

restraints of the Second World War. His postscript acts as a conclusion to the era, examining the world events that put a strain on the treaty system, and its eventual collapse with America's March 1937 invocation of the escalator clause against Japan and the June 1938 raising of battleship displacements by Britain and France (290). Jordan's well-reasoned arguments and insights paint a clear picture throughout the work of ship design, counter-design, and the strains of diplomatic planning versus technological reality.

There are one or two typos in the work, which are negligible in nature. Jordan has provided an excellent examination of the interwar naval vessels of Britain, the United States, Japan, France, and Italy. His concise, easy-to-read style and subdivision of the work into vessel types has created a convenient comparative study for those interested in ship design, interwar international agreements, and treaty vessels' service before or during the Second World War. His efforts to standardize profile drawings and data have created a greater level of accessibility for foreign designs than previously available, making *Warships after London* a welcome addition to the historiography of international naval ship design.

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**Arnold & Henry Kriegstein. *Historic Ship Models of the Seventeenth and Eighteenth Centuries in the Kriegstein Collection*. Barnsley, S. Yorks: Seaforth Publishing, [www.seaforthpublishing.com](http://www.seaforthpublishing.com), 2021. 288 pp., illustrations, notes, index. UK £40.00, hardback; ISBN 978-1-3990-0977-5.**

Over the last twenty or so years the progressive improvement in the quality and clarity of published colour photograph reproduction has led to a plethora of books show-casing the prized holdings of various museums around the world. This has embraced not only an astonishing variety of subjects, but has also included (most gratifyingly for a nautically-minded audience) generous samplings of the ship model collections of many maritime museums (including the Glasgow Museum, the National Maritime Museum, and the Musée de la Marine, to name but a few). There are also a number of books featuring the ship model collections of private collectors (the Thompson Collection of the Art Gallery of Ontario, the Rodgers Collection of Dockyard Models at the US Naval Academy Museum (2 volumes), and the Kriegstein Collection, the subject of the current review).

This book is notable in that, while most of its ilk are penned by professional curatorial staff, this one is written by the collectors themselves, Arnold and Henry Kriegstein, identical twins (and doctors, both) with a synchronized

passion for collecting historic ship models. Thus, this book affords a fascinating glimpse into the motivation and sensitivity of the private collector as an agent of preservation of these historical artifacts. That this is (effectively) a third edition of this title, being preceded by 2007 and 2010 editions (Pier Books and SeaWatch Books respectively) indicates both the evolution of the collection, and that there is clearly a demand for the sharing of this passion ... an historic collector passion reflected in the anecdote (198-99) that Peter Pett (shipwright at Chatham in 1667, at the time of the Dutch fireship raid on the Medway) was criticized publicly (and sent to the Tower) for having diverted boats to saving his model collection when it was thought his efforts might have been better spent rescuing the ships they represented!

The book is organized in 35 chapters (and one appendix), 30 of them dealing specifically with one model each, and within each, the discussion proceeding through sections addressing (in order) acquisition, provenance, description (condition and construction), literature (previous citations of each model), historical perspective, and references.

The “acquisition” and “provenance” sections in particular give us a unique insight into collectors’ ethos regarding the valuation and preservation of models. The description of the pursuit of collecting highlights the combination of knowledge, and the sheer persistence/patience of detective work necessary to secure a specific model. In some cases, this entailed years of sleuthing to identify the model as both authentically contemporary and of a named ship with a known construction date (the unique value of ‘named’ ship models being that they serve to establish the timetable of design changes). Sometimes this identification is made easier (if only after purchase and restoration) by the discovery of concealed notes from the modelmaker himself, as in the case of two models build by George Stockwell at Sheerness, Bristol in 1774 and *Leopard* in 1787 (204). In one other model, a hidden note in the base of a capstan provided details of a 1936 restoration effort (21-23). All this knowledge and persistence is shown to effect in an account of the mechanics of navigating the shoals of export license hearings for artifacts of national importance (767-79).

The book features many interesting and curious details, such as the widespread change in figurehead fashion at the beginning of the eighteenth century from lions without tails to lions with tails (17), and the fashion for chinoiserie in model decoration. This latter involved the extensive use of intricate red, black, and gold lacquer finishes (‘Japanning’) with Chinese decorative motifs, even extending to painting the undersides of raised gunports red with unique leonine faces, each with a different expression (110-120; 131-139). There is also discussion of some oddities, such as a model of HMS *Victory*’s foremast, made with wood from that ship (with simulated cannon-

ball splintering from her most notable battle), and a 300-year old skeletal cardboard pop-up model of a pair of ships (1720 and 1723) in launch-day livery. Two other chapters of especial interest (28 & 29) feature the detail of figureheads: the first is of an unfinished carving, demonstrating a work-in-progress; the second is a comparison of the figureheads of three different models of the same ship (*Queen Charlotte*, c. 1784), illustrating the evolution of the design of the figurehead.

Interestingly (shocking, to a naval architect!) the exquisite actual draughts of ships were not as popular, and King George, when offered one, rejected it in favour of a perspective painting of ships represented in the distinctive Admiralty Board configuration (open frames below the main wale to emphasize the shape). Chapter 31 includes a number of examples of these (as well as what may have been the rejected draught). The Kriegstein collection (and this book) also includes a number of van de Velde paintings and drawings (characterized as the ‘photo-journalism’ of the day). Of course, the heart and soul (raison d’être!) of any such book is the pictures, and the photographs (mostly taken by the authors themselves) are stunning. This comment applies throughout, but most particularly to the pictures of figureheads and other details, illustrating the truly exceptional artistry and craftsmanship of the model builders and carvers. Of the ships, it is hard to pick a favourite, but the pictures of the *Diamond*, a 4th rate of 1708, stand out as an epitome of the type, featuring a largely unpainted pear-wood construction that has aged the characteristic honey-gold colour, with exquisite carvings around the stern gallery.

Overall, this is a marvellous volume. It is not an alternative to Ball & Stephens’ more thorough and scholarly work (*Navy Board Ship Models*, 2018, reviewed in this journal (Issue No. 2, Summer 2019, p. 159) but is rather, a perfect complement to it, being the labour of love describing what those authors acknowledge is “by far the largest collection (of Navy Board models) in private hands.” The only criticism would be of the binding which, as per the review of a previous, similarly weighty, Seaforth publication, is definitely not up to repeated handling.

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**Don Leggett. *Shaping the Royal Navy—Technology, Authority and Naval Architecture, c. 1830-1906*. Manchester University Press, [www.manchesteruniversitypress.co.uk](http://www.manchesteruniversitypress.co.uk), 2015, xi+300 pp., illustrations, notes, bibliography, index. UK £80.00, hardback; ISBN 978-0-7190-9028-8.**

In his foreword to *Warrior to Dreadnought*, the first of his volumes on the evolution of British warship design, the accomplished naval constructor and