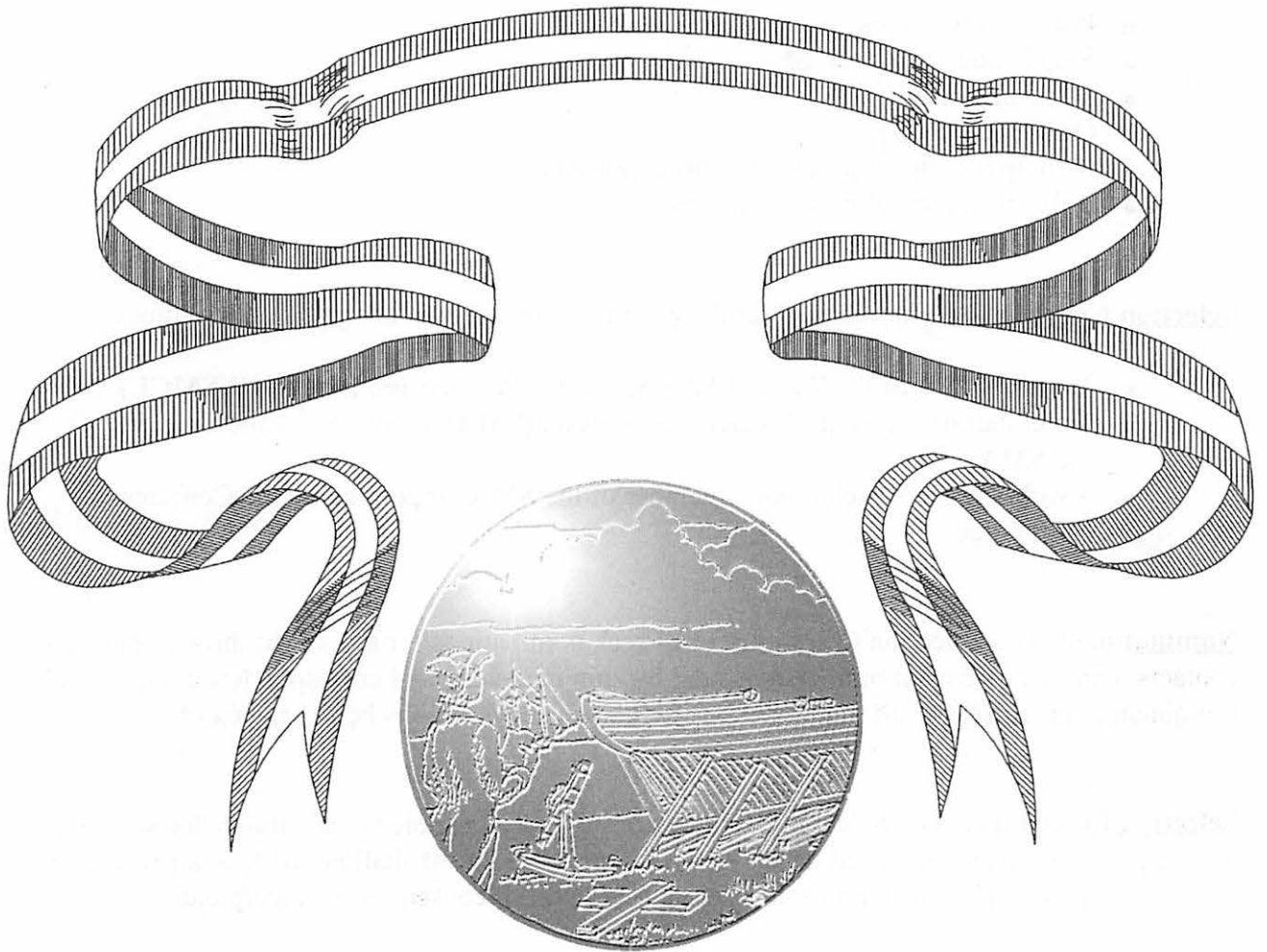


Ship Modelers Association - Harold Hahn Award



Ship Modelers Association-Harold Hahn Award

Purpose: To recognize a man or woman who has made extraordinary contributions to the art and craft of ship modeling.

Criteria for Award: The following criteria shall be considered when selecting a person to receive the award:

- Nautical research accomplished
- Publications (Books and Articles)
- Ship Models constructed
- Drawings made
- Originality shown
- Participation in ship modeling organizations
- Influence on other model builders

Selection Committee: The recipient of the award is selected by a committee consisting of

- The Chairman of the Western Ship Model Conference and Exhibit (**WSMCE**)
- A member of the Ship Modelers Association (**SMA**) appointed by the Officers of the **SMA**
- A well known modeler, not a member of the **SMA**, appointed by the Conference Committee

Nominations: The Selection Committee shall seek nominations for the award through personal contacts, announcements in publications read by ship modelers, and correspondence with prominent people in the field. Nominations will be closed 6 months before the Conference.

Selection Procedure: The Selection Committee shall have the sole responsibility for selecting the recipient of the award, based on the stated criteria. No award shall be made at a particular Conference if the Selection Committee is unable to achieve consensus on a recipient.

Frequency of Award: The award shall be made every second year at the Western Ship Model Conference and exhibit.

Description of Award: The award consists of the following:

- A certificate citing the accomplishments of the recipient.
- A gold medal of appropriate design.
- A presentation speech at the Conference banquet summarizing the accomplishments of the recipient.

Ship Modelers Association - Harold Hahn Award

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It is not too often that someone graces our decks with such excellence as to establish a standard of art for all to emulate. As a student of Art, and later on majoring in Engineering, Harold M. Hahn was well suited to bring to the craft of ship modeling attention to detail and the beauty of art. The style and presentation of his models is one of smoothness and precision. Lifelike dioramic scenes of his models transport our imaginations to another world and period in Time. We are truly moved by Harold's artistry, and so it is fitting that he be honored by receiving the first award established in his name and legacy. Congratulations dear friend and everyone's mentor!

We became familiar with Harold Hahn through his ships' plans and his two fine books—*The Colonial Schooner 1763-1775* and *Ships of the American Revolution and their models*. Another glimpse of Harold Hahn's artistry can be seen in the many etchings contained in these two books, depicting various maritime scenes

and the subjects of his models. These marine etchings are some of the best around. For those who have used his ship's plans, and they number in the hundreds, can testify to the excellence of Harold Hahn's drafting skill, especially when these ships' plans were drawn the 'old fashion' method by hand and prior to the technology of the computer aided design programs. Spending literally years drawing these plans testify to the dedication of Harold Hahn. Furthermore, in the quest for accuracy, Harold Hahn based all the lines of his plans on the Admiralty draughts which in turn represent the lines of the actual ships. Therefore, these plans, which number 15, are a good source for research.

This brief presentation will take you on a quick tour into the life and work of Harold M. Hahn, a most humble and marvelous person who deserves to receive the first award named in his honor.



Could this be our beloved Harold Hahn? I speak in a very familial sense because all of us can identify with Harold. Here we have a lovely and rare photo of Ina Maxwell holding her son Harold. Who knew at the time the fortunes of this young boy, and especially how fortunate are we to meet with him in the prime of his life and historically participate in presenting the first of an award in his honor and establish his future legacy.

Harold Maxwell Hahn was born in 1920 into the family of Harold Vinton Hahn (*born 1894 and died 1954*) and Ina Maxwell (*born 1897 and died 1971*). His father, a brilliant inventor in his own right, was a member in one of the first companies to work in plastics. Harold's paternal great grandfather, Daniel Hahn (*born 1859 and died 1909*) was a concert violinist who started a music institute. His paternal great grandmother, Idella Baylor Senior (*born 1869 and died 1969*) involved herself in Indian affairs and study and was known as an artist and writer. Their marriage produced two sons, Donald and George (*the father of Harold Vinton Hahn and the paternal*

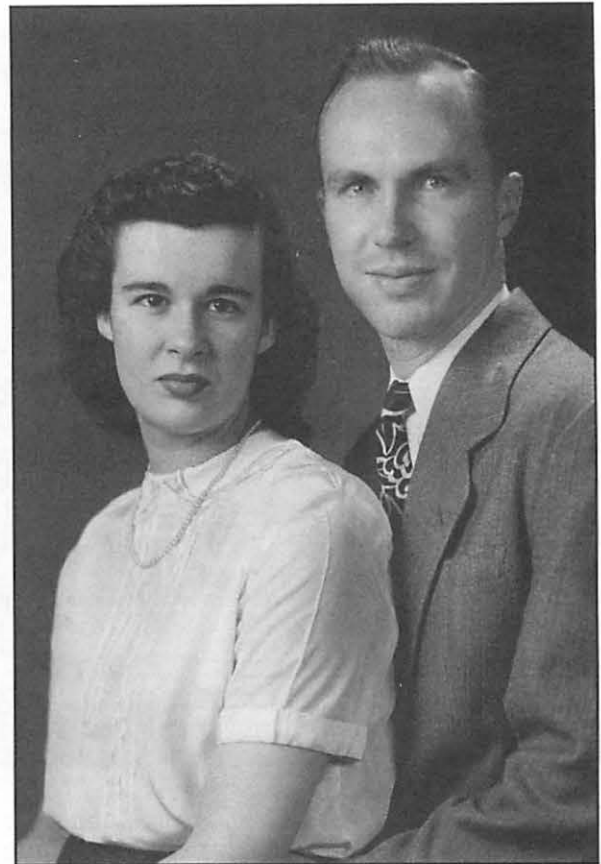
grandfather of Harold M. Hahn). On his maternal side of the family, Harold's mother, Ina Maxwell, was the daughter of Frederick Maxwell (*born 1861 and died 1933*) and Anna Patalo. Frederick Maxwell was an orphan in Copenhagen who ran away to sea at the age of 8 or 9. While living in Great Falls, Montana, Frederick became acquainted with the famous painter of western scenes, Charles Russell. This contact influenced him to take up oil painting which filled the lonely hours later on in the Nevada desert where he prospected for gold. Having no formal training, his work would be classified as primitive art. Still, six of his paintings came into the possession of the Nevada Historical Society in Reno where they are now exhibited. One of these, the sixth painting, portrays sailing ships as they appeared off the island of Oahu while the others are of desert landscapes. Granpa Fred was caught in a blizzard in 1933 as he was hiking to the nearest town for supplies. His remains were not found in the desert until four years later. They were identified by the wrapped and addressed painting which he had planned to mail to Harold's uncle in Oakland. Harold had fond memories of his grandpa, Frederick, as an impressionable boy just entering his teens.

Quoting from Harold in his *Colonial Schooner* book: "This knowledge of a grandfather who had been a sailor and an artist held romantic connotations for me as a boy that shaped inclinations which already were directed toward drawing and craftwork. It was a combination that created a natural attraction to ship modeling. In some ways, I regard this as a true legacy from Grandpa which in the end has had a far greater effect on my life than might have been produced by any bequest in real property."

Apart from his grandpa, there were three other major influences on Harold Hahn. During the early 1930s, the works of Charles G. Davis and of Howard I. Chapelle inspired Harold as have been with so many other ship modelers. But the third individual, who really started Harold into ship modeling was E. Armitage Mc Cann,

whose well written articles in Popular Science Monthly firmly established Harold's interest in the work. Therefore his first model was constructed from the Baltimore Clipper design which Mc Cann had named *Swallow*. Howard Chapelle's book *The History of American Sailing Ships* introduced Harold Hahn to the subject of colonial schooners. Besides constructing the *Swallow* in 1936, four other ship models were constructed which are not part of his fleet of ships in his two books, *The Colonial Schooner* and *Ships of the American Revolution*, namely the *Niagara*, *Essex*, *Mayflower*, and the *Half Moon*. The *Half Moon*, which happens to be my personal favorite, sits proudly on display in the home of his daughter.

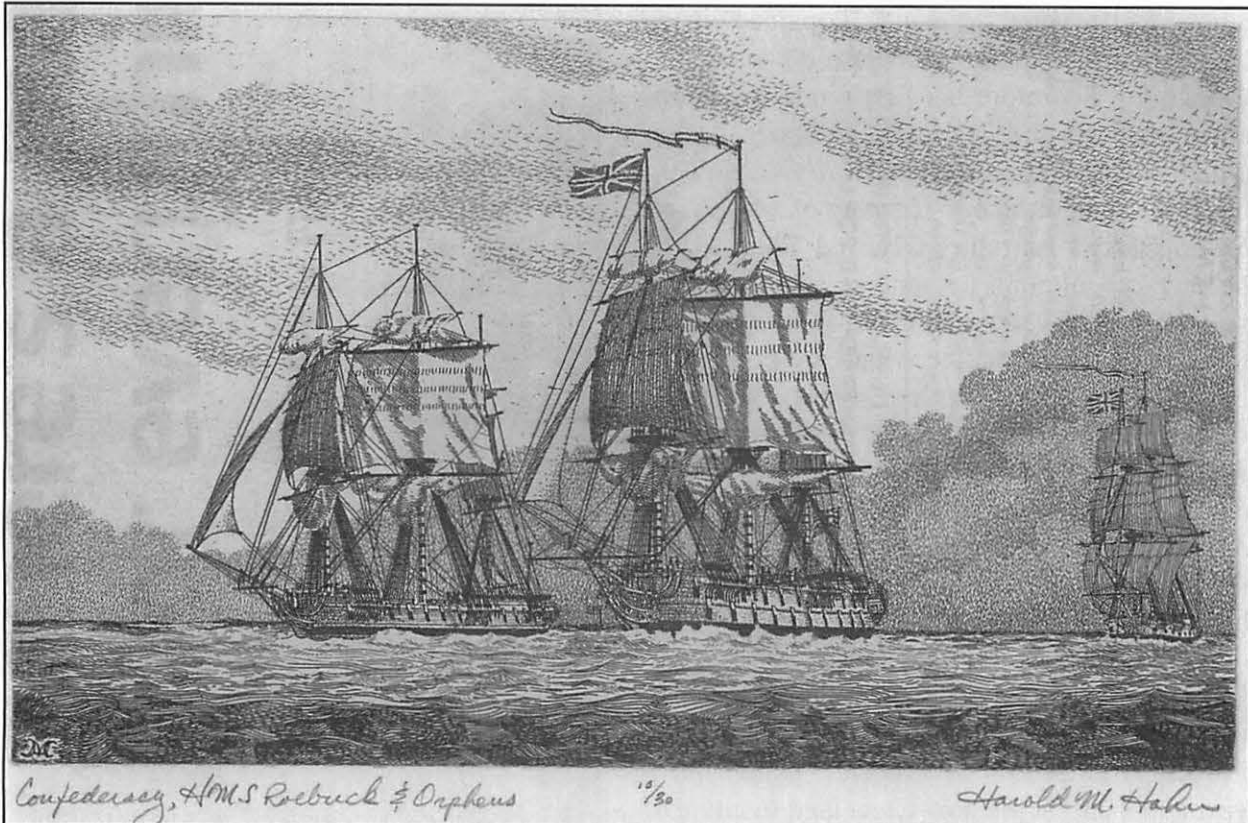
During a hiatus of more than twenty years, which saw Harold attending one year at the Liberal Arts School at Wooster, Ohio, and a year and a half at the now Cleveland Institute of Art, he switched gears and completed his third year at Case Institute of Technology, Cleveland. The war years saw Harold volunteering into the Army, and after basic training, he was sent to Louisiana State University for Advance Engineering. But the Army sent him, prior to completing his studies, to New Guinea in the summer of 1944 and in February 1945 to the Philippines where he maintained heavy equipment in a company of engineers. Fortunately Harold brought along his art supplies and some of his outstanding water color paintings are of native or local scenes in his overseas tour of duty. In fact, his army buddies called him Michael as a short form for Michelangelo. Upon discharge in February 1945, Harold returned to the Cleveland School of Art where he met his beloved Nancy A. Norris, herself a student of art. Harold and Nancy married in 1947. If I may say so, the modest Nancy is also an accomplished artist of her own right. Perhaps this is the reason why she is such a supportive and patient wife. I am sure that Nancy first witnessed and understood the talent of Harold as their daughter, Martha Hahn Sugar, so beautifully expressed in a



recent letter to Bill Russell:

"As his child, I can assure you that we all (my brothers and I) made sacrifices for father's art. It was merely part of the price we paid for being in the family. I suppose there is always a price for true dedication. I still remember visiting August Crabtree, many years ago, and how even then (as a child), I could see the toll that was made upon his wife. I guess there really is no free lunch. I understand that the Harold Hahn award was not intended for my siblings and myself, but (just between you and me) it was. We all watched as father dedicated himself to ship modeling. It seemed noble then and seems noble still. You will never meet another person who embodies the pure spirit of art and perfection. Father's sole desire has been and remains the furthering of fine art in the form of exquisite ship modeling. My brothers and I will always be in awe of his dedication and love."

Even prior to the daughter's awareness, these sentiments were lived many times in the mind and heart of Harold's beautiful wife, Nancy.



Having learned the technical aspects of etching as an artist's medium, Harold gained some recognition and status as an etcher in the 1940s and early 1950s. Awards were won in local exhibitions as well as national competitions at the Library of Congress in Washington and the National Academy of Design in New York. An etching-aquatint exhibited in the 1942 Artists for Victory show at the New York Metropolitan Museum was the first of five prints purchased for the Library of Congress collection. Another of Harold's etchings was included in a book entitled *Prize Prints of the 20th Century*, and for several years in his commentary written for the Encyclopedia Britannica year book, John Taylor Arms listed Harold Hahn among the leading young etchers in the country.

In the search for an outlet to satisfy his still active creative urges, Harold Hahn finally returned in 1960 to his boyhood interest in ship modeling. As progress was made in this field of modeling, and he started to write articles about his experiences, it seemed natural to Harold to use his printmaking background in producing etchings to illustrate them. This

interest was definitely intensified when he undertook to write the book *The Colonial Schooner, 1763-1775* and more recently *Ships of the American Revolution and Their Models*. One such example is illustrated here which depicts the capture of the Confederacy by HMS Roebuck and Orpheus. Use of these etchings as illustrations for which just a single copy is required may appear to be a strange approach, but then the logical step was to offer these etchings for sale and printed in limited editions of no more than 100. Some artists employ professional printers to print editions from their finished plates. But not Harold. In fact, he has always done his own printing on a press that he designed and built the first year after learning to do etchings. The reproductions of his etchings in his various magazine articles and two books are well done but cannot compare with the quality of the actual custom printing which Harold does himself. Over the years, individuals have contacted Harold Hahn in purchasing these fine etchings so that at present, he has a very limited supply.

The following is a complete list of etchings.

Etchings used with articles:

Oliver Cromwell & HMS Beaver, 6-3/4" x 10-3/4" -
Model Shipwright #17 page 29

Convoy to Goree, 3-7/8" x 10-3/4" - *Model Shipwright*
#19 page 210; *Nautical Research Journal* vol. 23, #4
page 167



Etchings used in book, *The Colonial Schooner, 1763-1775*:

Halifax, Nova Scotia, 1764, 5-1/4" x 8-1/4"

Chaleur at New York, 5-1/2" x 8-1/4"

Twin Schooners for Jamaica, 5-1/4" x 8-1/4"

Sultana at Philadelphia, 5-1/2" x 8-1/4"

Halifax Entering Boston Harbor 5" x 8-1/4"

HMS Nautilus in Pursuit of Hannah 5-11/16" x 8-1/4"

Etchings used in book, *Ships of the American Revolution and Their Models*:

HMS Roebuck in the Delaware, 5-15/16" X 10-13/16"

HMS Druid & Raleigh, 4-7/8" x 9-1/2"

Continental Frigates Hancock & Boston 5-9/16" x 8-7/16"

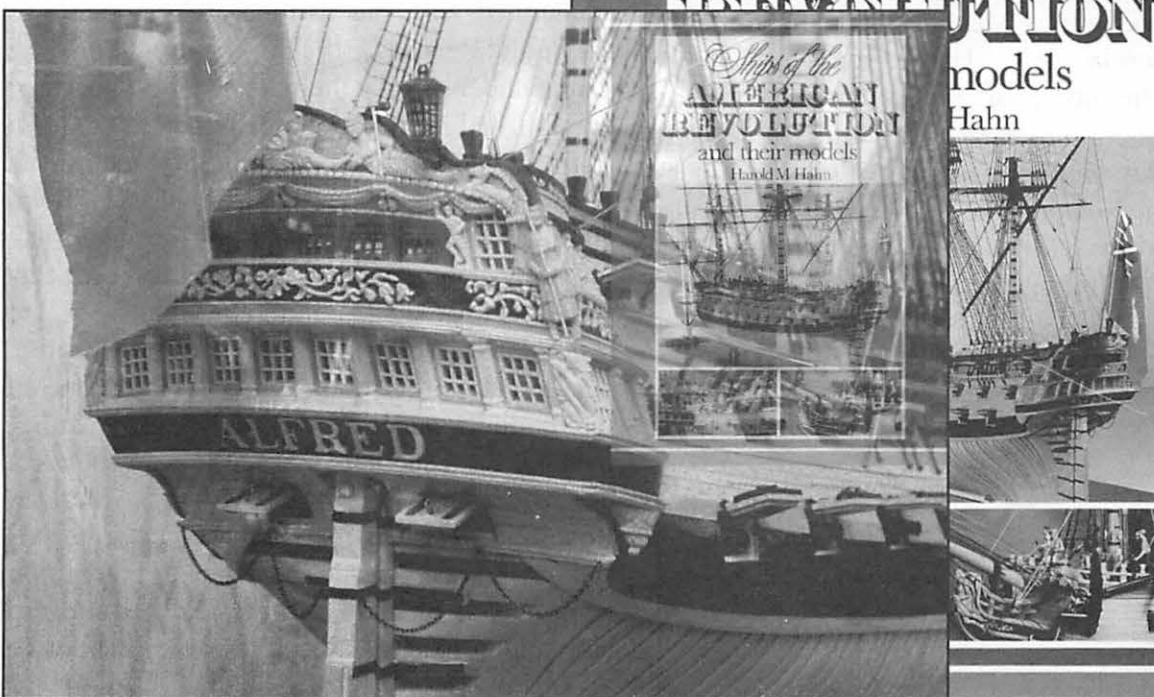
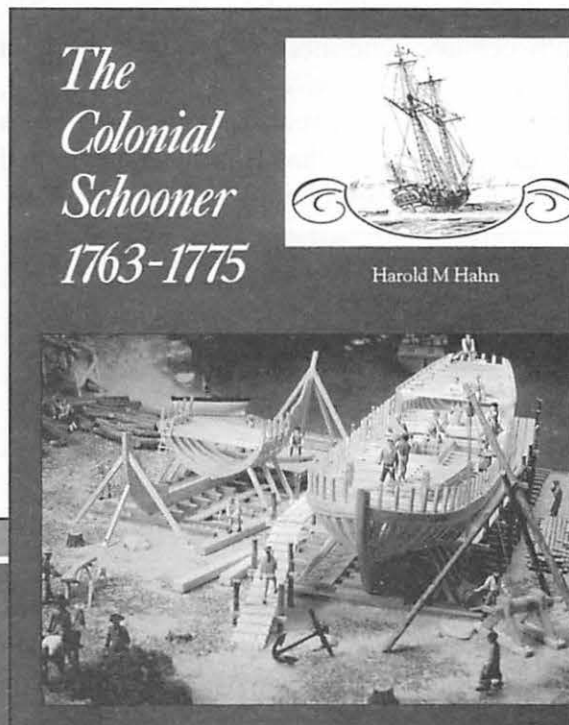
Oliver Cromwell & HMS Beaver, 5-3/8" x 8-7/16"

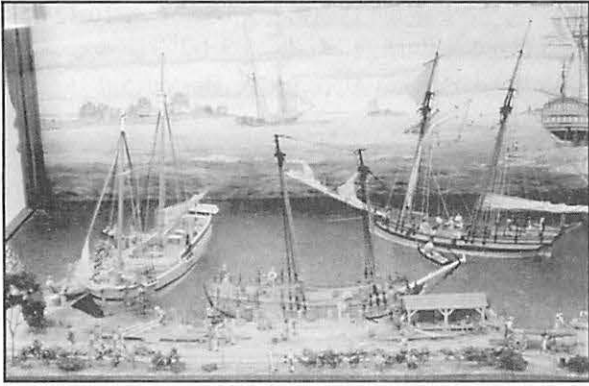
Confederacy, HMS Roebuck, & Orpheus, 5-3/16" X 8-7/16"

HMS Pelican in the Irish Sea, 5-7/8" x 8-1/2"

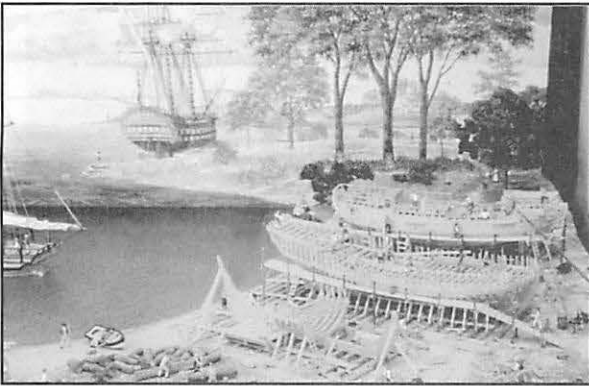
HMS Pelican in the Irish Sea, 5-7/8" x 10-13/16"

Approaching the Virginia Capes, HMS Alfred in the Van
4-7/8" x 10-13/16"

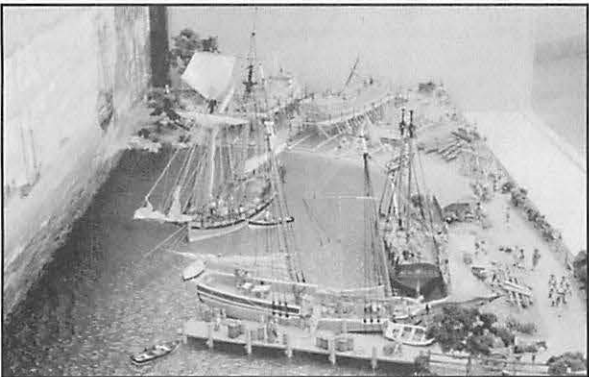




The idea of using the available designs of eighteenth century schooners to create a diorama evolved and this endeavor was begun in 1969, taking more than four years to complete. It was the year prior, 1968 that Harold Hahn joined the Nautical Research Guild and almost imme-



diately thereafter began contributing articles to the NRG Journal. In fact, Harold Hahn was offered the job of editor for the Journal but then over objections by Merritt Edson, the job fell to Mr. Edson himself. Harold fondly recalls the visit to his home of August Crabtree and his wife at about this same time. When he reciprocated and visited Crabtree at the Mariner's Museum, Newport News, Virginia, the curator of small boats, Mr. Hancock, saw photos of the Colonial shipyard diorama and offered to pur-

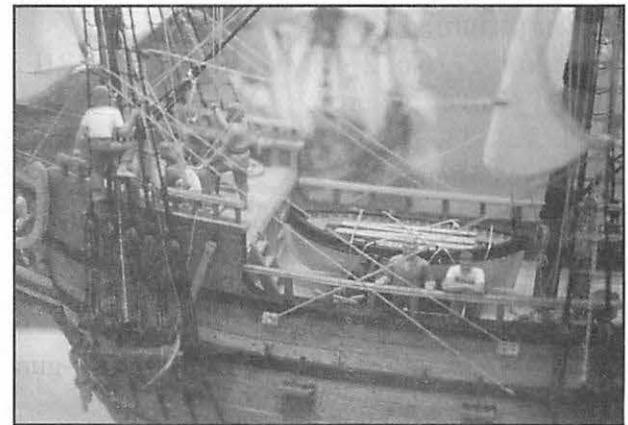
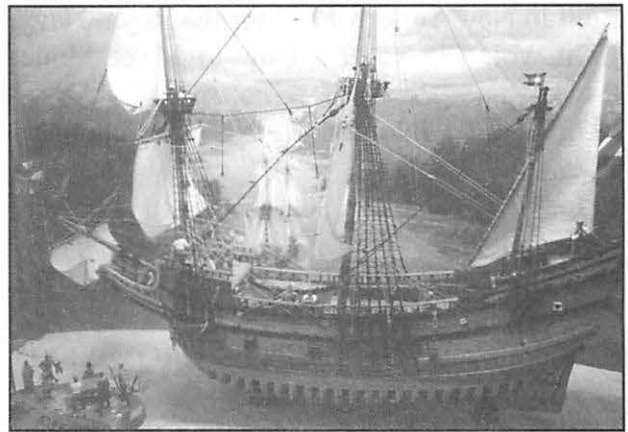


chase it in 1974 for permanent display at the museum. At the same time, in the Fall of 1974, at the Nautical Research Conference, Harold gave a presentation talk on the Diorama along with slides.

In the course of producing the tiny plank-on-frame models needed for the diorama, Harold developed a construction procedure which he considered superior to any previously offered to model builders. The articles that were published to present this technique were well received with a consensus by so many that Harold should write a book on the subject. But for Harold's way of thinking, serious ship modeling promotes a climate which is conducive to intellectual curiosity. Therefore, he had felt from the very beginning that any book should incorporate historical background along with the specific model building methods and plans. This research investigation began with Hahn visiting Howard Chapelle at his Maryland home. To his chagrin very little additional information was obtained apart from what was already published in Chapelle's books. Things began to brighten up for Harold when he made contact with Commander W.E. May, RN (ret) in London. Commander May had been Deputy Director of the National Maritime Museum and as a professional researcher, he was well acquainted with the various archives such as the Public Records Office in London. Enlisting Commander May's help, a whole world of unpublished information opened up in the form of preserved original contemporary documents in the London Public Records Office. Soon Harold had everything in order from historical research documentation, explanation of his construction method, and ship's plans so that his *Colonial Schooner* book became a reality. His first attempt in authoring a book became an international success, and provided a natural opening for a sequel. Where the first book left the reader in the first days of the American Revolution, the second book continued the storyline and also made possible a graduation from models of small two-masted schooners to larger, three-masted, full rigged warships active

during the Revolution. Thus the *Ships of the American Revolution and Their Models* served the dual purpose of delving into the more exciting naval history of the American War of Independence and provide the ship modeler with a much wider range of subjects from which to choose.

With regards the ship models which Harold Hahn has constructed, there are of course the fleet of ships in both his books, with the five others mentioned previously on page 5. I only regret that there is not sufficient room in this presentation to display photos of each and every vessel. And so I will only present four photos of his Half Moon model. Notice how the background panel of the display case depicts Harold's painting of the Hudson river valley with the Half Moon sailing in the river. This painting, coupled with a diorama of crew



members and the meeting of the early Dutch settlers with the North American Indians in a spirit of mutual cooperation and trade, shows one of the trademarks of Harold's style of ship modeling. Another of his trademarks is his attention to nautical detail so that his models (excluding his four first models) faithfully reproduce the Admiralty drafts. The use of natural wood tones for adding natural color to his models coupled with superb craftsmanship truly make his models the envy of the ship modeling community. His engineering precision really shows itself in all his models along with the refreshing and original presentation of his artistic imagination.

ARTICLES IN THE NRG JOURNAL

Besides his two books, the following is an extensive listing of all articles by Harold Hahn.

1969, Vol. 16, No. 2 - Shopnotes: Carving Figures for Ship Models.

1972, Vol 19, No. 1 - A Technique for Building Plank-on-Frame Models

1972, Vol. 19, No. 1 - SIR EDWARD HAWKE:

Built in New York in 1767 for the Royal Navy.
1970, Vol. 17, No. 2 - How to Make Model Rope.
1975, Vol. 21, No. 2 - HANNAH, Schooner-1775.
1976, Vol. 22, No. 2 - SCHOONER HANNAH (Cover picture).
1977, Vol. 23, No. 4 - OLIVER CROMWELL/BEAVERS PRIZE.
1978, Vol. 24, No. 1 - OLIVER CROMWELL -the Model (Cover picture).
1979, Vol. 25, No. 1 - Modeling the Bounty (Cover picture).
1981, Vol. 27, No. 2 - HMS DRUID, ex BRILLIANT (Cover picture)
1988, Vol. 33, No. 3 - A Ship Photo Portfolio and Notes Thereon.
1989, Vol. 34, No. 1 - HMS KINGFISHER (Cover picture).
1989, Vol. 34, No. 4 - CHALEUR (Cover picture).
1992, Vol. 37, No. 1 - LA LICORNE: 32-gun French Frigate.
1994, Vol. 39, No. 1 - RATTLESNAKE, a 20-gun Privateer.
1996, Vol. 41, No. 1 - The Continental Frigate RALEIGH, Part 1.
1996, Vol. 41, No. 2 - The Continental Frigate RALEIGH, Part 2.
1996, Vol. 41, No. 3 - The Continental Frigate RALEIGH, Part 3.
1996, Vol. 41, No. 4 - The Continental Frigate RALEIGH, Part 4.

ARTICLES IN MODEL SHIPWRIGHT

1973, Vol II, No. 1 - Carving in Miniature.
1973, Vol. II, No. 2 - The Schooner HALIFAX, Part 1.
1974, Vol. II, No. 3 - The Schooner HALIFAX, Part 2.
1974, Vol. II, No. 4 - The Schooner HALIFAX, Part 3.
1975, No. 11 - Bob Bruckshaw Modelmaker, Part 1.
1975, No. 12 - Bob Bruckshaw Modelmaker, Part 2.
1975, No. 13 - A colonial shipyard of about

1765.
1976, No.16 - OLIVER CROMWELL/BEAVERS PRIZE, Part1.
1976, No. 17 - OLIVER CROMWELL/BEAVERS PRIZE, Part 2.
1976, No 18 - OLIVER CROMWELL/BEAVERS PRIZE, Part 3.
1977, No 19 - OLIVER CROMWELL/BEAVERS PRIZE, Part 4.
1977, No. 21 - Great Museums of the World: The Mariners' Museum.
1981, No 36 - Stern Construction for Models of Eighteenth Century Ships.
1989, No. 68 - The 14-Gun Sloop KINGFISHER (1770-1778).

ARTICLES IN MODEL SHIP BUILDER

1980, No. 6, July/August - HANCOCK, Part 1: The History.
1980, No. 7, Sept/Oct - HANCOCK, Part 2: The Model.

This is quite an impressive listing of articles written by Harold M. Hahn. Then when you add the fact that he spent many years drafting ship's plans, you begin to understand the dedication of Harold to all the facets of ship modeling. In fact, ordering ship's plans became the number one source of contact with Harold M. Hahn for most modelers. I'm going to reveal a little secret which I hope doesn't embarrass Harold. This past Thanksgiving holiday, when I spent a few days with Harold and his family, I watched with amusement when it came time for Harold to take in his mail. He was exactly like that little boy opening up his presents on Christmas morning. The highlight of each day comes with opening up his mail, and he so looks forward to answering all requests, etc. He is so appreciative that his life's work is not forgotten, and that so many modelers recognize the quality of his efforts. Another character trait of Harold is his generosity in accommodating to individual requests. But sometimes he feels hampered by the limitations of being a senior citizen and its associated stiffness of the joints.

This presentation would not be complete without the listing of all his ship's plans. As Harold points out, these plans (*Hannah* excepted) were developed from photostats of Admiralty draughts obtained from the National Maritime Museum, Greenwich, England. In turn, those drawings were based on lines taken off the actual ships, and Harold's models based on his plans.

Oliver Cromwell,
Privateer 1777,
scale: 1/4".

HMS Bounty,
1787, scale: 1/4".

Hannah, 1775,
first schooner in
Washington's
Navy, scale: 1/4".

Halifax, 1768,
Naval Schooner,
scale: 1/4".

Hancock, 1777,
Continental Frigate,
scale: 1/8".

Confederacy, 1778,
36-gun Frigate,
scale: 3/16".

HMS Druid, 1776,
16-gun Sloop-of-
War, scale: 1/4".

HMS Pelican, 1781, 16-gun Sloop-of-War (ex-Frederick, French privateer, scale 1/8".

HMS Roebuck, 1774, 44-gun Ship, scale: 1/8".

Chaleur, 1768, Naval Schooner, scale: 3/16".

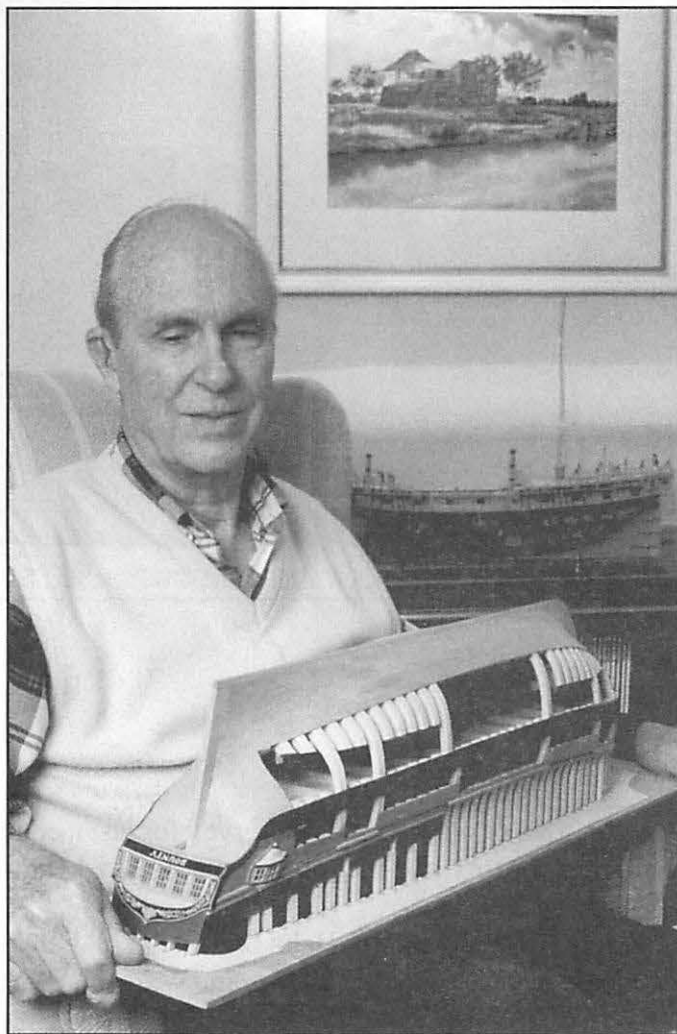
HMS Kingfisher, 1770, 14-guns, scale: 3/16".

La Licorne, 1755, 32-gun French Frigate captured by British, 1778, scale: 3/16".

HMS Alfred, 1778, 74-gun Ship, scale: 1/8".

Rattlesnake, 20-gun Privateer captured 1781 by *HMS Assurance*, scale: 1/4".

Raleigh, 1777, Continental Frigate, scale: 1/8".



At present, Harold is "resting on his laurels," as he puts it. This photo was taken about five years ago during one of my visits to the Hahn residence. What is significant about the photo is the fact that the *Bounty* diorama is his final ship model. It sits proudly on his drafting table completed except for the running rigging. He enjoys telling the story of the diorama and quickly points out all the tiny bread fruit trees in the captain's cabin. Part of the diorama includes the ship's launch with Bligh

and those of his crew who chose to remain loyal to England and their captain.

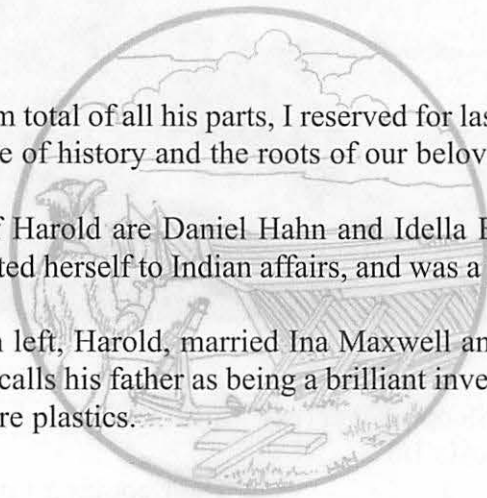
Their comes a time when a person's life work comes to an end. Yet, Harold keeps in the thick of things by personally fulfilling the many orders for ship's plans, his revised second printing of the *Colonial Schooner* book and the occasional order for his limited etchings. He certainly leaves behind an impressive legacy.

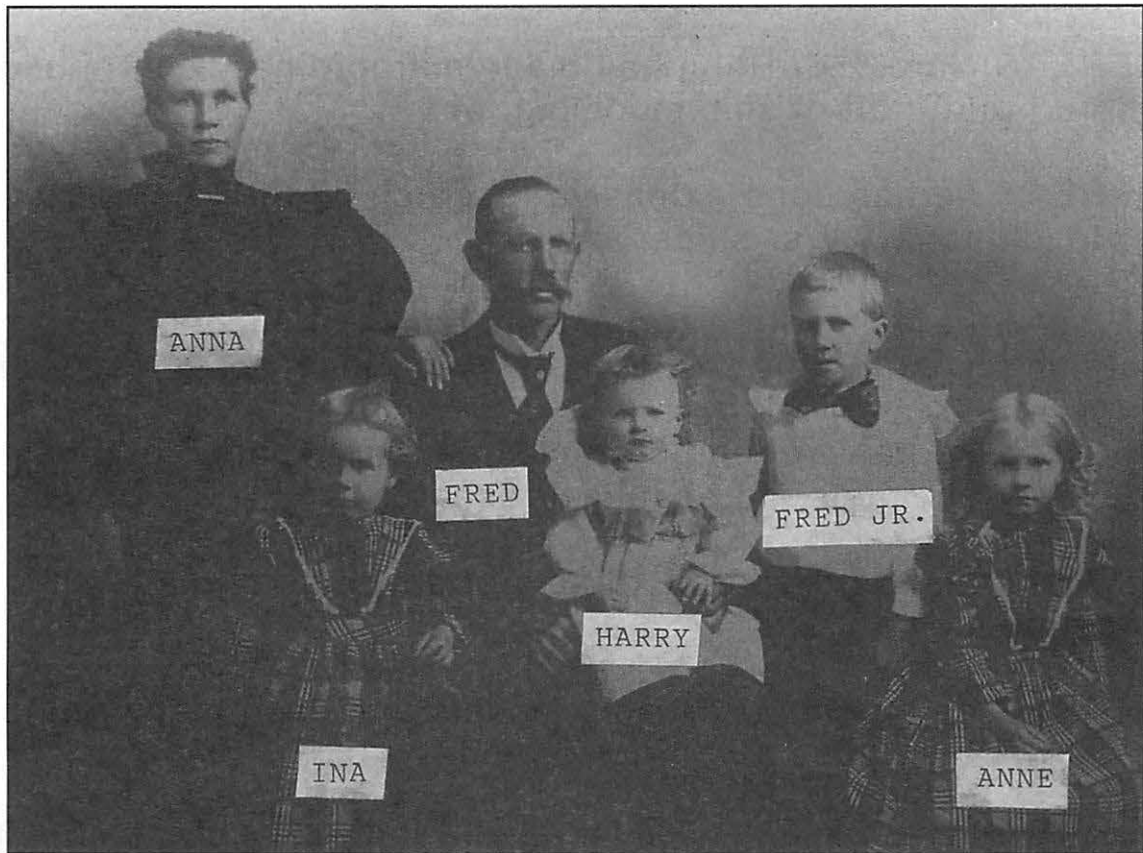


Seeing that a person is the sum total of all his parts, I reserved for last a couple of rare family photos which give us a nice sense of history and the roots of our beloved Harold M. Hahn.

The paternal grandparents of Harold are Daniel Hahn and Idella Baylor Senour. Daniel was a concert violinist. Idella devoted herself to Indian affairs, and was a plate artist as well as a writer.

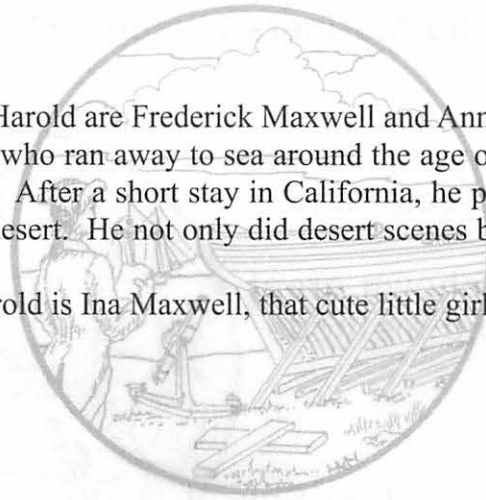
The young boy in the bottom left, Harold, married Ina Maxwell and is the father of our Harold. As a matter of fact, Harold recalls his father as being a brilliant inventor and worked in one of the first companies to manufacture plastics.





The maternal grandparents of Harold are Frederick Maxwell and Anna Patalo. Briefly, Frederick was an orphan in Copenhagen who ran away to sea around the age of 8 or 9 after being taken in by a ship captain and his wife. After a short stay in California, he prospected for gold, and was an artist living in the Nevada desert. He not only did desert scenes but also marine art.

The mother of our beloved Harold is Ina Maxwell, that cute little girl in the bottom left corner of the photo.



These two family photos are proudly presented to you as a courtesy of the Hahn family.

THE CERTIFICATE AWARD

WHEREAS Harold M. Hahn has made extraordinary contributions to the art and craft of ship modeling, and

WHEREAS he has done extensive research in early American and Revolutionary War ships, and

WHEREAS he has written two classic books on models of early American ships and the research on which they were based, and

WHEREAS he has written 35 articles on ship models, original modeling techniques, and nautical research, and

WHEREAS he has prepared 16 sets of drawings of plank-on-frame ship models, and

WHEREAS he has made 25 ship models and used many of them to illustrate his books and articles, and

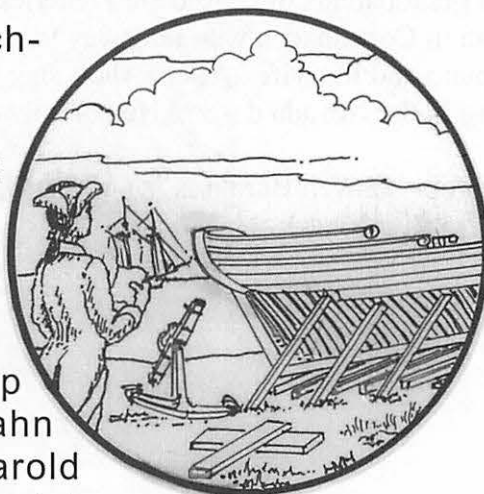
WHEREAS he has made a much-admired diorama of a colonial ship yard, and

WHEREAS he was awarded a gold medal for his model of the frigate Hancock at the Mariners Museum Competition in 1980, and

WHEREAS he has made 16 etchings of nautical subjects, and

WHEREAS he has shown great originality in devising methods for making models,

NOW THEREFORE the first Ship Modelers Association-Harold Hahn Award is hereby given to Mr. Harold M. Hahn at the Western Ship Model Conference and Exhibit on-board the RMS QUEEN MARY in Long Beach, California on the first day of April of the year 2000.



I thought it best to include a little background information concerning my initial contact with Harold Hahn concerning the drawing to be used for the Hahn Award. I had asked him to design for me a medal drawing to be given to all those who complete the Alfred/Warrior Practicum. When you stop and think about it, it's quite comical in the deviousness of it all.
Fr. Bill Romero

June 9, 1998

Dear Harold,

It is always a welcomed joy whenever I receive a letter from you. You are about the only one I look up to for inspiration.

Now, about not finding any inspiration for a drawing—I'm not going to let you off the hook so easily. Maybe we could simplify things a bit by suggesting doing a simple drawing which could serve as a symbol for a medallion-type gold (yes, real gold) presentation award. I really do not want to tell you any more, unless you force my hand, and that would take away all the surprise. Talk it over with Nancy, Martha & Bob, and Chris. In fact, ask Martha or Bob to telephone me sometime at their convenience (941) 675-3416. But this request is really **super, super, super important!**

And please, don't be too noseey about all this. **You simply have to trust me!**

Fr. Bill

Harold M. Hahn, for your artistry,
for your skillful craftsmanship,
for your scholarship,
for dedicating your life work to ship modeling,
for becoming the embodiment of this award
and above all,
for your devotion and untiring love for your family

You are a Renaissance Man

THE MEDAL



The design of the medal began with the suggestion by Fr. Bill Romero that a circular drawing Harold Hahn had made for another purpose might be used for the design of the obverse side of the medal. Several people in the Conference Committee looked at the design and agreed.

The design of the reverse side of the medal was created by Bill Russell. This was the side that was to have the name of the award, the name of the recipient (Harold Hahn for 2000), and the year. The design incorporated part of the Ship Modelers Association logo and a belying pin for balance. The belying pin was proportioned properly for a belying pin from the 18th century. The design put the name of the award around the periphery of the medal.

The pattern for the medal was carved from boxwood by Bill Russell. It was at this point that the flat designs were converted to bas relief on the medal, that is, a shallow third dimension was added. The usual process would have been to produce the pattern from jeweler's wax, but Bill was familiar with carving boxwood and not with carving wax. So boxwood it was.

Production of the actual medal, based on the boxwood pattern, was the responsibility of Kathy St. Amant. The traditional method would have been to make a rubber mold of the pattern, and then make a wax copy using the mold. But there was a problem. The letters on the reverse side were not actually on the boxwood pattern. The intent was to have the letters added at the "wax" stage. However, Kathy did not feel that it would be possible to produce professional looking letters with the equipment available to her.

Kathy became aware of a new technical system that could scan a 3-dimensional object into a digital data base and then reproduce it in another material by means of a computer controlled milling machine. Furthermore, it is possible to change the object when it is in digital form. In particular, the lettering on the reverse side could be added into the computer-based data. This was the procedure used to make the master wax pattern. It was carried out by Mr. Lon Cooper, Sr., of CastMasters of Corona, California, using equipment and software which are products of the Roland Corporation of Irvine, California. The process was not without difficulty, and the first wax created had to be partly re-made due to a misspelled word.

Once the wax pattern was available with all the lettering, a rubber mold was made, and a wax copy was made using the mold. This wax was used to make the final silver casting, using the lost wax process. The first silver casting, which is the artist's proof, is the best one, and it was reserved for Harold Hahn.

The casting was cleaned, and the date and name of the recipient (Harold Hahn for 2000) were engraved on it. Then the casting was plated with copper, and finally plated with gold. These are exactly the same materials used to make Olympic medals, which seems appropriate.