



Lloyd McCaffery's Ultimate Ship Model:
HMY Royal Caroline

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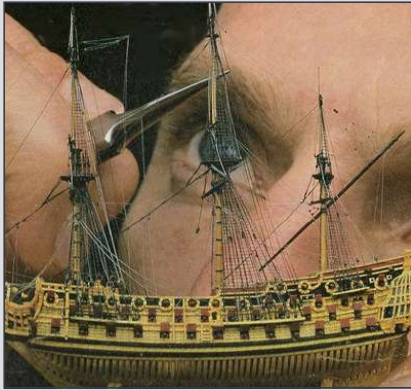
HMY Royal Caroline

Presented by J. Russell Jinishian Gallery, Inc.

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INTRODUCTION

For over fifty years Lloyd McCaffery has devoted his life to creating some of the most magnificent miniature objects the world has ever seen. It has been my pleasure to have known Lloyd for over 40 of these years during which time I have continued to be amazed at the extraordinary craftsmanship, integrity and elegance of his creations. He is a unique figure in the history of art. From the moment he started working in miniature and, as he says, “discovered his destiny,” he has devoted his considerable intelligence and technical skills to perfecting the art form and expanding the boundaries of the history-based miniatures that have come before.



Photograph by Miguel Luis Fairbanks

His determination to work only from the original research documents results in each new work becoming an object of historical importance in and of itself, as it brings to life otherwise lost or buried information about a particular subject. His dedication to absolute perfection in every aspect of construction and carving means that every piece of every model or sculpture must meet the highest standards of excellence before it becomes incorporated into one of his creations. He takes no short cuts. Achieving the level of dimensional complexity and historical accuracy that McCaffery does would be impressive in any size, but the fact that he does so in the most extreme miniature scale is nothing short of astonishing.

Often McCaffery’s artwork is so detailed and so minute that it is hard to appreciate the truly sophisticated aesthetic it contains with the naked eye. In fact, the true test of any miniature is what happens to it when it is enlarged. If anything is out of scale, it all becomes immediately distorted and obvious. Only very great miniature art can survive this rigorous scrutiny, and as you will see, McCaffery’s miniatures pass this test with flying colors. Once you’ve examined the remarkable artwork on these pages, you will know why we believe that Lloyd McCaffery deserves a very special place among the world’s greatest miniaturists.

J. Russell Jinishian
Stonington, Connecticut

"It is my goal to achieve perfection in
miniature..."

Lloyd McCaffery

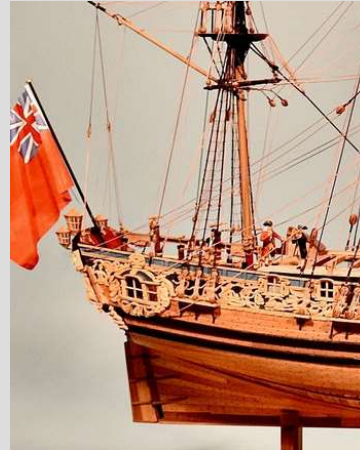
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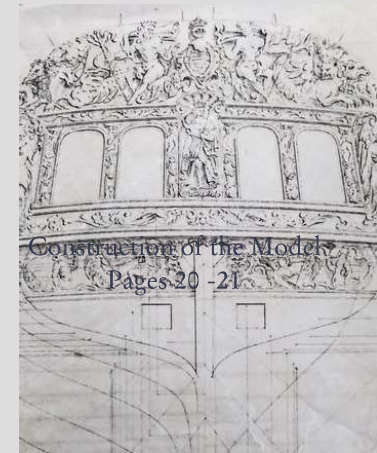
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Lloyd McCaffery is one of the most amazing miniaturists of this or any age. Just as the names Fabergé and Tiffany have come to represent superior levels of design and quality, we believe that when this generation of miniature carvers is examined, Lloyd McCaffery's name will be found atop the list.

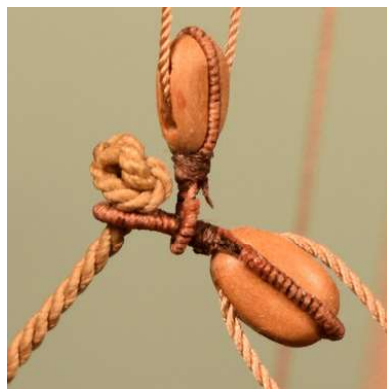
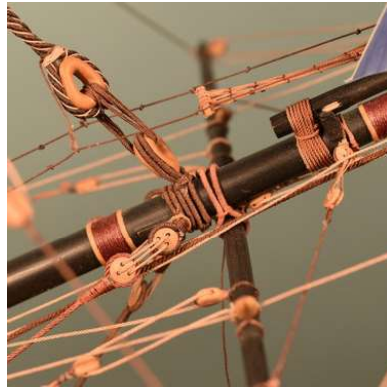
Over the past five decades he has set new standards in the field, from pioneering unique methods of miniature construction to perfecting the art of intricate detailed carving. He has devoted his life to the creation of the most detailed and exquisite work at small scales that it is possible for the mind to imagine. McCaffery is trained as an artist and sculptor, and his works in the ship model field have long been collected by serious connoisseurs of this genre. More recently, he expanded his range of subjects to include miniature dinosaur skeletons, wildlife, carousel horses, stagecoaches, and original figure sculptures.

The woods he uses are smooth, hard, fine-grained fruit woods. The tools include air turbine dental engines, jewelers' tweezers, and a number of miniature versions of planes, chisels, and knives he has fashioned to his own exacting specifications to achieve the results he seeks.

His work has been featured in many magazines, among them *Connoisseur*, *Wooden Boat*, *Miniature Collector*, *Yankee*, *Wildlife Art News*, *Sea History*, *Wildfowl Carving & Collecting*, *The Yacht*, *Fine Woodworking*, and *Showboats International*. He has written many articles for the scholarly publications *Model Shipwright* and the *Nautical Research Journal*. His definitive book on ship modeling techniques, *Ships in Miniature*, was published in 1988, and reprinted in 2002 by *Conway Maritime Press* of London. His miniature model of the HMS *Prince* was featured in *The New York Times Magazine* in November 1990. Just 3 ½" long, it was built up plank-on-frame and incorporated 100 turned cannons with the muzzles bored out. This model sold in 1990 for \$100,000, setting a world record for a contemporary ship model at the time. He recently expanded his carving repertoire to include a collection of 52 miniature figureheads from ships of the United States Navy (1749-1892) and a collection of 60 miniature figureheads from Merchant and Clipperships (1779-1878).

His work has been exhibited and can be found in the collections of many museums worldwide, among them, the *United States Naval Academy*, Annapolis, Maryland; *Victoria and Albert Museum*, London, England; *U.S.S. Constitution Museum*, Boston, Massachusetts; *The Maritime Gallery* at Mystic Seaport, Mystic, Connecticut; *Pan-American Japanese-American Amity Hall*, Kushimoto, Japan; and the *Columbia Maritime Museum*, Astoria, Oregon, among others.





"Ships are among man's most beautiful and important creations and are worthy of our best efforts to replicate them in miniature."

Lloyd McCaffery

HMY ROYAL CAROLINE

The Ship



HMY Royal Caroline by John Cleveley the Elder (1712-1777)
Collection of the National Maritime Museum, Greenwich, England

His Majesty's Yacht (HMY) *Royal Caroline* was a three-masted, ship-rigged Royal Yacht, armed with eight 4-pounder cannons and eight swivel guns. She was ordered in 1749 to replace HMY *Carolina* as King George II's principal Royal Yacht. She was built at Deptford Dockyard under the supervision of Master Shipwright, John Hollond to a design by Surveyor of the Navy, Joseph Allin. She measured 90 feet on deck with a 24' 7" beam. She was launched on January 29, 1750 and was broken up after a long and distinguished service 70 years later in 1820. *Royal Caroline* had many captains beginning with Captain Sir Charles Molloy, who commanded her until 1753. Captain Sir Piercy Brett took over in 1754, and in August 1761 she became the flagship of Admiral of the Fleet, Lord Anson, with Captain Peter Denis as his flag-captain. Anson had orders to convey Duchess Charlotte of Mecklenburg-Strelitz from Cuxhaven, Kiel to marry George III. In honor of the occasion, the HMY *Royal Caroline* was renamed HMY *Royal Charlotte*. During the return voyage, the squadron was blown over three times to the Norwegian coast by westerly gales and took ten days to reach Harwich on September 6, 1761.

The ship continued to be used for official occasions during the French Revolutionary War (1789-1794) and Napoleonic Wars (1803-1815), with King George III making frequent trips in her to welcome returning fleets and to conduct fleet reviews. In 1804 *Royal Charlotte* was replaced as the principle Royal Yacht by the slightly larger HMY *Royal Sovereign*, however, the *Royal Charlotte* continued in service until July 1820, when she was finally scrapped.

HMY ROYAL CAROLINE

The Model

After a half century of model-building and carving in miniature, Lloyd McCaffery decided to invest a considerable amount of time building a significant ship model that would incorporate everything he has learned in his career as this generation's most influential miniature ship modeler. This HMY *Royal Caroline* model is built to the absolute highest standards of research and technique. It forms a major part of his legacy, and is meant to be a benchmark and standard reference going forward, for the field of miniature ship modeling.

The model is 1:48 scale or 1/4" = 1', and was built piece by piece using the same techniques as were used in the building of the full-sized ship. For example, even the keel is built up from separate pieces of wood. The starboard side shows the frames and some planking, while the port side is cut open to show the interior construction and fitting. Lloyd carefully chose the materials he used for both their appearance and their ability to stand up to the tests of time.

Each and every part of the model was handmade by Lloyd - with the exception of the glass beads, which he painted, and used for the parrels. The basic structure is made of Apple wood, with Lilac and Hawthorn for fittings. The extensive carvings are made of natural finish Boxwood, while the rigging is fashioned of silk. The model has the appearance of a 'Georgian' style period model (1740-1830), with emphasis on the decorations and structure. The model measures 38" long x 34" high x 13" wide, and is mounted on an Apple wood plinth.



Why HMY *Royal Caroline*?



Portraits of the HMY *Royal Caroline*
by John Cleveley the Elder (1712-1777)

We asked Lloyd why he chose the Royal Caroline as the subject for a model to enhance his legacy:

"His Majesty's Royal Yacht (HMY) *Royal Caroline* fulfills the three requirements I have established for the ideal ship model subject. Ideally, the ship is good looking. Next, we must have accurate information, such as a lines plan, photos for more recent subjects, and paintings for older ships.* Finally, she must have historical significance. This may conflict with the above requirement of good looks. James Cook's *Endeavour* with which he sailed the globe on a voyage of discovery in 1764, is a vitally important ship in history, but not very attractive.

HMY *Royal Caroline* was one of the most beautiful and lavishly decorated vessels of the great age of sail. Built in 1749 for King George II, to replace the *Royal Carolina*, we have a great deal of accurate information with which to make a model. She also has historical significance, both by being one of the Royal Yachts, and due to the influence her hull form had on future designs of small vessels in the Royal Navy.

My intent in starting this project was not simply to manipulate materials to make an object, but to create a unique work of art, based on sound research. These factors inspired me to undertake this multi-year major project late in my career, to make a significant statement of what a ship model can be, and to establish a benchmark in this field. This is the ultimate ship model. I needed to understand the cultural milieu in which the ship was created. This ship was a product of its time; therefore, I needed to understand something of a lost culture. It means re-creating, or at least trying to understand the nautical zeitgeist of 18th century England.

When I create a ship model, I look at the whole ensemble as an artistic composition. The lines chosen, colors of materials, and even the shape and colors of the base all must work together in visual harmony, so the whole assemblage is pleasing to the eye, and satisfying to the soul."

~ *Lloyd McCaffery*

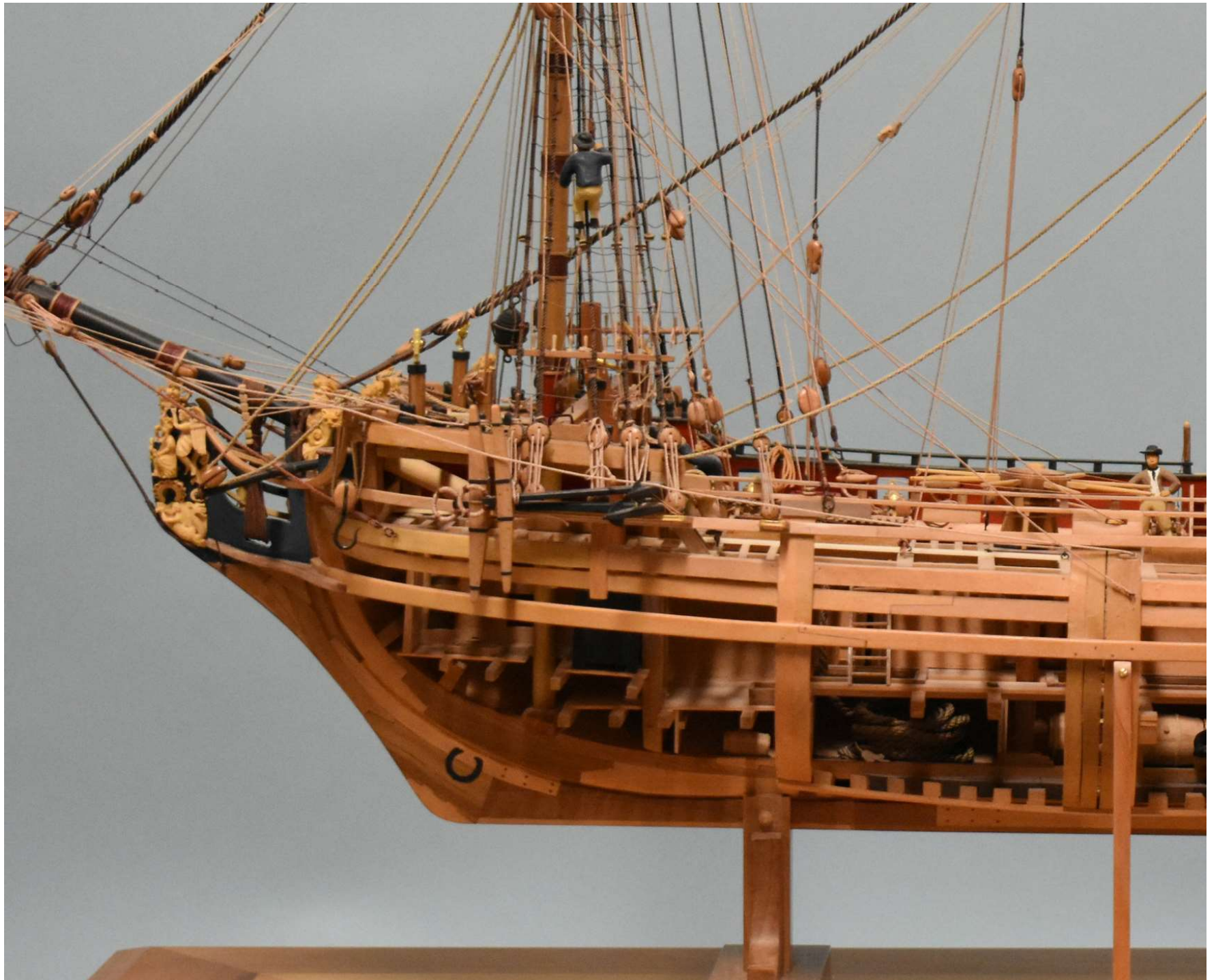
* See pages 35-36 for sources Lloyd used for research



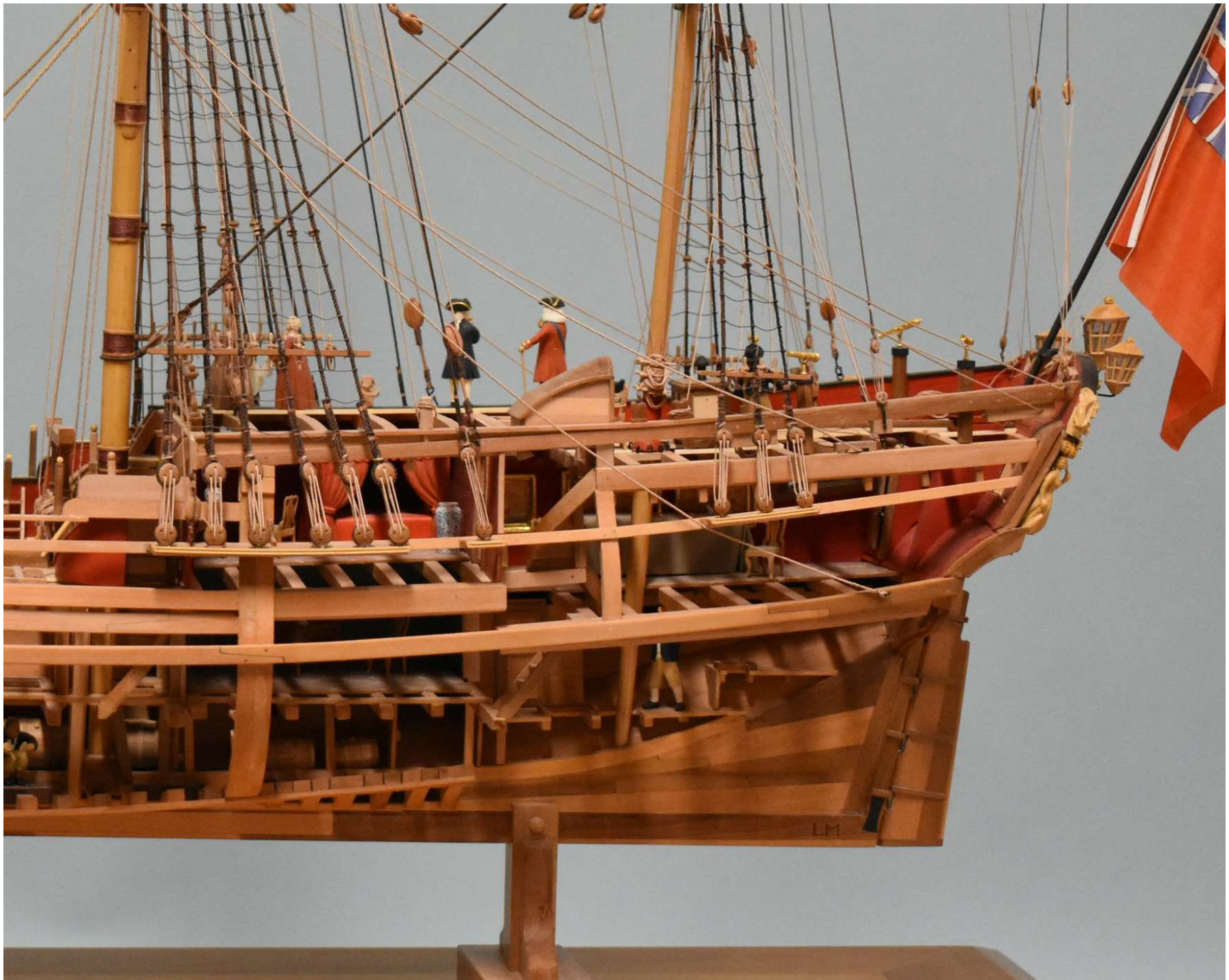
Starboard side view of the HMV *Royal Caroline* model.



This view of the model shows framing, planking and decorative carvings.



Port side view of the HMY *Royal Caroline* model.



Lloyd has left this side open to show the construction of the ship, interior living spaces and furnishings in the model.

THE HULL AND DECKS



Here we get a good view down into the waist of the ship past the miniature anchor capstan fitted with swiftered bars. To the left is seen the hatch grating with corners cut away to allow the cable laid hawser to snake down to the cable tier.



Lloyd planked the hull on the model exactly as the original ship's hull was planked. He attached each plank to the frame with individual treenails (pins) measuring just 1/32" diameter. He made and inserted hundreds of treenails - even the masts and mast tops are fastened together with treenails, although they have been painted over and are not visible.



The hull of Apple wood is built up, piece by piece, exactly like the original ship, following the details on the original draughts. This means one main bend with two single filling frames between. The keel, stem, sternpost, rudder and frames were built with actual proper joints.

DETAILED DECK VIEWS



Everywhere we look on the ship model we see evidence of Lloyd's exhaustive research and extraordinary craftsmanship.

Here we see the bow area complete with standing and running rigging, miniature carvings and even one of 8 swivel guns on the ship model.



Where the main deck meets the quarterdeck, we can see the rigging, curved stairway, a crew member and one of the 4 miniature cannons aboard the model.



All deck fittings, from the bitts to the tiller with relieving tackles fitted to it, are perfectly constructed according to draughts. This clever arrangement dampened the swing of the tiller due to water pressure on the rudder. Here we see how the angular metal fitting off the end of the tiller brought the whole device up to a level where the helmsman (*as seen to the left*) could grasp it without bending down to the level of the tiller.

"You should put your heart into the creation for you determine not only the accuracy, but the impact and magnitude of the work."

Lloyd McCaffery



THE RIGGING

The standing and running rigging on HMY *Royal Caroline* was a complex web of lines, blocks, deadeyes, lashings and pins, each designed to serve a specific purpose, and to withstand the powerful torque and tension created by wind and waves when underway.

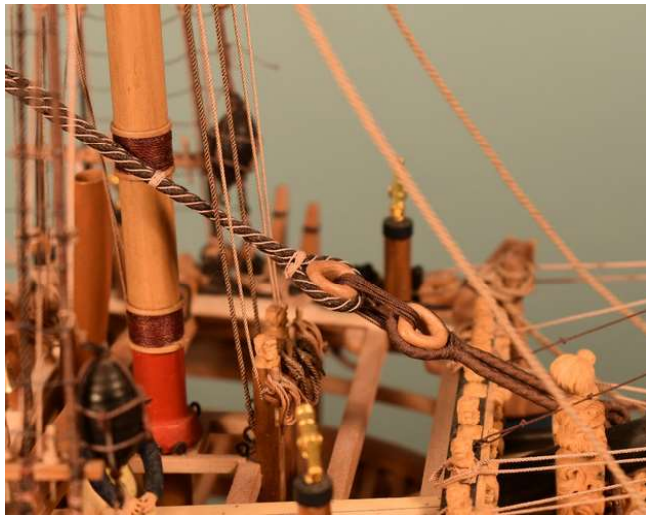
It took a large group of craftsmen and a tremendous amount of knowledge and expertise to properly rig a vessel of this magnitude. In a shipyard, rope makers spun ropes of various diameters, carpenters shaped masts and blocks of wood, riggers connected cables and lines to construct the rigging.

For the model of the *Royal Caroline*, Lloyd assumed all these roles, manufacturing each element of the miniature rigging to scale from scratch – from tiny ropes and blocks, to masts and yardarms built just as the actual parts were made. Lloyd fashioned 191 individual blocks and 124 deadeyes of various shapes and sizes for the model. He then rigged the entire yacht attaching each part exactly where it belonged – a remarkable job under any circumstances – but at this miniature scale, nothing short of Herculean!

RIGGING DETAILS

Aboard the actual ship, the ship's extensive rigging would have been made of manila rope then tarred to waterproof it (Lord Nelson's HMS *Victory* needed 31 miles of rope to rig it!). On the *Royal Caroline* model, Lloyd made all of the rigging of silk thread filament of varying diameters, and twisted the ropes by hand on his own miniature rope walk, using from 3, up to 28 separate pieces of thread depending on the diameter needed. Lloyd needed 455 feet of silk thread just to make the anchor cables and other ropes. It took over 2,500 feet of silk thread to make the standing rigging, and an astonishing 7,872 feet to replicate the running rigging.

Shown to the right: The main topmast doubling shows how all the shrouds and stays work together to support and stabilize the masts.



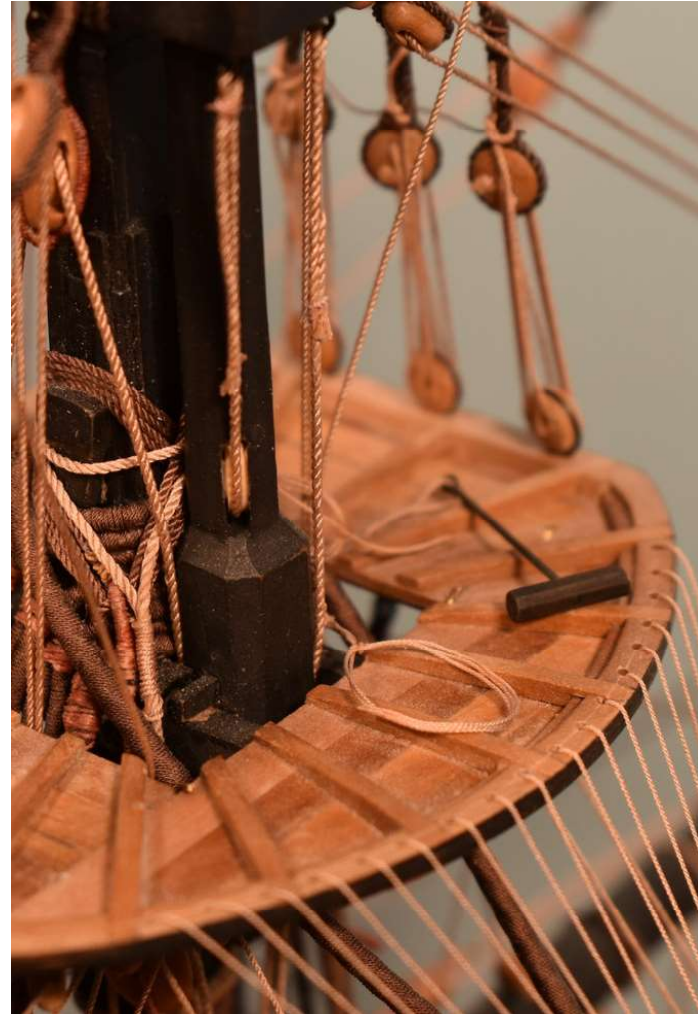
RIGGING DETAILS



Under the fore top are the "jeers," a massive, complex single and double block assemblage used to lower and hoist the lower yard.



The mast tops are where the intricate standing and running rigging intersect.



A fid maul used for knocking out the fid, can be seen lying on the main top with a lanyard attached to keep it from falling off.

RIGGING DETAILS



Lloyd's model of the *Royal Caroline* contains lashing on the brace blocks (*shown above left*), a fascinating rigging detail that has never been shown on other 21st century models of the ships of this period. The brace blocks on the actual vessel regularly needed to be taken to the deck for inspection. To take the whole brace pendant off the yardarm would mean taking off other rigging. To avoid this complication, a thimble was turned in the brace strop, and made a soft eye in the brace pendant. These were joined by a lashing. To lower the block to the deck, seamen simply cut the lashing and sent the block, still rove with the braces, down. After inspection, it was easy to take the block back up and put on a new lashing.

All the 191 miniature blocks on the model are rounded on their edges just as the actual blocks on the ship were - not simply squared off as often seen on other models. All have served strops with thimbles fitted to the brace pendants. The blocks (*shown to the left*) are 6 times their actual size.