carried a seagull, so in all cases a “canting” arms (depicting the spoken name).

One must also mention the red flag with the white cross that Długosz designated the St. George’s Banner. This cannot be correct because the Banner of Saint George always has a red cross in a

TEUTONIC ORDER BANNERS *(Continued...)*



The banner of the Danzig Commandery, Figure by Werner Kästner, -painted & photo by Bernt Grimm, Borlänge, Sweden

white field. Długosz himself later corrected this error in his book *Annales seu Cronicae incliti Regni Poloniae* (1455-1480) where he described the St. George's banner on the Order's side as

follows "...the George's banner bears as its symbol a red cross on a white field." Sven Ekdahl who did the latest study on the *Banderia* suspects a possible confusion by the painter with the Polish St. Florian's Banner – a white cross in a red field –, which is said to have flown over a Hungarian levy or the Polish mercenaries.⁵ As an alternative, it could have been the German "Reichsbanner" which displayed a white cross on a red cloth and even had a "tongue" (*Schwenkel*). A delegation sent by Sigismund of Luxembourg under Nikolaus von Gara and Stibor z Stiboricz probably took part in the battle on the Order's side and could have carried the imperial banner. The question cannot be answered at this time, but it is a clear fact that the St. George Banner was white with a red cross (provided in the section on banners not shown in the *Banderia*).

Knights who joined the Order at their own expense fought under the St. George's Banner. The mercenaries were divided among the existing banner units. Only princes with large contingents – like Duke Konrad the White of Oels or Duke Casimir of Stettin – led their troops under their own banners. An exception was

the banner of the knights from Meissen (red and blue, quarterly). One such flag is also mentioned in Wigand's *Reimchronik* for the year 1391 although not described there.

As mentioned above, the *Banderia Prutenorum* only provides information on the banners and flags that were captured at the battle, but it is possible to suggest how some other banners not captured might have appeared. These attempts are based on impressions from contemporary seals from the individual commanderies, bishoprics or towns.

The banners here are taken more or less directly from the *Banderia Prutenorum*, but mirrored and re-sized to correspond to 30mm flats, to be cut out and glued folded over onto a flagstaff or lance. Of course, one can also fold or bend them to look more realistic since no flag or banner would be straight and unwrinkled.

Last but not least, my thanks to Wolf Büche and Dr. Thomas Brümmer (both of Halle/Saale, Germany), Gianpaolo Bistulfi (Milan, Italy), Bernt Grimm (Borlänge, Sweden) and Manfred Levec (Sindelfingen, Germany) for their indispensable help with this article.

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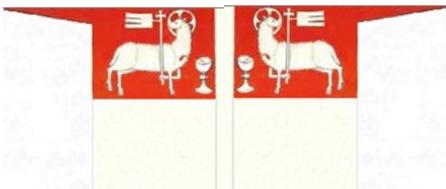
Dignitaries, Bishoprics and Dukes

<p>Grand Master's Great Banner (staff light yellow)</p>	<p>Marshal of the Order (with slits on the outside; staff black & white)</p>
<p>Duke of Oels (staff w/ equal black & white vertical lines)</p>	<p>Duke of Stettin</p>

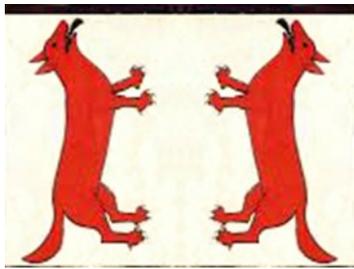
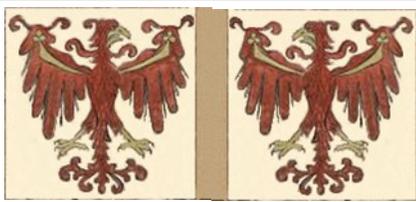
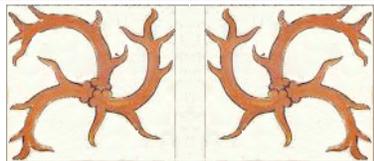
⁵Ekdahl, Sven, *Die "Banderia Prutenorum" des Jan Długosz Eine Quelle zur Schlacht bei Tannenberg 1410*, ["The Banners of the Prussians" of Jan Długosz: A Source on the Battle of Tannenberg 1410] (Göttingen: Vandenhoeck & Ruprecht, 1976).

TEUTONIC ORDER BANNERS *(Continued...)*

Dignitaries, Bishoprics and Dukes

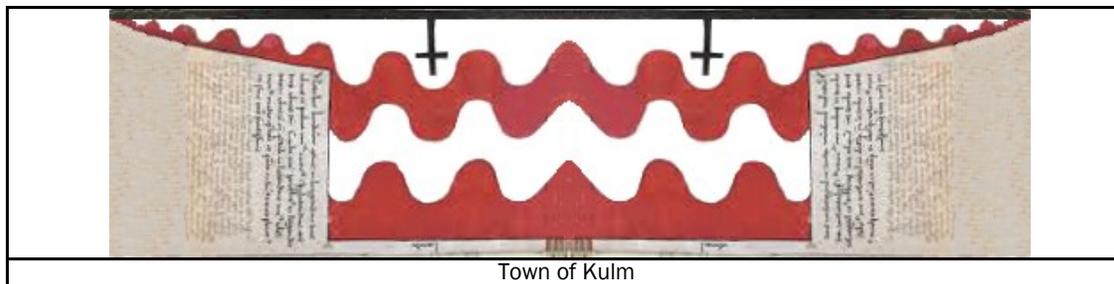
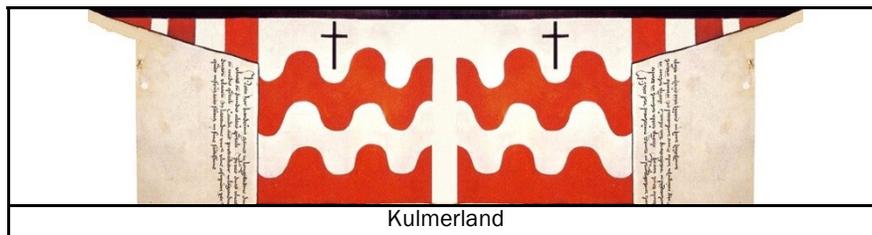
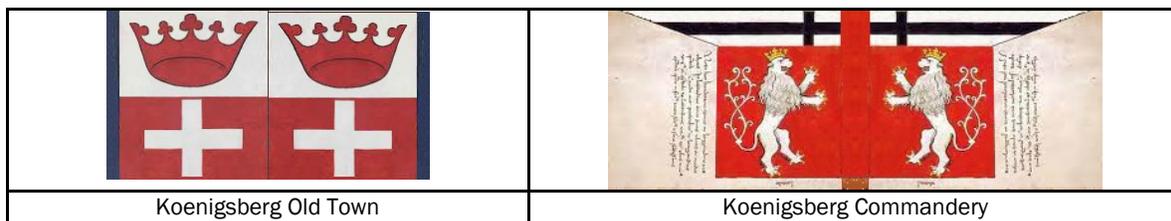
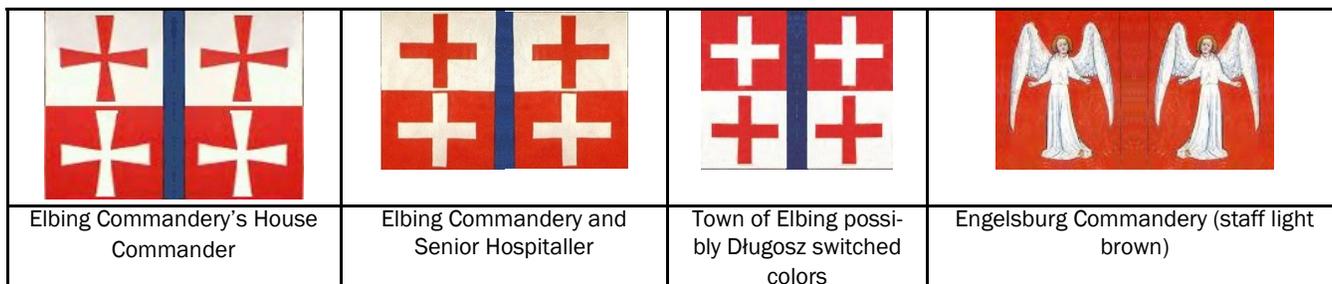
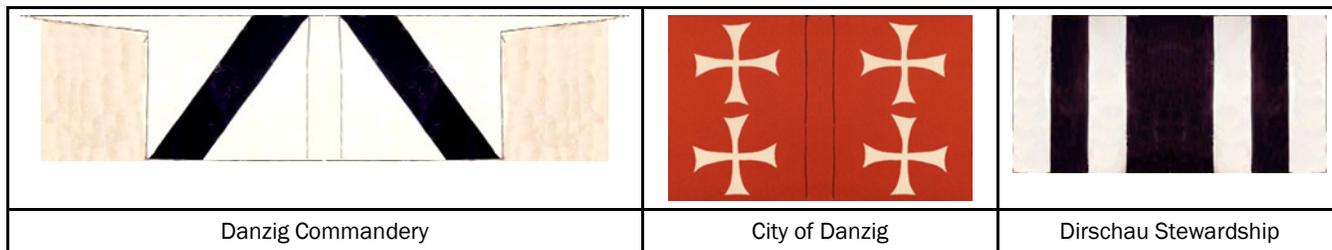
			
Grand Master's Running Flag (w/ slits; staff dark yellow)	Grand Commander (staff white)	Treasurer of the Order	Christburg Commandery and Senior Draper (was also commander of Christurg)
			
Bishop of Pomesania	Bishopric of Sambia	Bishop of Warmia (Ermland) ^	

Commanderies, Cities, and Towns

		
Town of Allenstein	Althaus Commandery	Balga Commandery
		
Bartenstein Stewardship	Brandenburg Commandery	
		
Brattian Stewardship	Town of Braunsburg (staff light brown)	

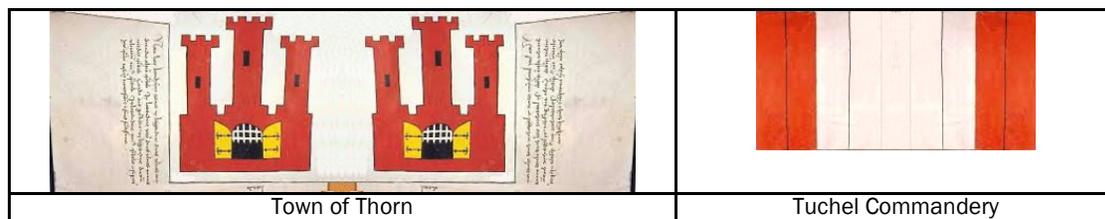
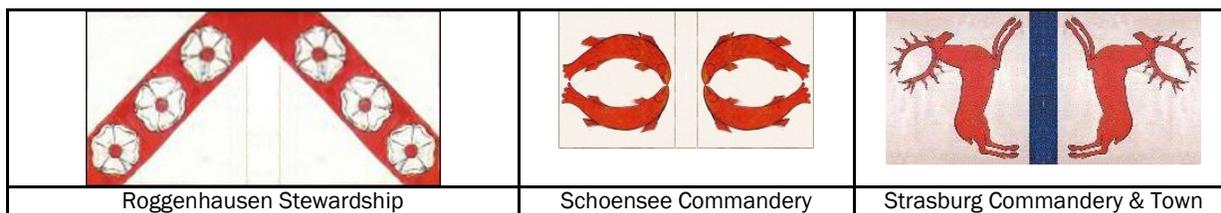
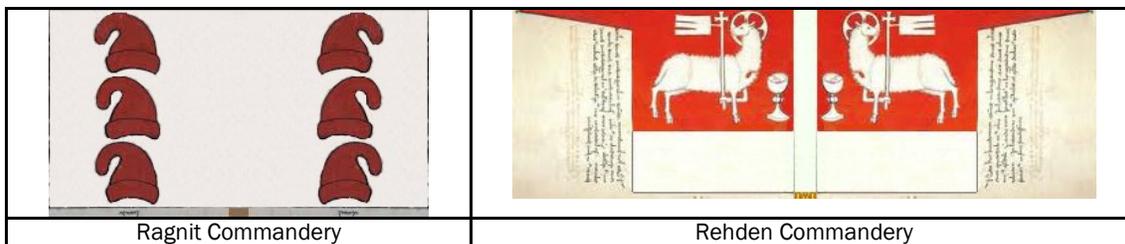
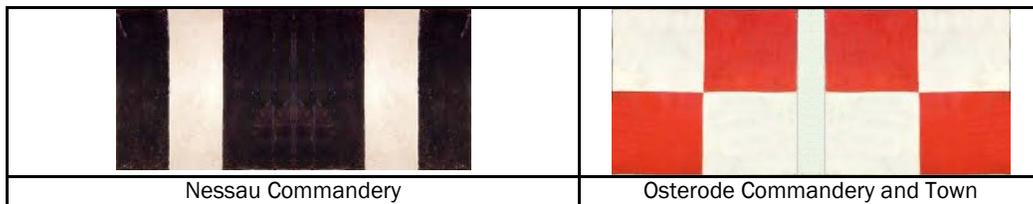
TEUTONIC ORDER BANNERS *(Continued...)*

Commanderies, Cities, and Towns

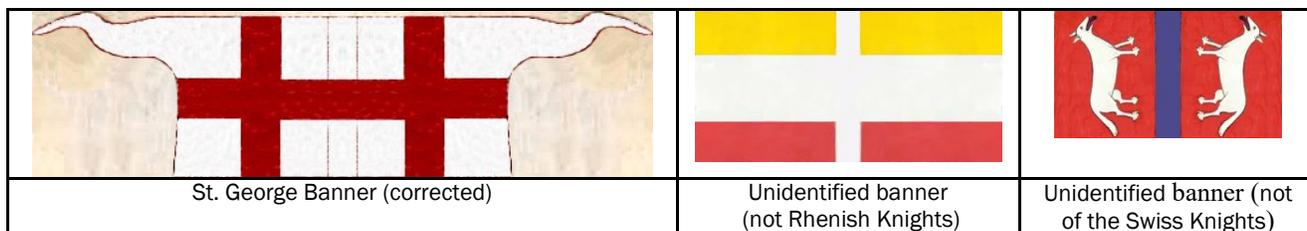
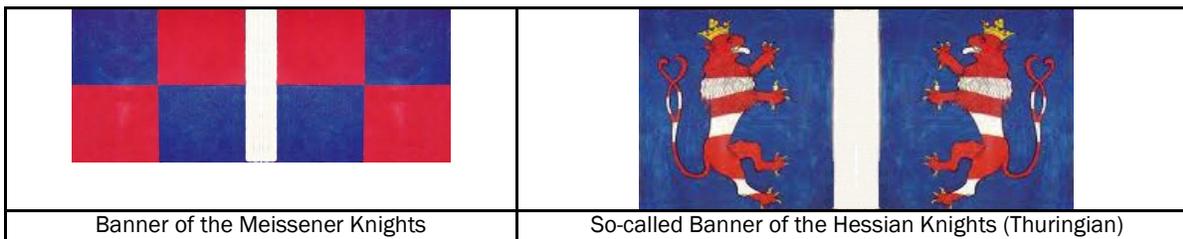


TEUTONIC ORDER BANNERS *(Continued...)*

Commanderies, Cities, and Towns



Allies and Mercenaries



TEUTONIC ORDER BANNERS *(Continued...)*

Allies and Mercenaries

Misidentified Banner of the Westphalian Knights (an archers' banner)	Bowmen's Banner (so-called Banner of the Swabian Knights)	Archers' banner (mis-identified as Mewe)

Teutonic Order Banners Captured by Poland at the Battles of Koronowa in 1410 and Nakel in 1431

Schwetz Commandery	Teutonic Order in Livonia banner captured by Poles at Nakel in 1431
Ascheraden und Dünaburg Commandery 1431	Fellin Commandery 1431

Possible Tannenberg Banners incorrectly or not appearing in the Banderia (not captured)

Misidentified banner of Senior Hospitaller (commander of the encampment/trains)	Mewe Commandery (hypothetical, by W. Büche)

—RS

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⁶The banner of the Schwetz Commandery supposedly captured at the 10 October 1410 Battle of Koronowo but Heinrich von Plauen allegedly did not participate in that battle, so it could have been the banner of the Steward (Vogt) of the Neumark, Michael Kűchmeister who was captured there.

THE SIEGE OF ACRE AND THE MASSACRE AT AYYADIEHN

By Kevin Bukowski

(from [Buk's Historical Ad Hockery](#), July 20, 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](#).

The Second Crusade from 1147 to 1149 wasn't just a disaster for the Outremer, it was also a catastrophe for the Seljuk Turkish Zengid Sultanate, the Abbasid Sultanate of Baghdad, and the Fatimid Sultanate of Egypt. Out of the Islamic victory a young and hungry Sunni Kurdish general, An-Nasir Salah ad-Din Yusuf ibn Ayyub, better known to history as Saladin, first became vizier to the Fatimid Sultan, then quickly Sultan himself. In the 20 years after the Second Crusade, Saladin united Egypt, Syria, Arabia, and Mesopotamia under the new Ayyubid Sultanate. With no Sunni Muslim lands left to conquer, he turned on the remaining three states of the Christian Outremer: the Principality of Antioch, the County of Tripoli, and the Kingdom of Jerusalem. Despite some setbacks from the leprous King of Jerusalem, Baldwin III, he destroyed the main Crusader army at Hattin in 1187, and promptly seized Jerusalem. Saladin then went on to reduce the three Outremer states to ports and small slivers of land along the Mediterranean coast.

In 1189, Saladin paroled Guy de Lusignan, King of Jerusalem, and



The Taking of Beirut by the Crusaders in 1197 by Alexandre Jean-Baptiste Hesse, c.1842

commander of the Crusader army at Hattin. Guy, still king by marriage to Sybella went to Tyre, the new capital of the Kingdom of Jerusalem, but Conrad of Montserrat felt that someone so incompetent and arrogant didn't have the divine right to anything, and told him to move on. Fortunately for Guy, the loss of Jerusalem shocked Europe and launched the Third Crusade, with Tyre being one of the only ports of arrival left for the crusaders.

...Saladin "grieved like a mother who had lost her child."

While Conrad was busy with affairs of state and holding back Saladin, Guy was down at the docks politicking and formed his own army from newly arrived French, Sicilian, and Italian crusaders.

To Guy's credit (but probably because Sybella convinced him not to), he didn't turn on Conrad but marched his small army to Acre to acquire his own power base, and recapture

his own kingdom. The Muslim defenders of Acre outnumbered Guy 2 to 1 but the same reason Acre was so hard to capture, the narrow approaches to the city, also meant that defenders couldn't sortie in force, and were bottled up by the much smaller crusader army. Guy, reinforced by a Sicilian fleet, settled in for a siege. Eventually Saladin moved to besiege the besiegers. For the next 18 months, a bloody stalemate ensued between Saladin and the besiegers whom were reinforced by a steady trickle of newly arrived crusaders from Europe.

The loss of Jerusalem shocked Europe, and united Europe in a way that really hasn't been seen since. Anybody who was anybody packed up their stuff and went to the Holy Land, where Guy at Acre was seen as the only one doing anything (even though Sybella died of dysentery during the siege, which revoked his claim to the throne). In 1191, the crusading armies of the Big Four of Europe: Duke Leopold of Austria, Holy



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THE SIEGE OF ACRE (CONTINUED...)

Roman Emperor Frederick Barbarossa, King Phillip II of France, and King Richard the Lionheart of England, all descended on Acre (though the elderly Barbarossa died crossing a river on the way, but part of his army arrived).

After eighteen brutal, bloody months of horrible disease and privation in unheard of conditions, the city of Acre was finally on the brink of capitulation. In early July 1191, Saladin received news from the starving garrison that if he didn't relieve the city, it would surrender. On 11 July 1191, Saladin attacked the combined crusader armies. The Battle of Acre was a grinding, attritional affair that belied the Muslim stereotype of the lightly armed warrior unwilling to come to close combat. Furthermore, both sides knew the final outcome of the siege would be decided at the end of the day. Saladin came close, but failed to relieve the city. Acre surrendered the next day, and Saladin "grieved like a mother who had lost her child".

Richard and Philip accepted the surrender of the city, and Saladin offered to pay the ransom for the defenders. Richard demanded a hefty sum, plus 2000 Christian nobles, and the True Cross, which Saladin captured in Jerusalem four years before. Saladin agreed to pay in three installments.

The first installment arrived on 12 August, 1191. However, by this time, the crusader army was breaking down. Barba-

rossa was dead, Phillip had to leave to deal with a succession issue in Flanders, and Richard was a right bastard with Leopold and Conrad, both of whom he felt were his inferiors, so they took their footfalls and went home. The ever impatient Richard also felt that Saladin was using the time to reinforce his army (he was, but why wouldn't he?), and Richard didn't want to be besieged himself at Acre.



Saladin (1137-1193), Sultan of Egypt and Syria
 This woodcut portrait is from the 1575 Basle edition of "Elogia virorum bellica virtute illustrium" (Praise of Men Illustrious for Courage in War) by the Italian historian and biographer Paolo Giovio (1483-1552).

When the second payment arrived on 20 August, it was short many of the promised nobles and the True Cross. The infuriated Richard rejected the payment and was unwilling to wait any longer. That night Richard had the 2700 prisoners taken to a small hill at Ayyadieh, where he had them all beheaded. The decapitated bodies were in full view of Saladin's army when the sun rose the next morning.

The eighteen month Siege of Acre was Satan's Vortex that sucked both

Muslim and Christian alike into a hellish battle of attrition in which there was no winner. It cost nearly 100,000 dead on both sides, which as a percentage of the population of Europe and the Near East, was worse than the Battle of Verdun nearly 700 years later. The profits of the Medieval Warm Period were spent at Acre. The Siege of Acre and the Massacre at Ayyadieh gutted the Third Crusade, both

physically and spiritually. Richard would go on to defeat Saladin at the Battle of Jaffa, but due to the losses during the Siege, would not have the strength to seize Jerusalem. A generation of the finest fighting men that Christian Europe could produce were buried around the city. Never again would the crusaders have the strength to retake the Holy Land.

The Siege also eviscerated the Ayyubid Sultanate and fatally weakened it. All of Saladin's hard work would be undone in a few decades

as small minded men took advantage of the weakness. On the surface, the glittering jewel of the Sultanate was as bright as ever, but the warriors needed to defend it lay dead on the hills of the Levant.

The devastation could not have come at a worse time: A new and terrible threat was emerging from the Steppe; one that would prove the greatest challenge to both Christian and Muslim alike.

The Mongols.—KB



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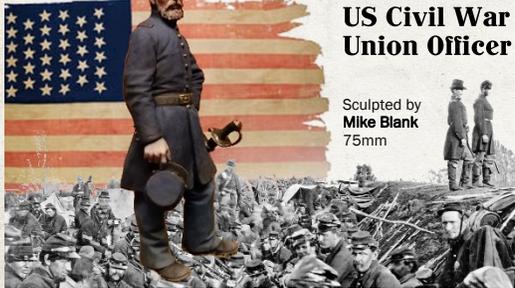
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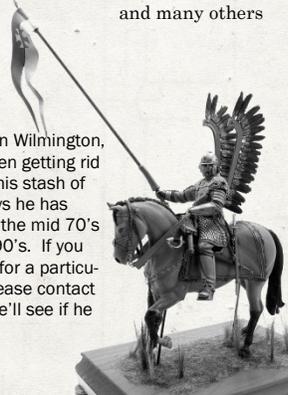


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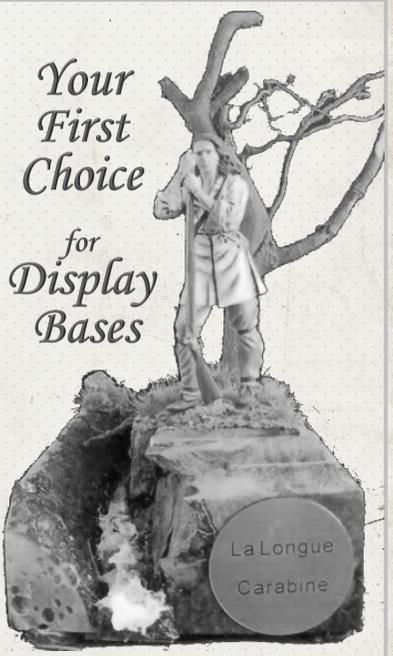
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