

fight of the English galleon *Revenge* off the Azores in 1591. The vessel's commander, Richard Grenville, made a bold move to evade a greatly superior Spanish force, but was quickly beset by unexpectedly swift enemy ships, which ultimately forced his surrender. Far from sticking with inferior technology, Spain finally began copying English ship designs, an unexpected development in the Elizabethan naval arms race which led to the demise of *Revenge*.

Part of the appeal of Osprey books is lavish illustration, and this volume is no exception. Thanks to a heavy dose of period wood cuts, cutaway diagrams of galleon cross-sections, detailed paintings of naval arms and armaments, and portraits of the era's most legendary players, this volume offers a rich visual feast of Elizabethan naval history.

Spanish Galleon vs. English Galleon promises to be a pleasant volume for maritime history enthusiasts and will find appeal to a broad cross-section of readers. It is well suited for young naval history enthusiasts but is also appropriate for seasoned academics who might enjoy a refreshing read on a familiar topic.

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Eric Leon and John Asmussen. *German Naval Camouflage Volume II: 1942-1945*. [Re-Release] Barnsley, S. Yorks: Seaforth Publishing, www.pen-and-sword.co.uk, 2020. 168 pp., illustrations, appendix, bibliography. UK £35.00, cloth; ISBN 978-1-84832-223-3.

This work is the third reprinting of Eric Leon and John Asmussen's 2014 examination of the camouflage patterns employed by the Kriegsmarine for their surface fleet during the more chaotic

and tumultuous second half of the Second World War. Utilizing an extensive collection of photographic evidence, firsthand accounts, secondary sources, and modern computer programs, the authors have created profile and top-down illustrations with as accurate as possible renderings of ship camouflages at various key points in the service lives of German battleships, cruisers, destroyers, and torpedo boats. The markings and paint schemes of shipboard aircraft are also covered in an appendix, along with corrections and additional information for Volume I of the series.

The introductory text offers a good examination of the authors' sources and methodology. While the visual sources are mainly discussed rather than shown due to the sheer volume of reference photographs, the methodology is extremely well documented, covering digital techniques and showcasing the analytical and rendering process. The scope of the work and concessions are also covered here. The former notes the decision to omit pre-dreadnoughts, most First World War-era ships, and vessels below torpedo boat size "in the interest of timely completion," while the latter includes concessions made for the sake of visibility, such as the omission of rigging from top-down views and the scaling up of wood decking to prevent data loss in rendering (13, 16). All of the processes and choices laid out provide a good background for the main body of the work.

Following the introduction, the work is subdivided into five sections: battleships, heavy cruisers, light cruisers, destroyers, and torpedo boats, moving from the largest tonnage ships on down. The larger capital ships often have more variant of camouflage rendered due to the nature of their size and service lives, and ships of cruiser or battleship size each have an intro-

ductory page with the vessel name and several period photographs on display. In instances where only partial solid understanding of the ship's camouflage scheme could be ascertained, a two-tone ship outline is rendered above the profile showing areas of "less certainty" and "better certainty" based on the authors' research and photographic archives (38, 51, 61). In the event that the pattern of only one side of a vessel is identified, a notation regarding this is provided below the rendering. Vessel insignia, turret details, and other points of interest are sometimes rendered alongside the image at a different scale or angle to allow for better understanding of the ship's details.

The destroyers and torpedo boat sections are arranged similarly to those of the larger capital ships, with the main difference being that there are no individual ship introduction pages. Instead, the ship types have a general introductory section, addressing standard camouflage practices for the ship type, showcasing the evolution of typical patterns before moving on to specific vessels. These subsections also point out that many of the vessels in use during the late war were actually foreign-built craft, and that the research into their appearance was still an ongoing effort. Several examples of former Greek and Italian ships are shown, including the cruiser *Niobe*, first built in 1899 by Germany and repossessed from the Italian navy in 1943. The torpedo boat section also includes earlier camouflage schemes as well, even covering some pre-war patterns. Impressively, the post-war "war prize" appearances of several vessels are included as well, showcasing the final appearances of those few Kriegsmarine warships to continue on after 1945. This includes larger vessels, such as the *Prinz Eugen* under American control in 1946 and the *Nürnberg* as the Soviet

cruiser *Admiral Makarov* from 1947 to 1955, down to the use of captured destroyers and torpedo boats by the Soviet and French navies (82, 96). Finally, there is a three-page appendix section devoted to the Arado Ar-196 floatplanes operated aboard Kriegsmarine vessels during the late war, 14 pages of alterations and additions to Volume I, and a short biography to round out the work.

In terms of possible improvements, a few come to mind. The colour renderings have either no copyright indication, a copyright indication located near the image, or one placed within the camouflage scheme rendering itself. If the latter form could be replaced with an exterior type marking it would be appreciated, so as to present a full, clear view of the renderings. Additionally, only the Ar-196 profiles are rendered with a scale present. The inclusion of a small scale with the ship profiles could further help illustrate the scale of the camouflage patterns and the level of detail the German sailors went to in some of their designs. Lastly, it would be appreciated if the introduction of each vessel included a brief commentary on their service history or a list of their assignments prior to the camouflage renderings, so as to add further background information and detail to the presentation beyond the rendering captions. These are minor comments, however, and in no way take away from the value of the work as a whole.

German Naval Camouflage Volume II is an excellent visual resource regarding an often-understudied facet of the Kriegsmarine during the Second World War. The incredibly detailed renderings offer a level of examination not achieved before, creating an invaluable resource for naval historians, archivists, and modelers seeking to identify vessels and time periods from images, visualize the appearance of ships during various

points of the war, or craft a more accurate representation of a vessel than was previously possible.

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David H. Lyman. *Seabee 71 in Chu Lai. Memoir of a Navy Journalist with a Mobile Construction Battalion*. Jefferson, NC: McFarland Publishing, www.mcfarlandbooks.com, 2020. x+230 pp., illustrations, appendices, index. US \$35.00, paper; ISBN 978-1-4766-7844-3. (E-book available.)

Started in 1955, and lasting more than 19 years, the Vietnam War is considered one of the most expensive wars ever fought, both in economic and human terms. It represented one of the most controversial moments in American society, and numerous Vietnam veterans' stories have enriched American cinema and literature.

David H. Lyman reports his memories of service at Seabee 71 battalion in Vietnam in 1967. His *Memoir of a Navy Journalist with a Mobile Construction Battalion* is important as a document about the life of American shore-based sailors and their activities, rather than a classic war diary. Although the author is a professional photographer, the pictures included in this book do not relate to any combat operation in Vietnam. Lyman's point of view is based on a genuine curiosity for many aspects of Vietnamese society and on his admiration for all infrastructure works built by Navy Seabees, a battalion founded by Ben Moreell in 1942, with the purpose of creating infrastructure and facilities for US forces in war zones.

During the Vietnam War, many young Americans were anxious to be sent to Vietnam to fight on the front lines. For this reason, Lyman, twen-

ty-two and freshly graduated in journalism from Boston University, decided to anticipate the upcoming draft by enlisting in the Naval Reserve. After four years, he was sent to Chu Lai, in the south of Vietnam, with Seabee Battalion 71 as a photojournalist. During this time, Lyman proved his photographic skill and caught the attention of *Life* magazine. They bought his iconic photo of Yeoman Chris Johnson while fishing, who was misidentified, ironically, as US President, Lyndon B. Johnson, due to his striking resemblance.

Lyman's book is an interesting document about Navy Seabees, and gives many details about their history, structure, and activities in Vietnam. Battalion 71, to which Lyman belonged, was divided into five companies, with different functions. Alpha company was comprised of truck drivers, rock drillers and cement plant operators, whose task involved building roads, landing strips for planes, drainage systems, and foundations for structures. Bravo, Charlie, and Delta companies were made up of builders and steel workers. Their task was to erect buildings, while H company operated in the administrative sector.

Lyman's main task in Chu Lai was to manage the battalion's newspaper *The Transit*, collecting all the most interesting stories from Chu Lai camp, taking pictures, and writing most of the articles. Further duties involved laying out the newspaper and proposing stories to the censorship commission, located at the MACV Press Center, in Da Nang, 87 kilometers north of Chu Lai. He summarizes his role as: "We were not real journalists. We were more like public relations flunkies, restricted to producing positive stories and photographs that showed the military in a good light for the folks back home" (152).

After editing, the newspaper was printed in Japan, and Lyman had the