

Ship Modelers Association- Harold Hahn Award

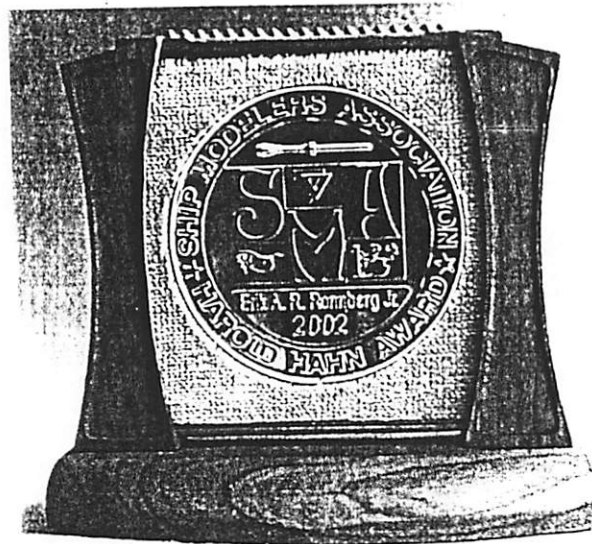


Photo of Award Medal,

Erik A. R. Ronnberg, Jr.

2002 Recipient

THE HAROLD HAHN AWARD

Its Purpose, Design and Creation

The Harold Hahn Award, named after its first recipient at the 2000 Conference, was conceived to honor a person who has made extraordinary contributions to the art and craft of ship modeling. It is presented during the Saturday evening banquet of the Western Ship Modelers Conference and Exhibit. The Harold Hahn Award consists of a certificate listing the accomplishments of the honoree and a gold medal, both illustrated in this section.

A small committee of members of the Ship Modelers Association and Nautical Research Guild selects the recipient based on the following criteria:

- Nautical research undertaken
- Publication of books and articles
- Quality of ship models constructed
- Ship model plans and drawings developed
- Originality of ship modeling presentation and techniques
- Participation in ship modeling organizations
- Influence on other ship modelers

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The recipient of the 2002 Harold Hahn Award is Erik A.R. Ronnberg, Jr. Mr. Ronnberg has made outstanding contributions to ship modeling in all of the criteria categories. Details of Mr. Ronnberg's accomplishments can be found in the Conference Proceedings.

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The shape and design of the gold medal is similar to an Olympic medal. It is 2 and 1/2 inches in diameter and presented in a custom-designed display stand. The front of the medal consists of the Ship Modelers Association logo, an 18th century belaying pin, the name of the award around the outer edge, and the name of the recipient. The reverse side is a bas-relief of an American Revolutionary War shipyard, based on a drawing by Harold Hahn.

Indeed, Mr. Hahn created the drawing for his own award! His friend, Fr. William Romero, asked him to create a drawing for an award certificate, but did not tell Mr. Hahn that he was the intended recipient.

The First Medal

Bill Russell, former Conference chairman, designed the medal and carved the original master model in boxwood, including the logo and a bas-relief based on Mr. Hahn's drawing. It was anticipated that the name of the recipient and text would be attached to the medal after its reproduction in wax from a rubber

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computer
mold. This proved impractical, however. Instead, Kathy St. Amant, a SMA member and professional jeweler, enlisted the help of friend Lon Cooper to reproduce the logo with a 3D digital scanner, and add the text using a modeling program. Both sides of the medal were then cut in wax using a computer-controlled "CNC" mill. The resulting wax master was then used to produce a silver casting. The name of the recipient (Harold Hahn) was added by engraving. The medal was plated with a copper undercoat and then gold. Future medals could not be made from this wax master, however, because it was destroyed in the casting process, and a new one had to be produced for the 2002 presentation.

The 2002 Medal

For the 2002 medal, Clyde Emerson, a Conference committee member, redrew the logo and text on the front side, including the name of Mr. Ronnberg, using a 3D modeling program called Rhinoceros. He then digitized the reverse bas-relief shipyard scene using the same Roland Corporation 3-dimensional probe scanner used by Lon Cooper. The scanner is so precise that the grain of the wood was reproduced. Rather than casting the medal, both sides of the medal were cut directly in a piece of 1/4 inch-thick brass using a Roland CAM (computer assisted machining) vertical mill. The fine detail of the medal required the use of cutting tools as small as .020 inches in diameter, which was extremely difficult in brass. The General Plating Company, Los Angeles, plated the medal in bright gold. The display stand was designed and drawn in the 3D modeling program by Mr. Emerson, and cut in cherry wood using the mill.

Award Certificate

The words of the award certificate, which summarize Mr. Ronnberg's accomplishments, are reproduced on the following page. The graphic design of the actual certificate is the work of Mr. Bill Meusch, a member of the conference committee.

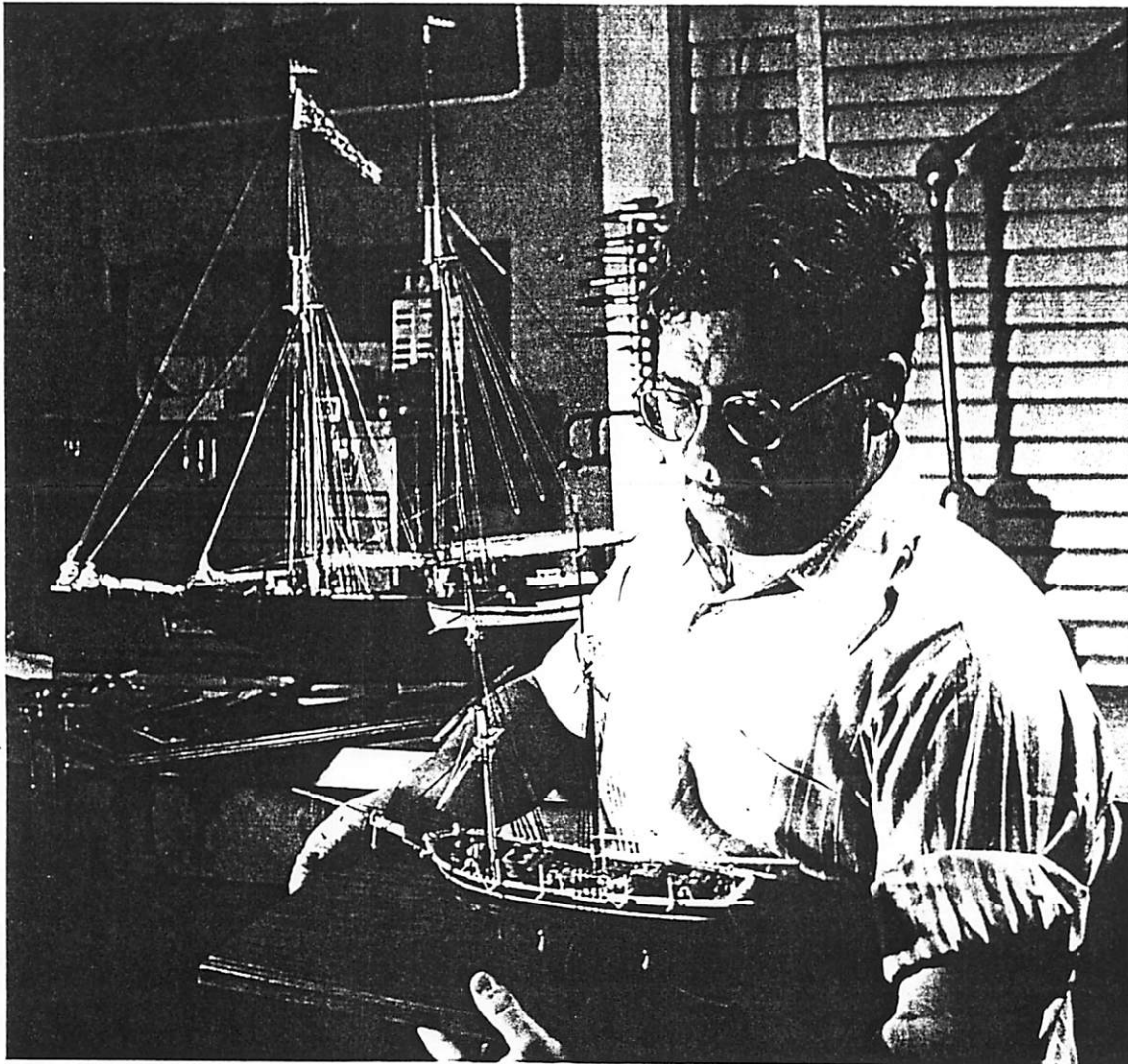
C

Erik A. R. Ronnberg, Jr.

Of Beverly, Massachusetts

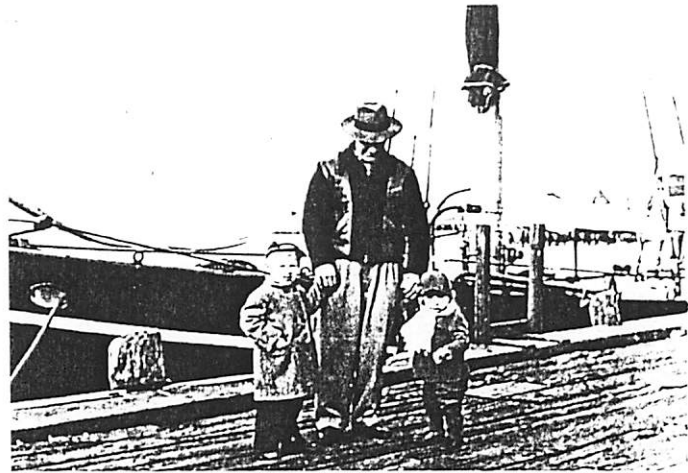
- Whereas Erik A. R. Ronnberg, Jr. has made extraordinary contributions to the art and craft of ship modeling, and
- Whereas he has done extensive research emphasizing 19th and early 20th Century vessels, primarily sailing fishermen and deep sea square riggers, and
- Whereas he has written eight bound volumes on nautical subjects, and
- Whereas he has built more than 100 scratch-built models, including more than 25 models in museum collections, and
- Whereas he was editor of the Nautical Research Journal from 1989 to 1993, and a member of the editorial Advisory Board of the American Neptune 1971 to 1986, and
- Whereas he has researched and built ship models as represented by the American Marine Model Gallery in Salem, Massachusetts since 1994, and
- Whereas he was an ^A associate ^C curator at the Whaling Museum in New Bedford, Massachusetts, and
- Whereas he has been a consultant to the hobby industry on design and fabrication of ship model kits, and for preparation of model making plans and instruction books since 1973,
- Now, therefore, the second Ship Modelers Association ~~Harold Hahn Award~~ ^{delete} is hereby given to Mr. Erik A. R. Ronnberg, Jr. at the Western Ship Model Conference and Exhibit on-board the RMS Queen Mary on the sixth day of April of the year 2002.

Ship Modelers Association-Harold Hahn Award
2002 Recipient: Erik A. R. Ronnberg, Jr.

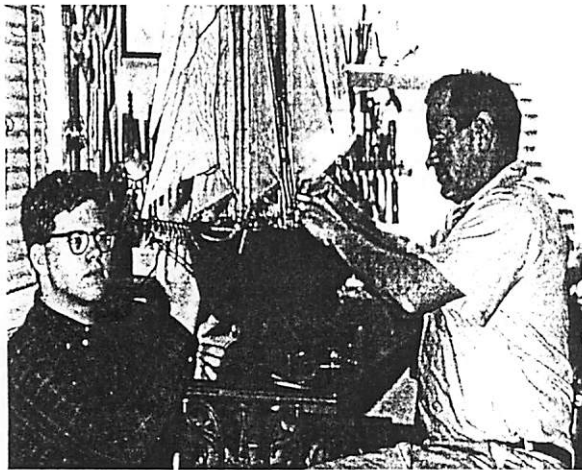


Erik was born into a sea-faring family on September 14, 1944. His father, Erik A. R. Ronnberg, Sr., was in the Swedish merchant marine, and spent ten years at sea in square rig. In 1938, he was first mate of the four-masted bark, Abraham Rydberg. She made one voyage to Australia before the outbreak of World War II. During the war, he sailed the Atlantic, going back and forth to North and South America. After the ship was sold, Erik, Sr. came ashore and became an American citizen. He brought with him his nautical skills and a latent interest in ship models. By the time Erik was a pre-schooler, his father was well into ship modeling, and the two began to spend their evenings at the dining room table building ship models. It was the ideal situation for initiating a lad into the art of ship modeling.

Erik was always torn between his interest in natural history (science) and nautical history, but he completed his BA and MA degrees with a major in biology. His first job after college was as Assistant Curator at the New Bedford Whaling Museum, and in one way or other, he has concentrated his efforts on nautical history and ship modeling ever since.



Erik with Father and Sister



Erik and Father

Erik is one of the few people in the country who could be fairly described as a professional ship model builder. When, in 1986, he was asked how he finds clients, his reply was "This brings up the whole subject . . . of how I have approached the market. I haven't. The market's come to me. I would say that since 1970, I have hardly had time to do any work on speculation. All the commissions I have had were initiated by the customer." Of course that was changed in 1994 when the American Marine Model Gallery began to exclusively represent him.

He has benefited from his association with nautical museums and from knowing important nautical researchers such as William A. Baker, the Naval architect of the Mayflower II, and M. V. Brewington, one-time Curator of Maritime History at the Peabody Museum in Salem. He introduced Erik to behind-the-scenes activities in museums. He allowed Erik the freedom to examine the half models, the drawings, and the maritime machinery that were stored in the dark musty cellar at that time.

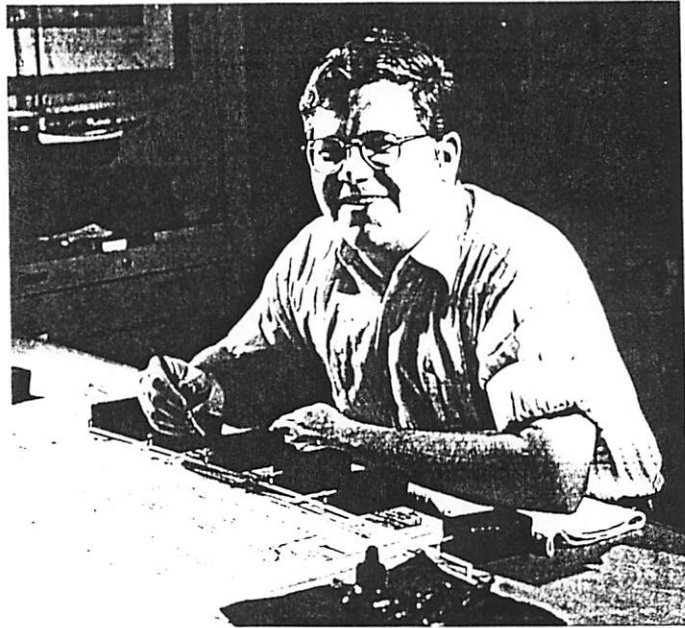
In an interview in 1994, Erik expressed regrets that museums were devoting more and more time and resources to luring more people to see showy exhibits at the expense of their function of making basic research materials available to scholars. You will have noticed that since then, museums have become even more likely to concentrate their resources to computerized exhibits with interactive teaching elements.

Erik's models have benefited from his thorough grounding in the fine arts, particularly watercolors. One of his major contributions to ship modeling is a coherent theory of colors for ship models of various scales. It is also worth noting that

one of his earliest large commissions was for building model ships that were used as the basis for painting by the notable marine artist, Thomas Hoyne.

Erik has given a great deal of thought to the philosophy of ship modeling and whether it is an art, and if so, what type of art. If you would like to get a sense of Erik's approach to ship modeling, a good starting point would be to read the items marked with an arrow (→) in the list of articles at the end of this section.

He believes that a model should give the impression of a small ship. The model should incorporate a high level of workmanship, but total perfection should not be the goal. Weathering should be based on serious study of the actual wear and tear that the original ship would have received. To do this the modeler would need to have a real understanding of how the ship and its crew worked, and how the ship interacted with its environment.



Erik at Drafting Board



Erik with Thomas Hoyne

Erik prefers hulls that are solid or that are made by the lift method, in preference to plank-on-frame construction. His reasons are concerns about durability and dimensional stability. In fact, using materials and techniques that will last a very long time are basic to all his models. For example, he scores the

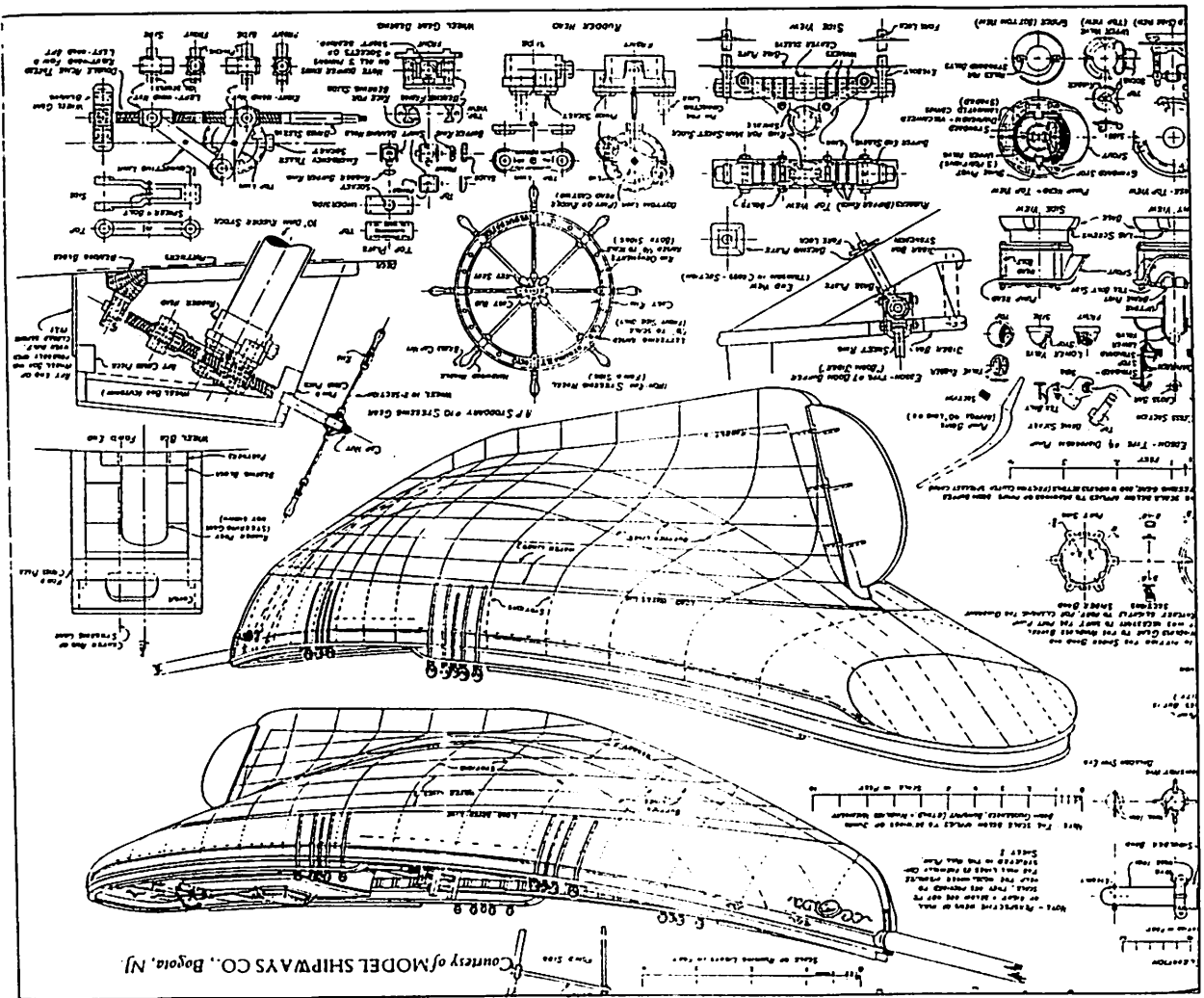
sides of the hull rather than using individual planks because of the possibility that, over time, some of the planks may separate from the hull. These are but a few examples of Erik's efforts to make models that will still be around a couple of hundred years from now.

Erik has influenced a generation of modelers through his drawings and instruction books that are the basis for many kit built and scratch built ship models. I am sure that most of you have admired his drawings in some of the Model Shipways kits.

Erik's curriculum vitae, which follows, includes definitive lists of his models in museum collections, his various publications, his published drawings, and the professional positions he has held. It has been an exciting experience to see and read as many of these as I have been able to. I hope you can do likewise. It will be well worth your time and effort.

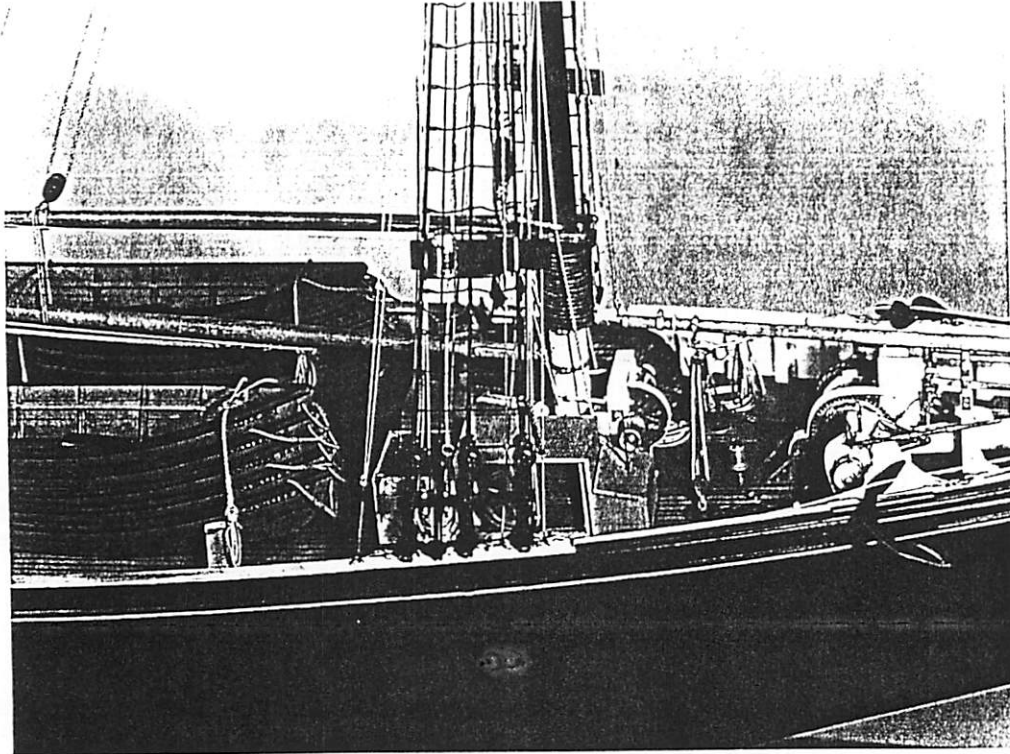
---Bill Russell

Example of Erik's Drawings

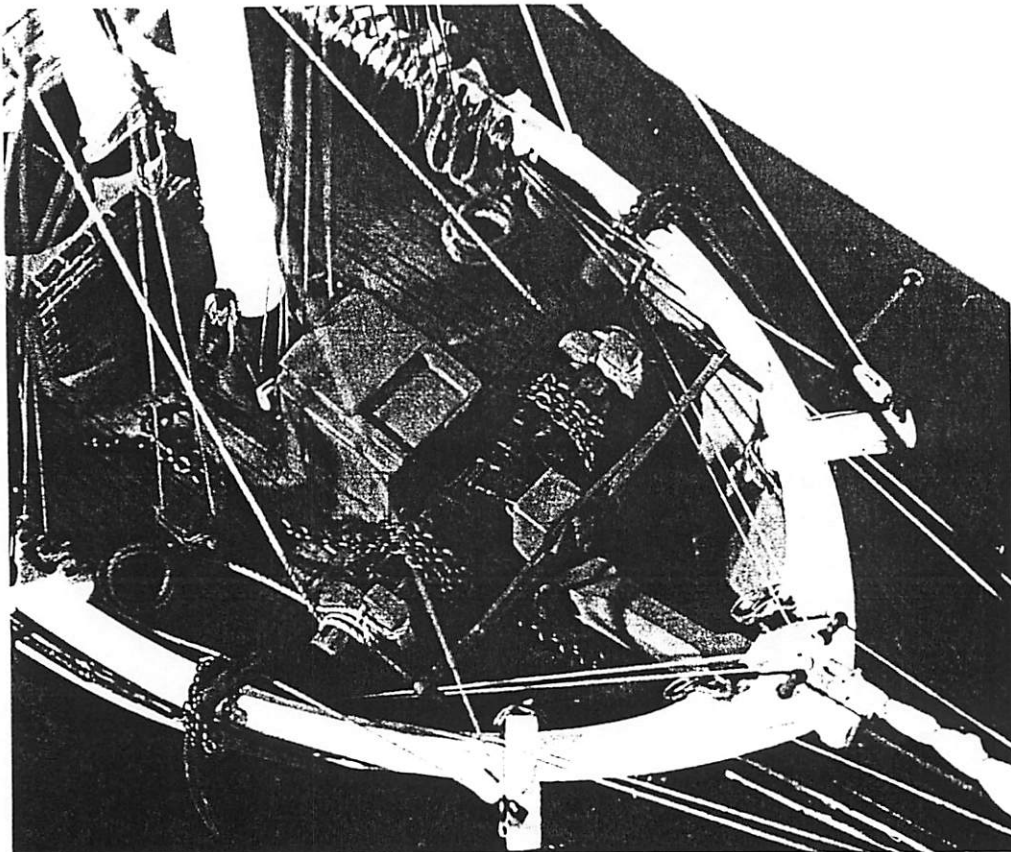


Incidentally, Erik's drawings are made using traditional drafting procedures. This is true of Harold Hahn's drawings also. Though I personally use AutoCad, I have to admit that computer generated drawings do not have the artistic feeling of Erik's drawings.

Some of Erik's Models



Fishing Schooner Cavalier



1:96 Kate Cory Detail

Erik A. R. Ronnberg, Jr.
Curriculum Vitae Outline

<u>Item:</u>	<u>Page(s)</u>
• Birth Date	H11
• Employment Experience	H11 to H12
• Special Training and related Professional Activities	H12 to H13
• Advisory Work	H13 to H14
• Special Skills	H14
• Publications – Bound Volumes	H15
• Published Plans of Historic Ships and Boats	H16
• Published Essays and Journal Articles	H17 to H18
• Ship Models in Museum Collections	H19 to H20
• Nautical Research Journal Contributions	H21 to H24

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Curriculum Vitae

Born:

Boothbay Harbor, Maine, September 14, 1944

Employment Experience:

June, 1973 - present

Self-employed:

Ship model maker, draftsman,
technical writer, and consultant
in American maritime history

1994 - present

Ship model making activity repre-
sented exclusively by the American
Marine Model Gallery, Salem, MA

October, 1997 - December, 1998

The Sargent House Museum
49 Middle Street
Gloucester, MA 01930

Keeper-in-Residence, museum guide
In charge of minor building mainte-
nance and grounds maintenance

May, 1989 - June, 1993

Nautical Research Guild, Inc.
(a non-profit organization chartered
in the State of Maryland)

Editor, Nautical Research Journal

June, 1973 - December, 1980

Self-employed:

Retailer - owner and manager

Consultant to the hobby industry
on research, drawings, and instruc-
tions for the design and fabrication
of ship model kits and modelmaking
plans and books

January, 1984 - December, 1985,
July, 1969 - June, 1973

Whaling Museum
Old Dartmouth Historical Society
New Bedford, MA

Adjunct Curator (1984, 1985)
Research and model construction
related to New Bedford shipping
and whaling

Associate Curator of Maritime
History (1970 - 1973)
In charge of the whaling and ship
model collections; exhibits design
and preparation

ERIK A.R. RONNBERG, JR.

Curriculum Vitae

2. P.O. BOX 112
Beverly, MA 01915-0002 XII. 21. 98
(978) 927-6001

Employment Experience (cont'd.):

Whaling Museum (cont'd.)
Assistant Curator (1969, 1970)
In charge of ship model collection
and research on whaleship design
and construction

January, 196- May, 1967

Atkins & Merrill, Inc.
Engineering Model and Mock-up
Division
Sudbury, MA
Modelmaker
Project Leader on special
assignments for high-precision
models and industrial exhibits

Education:

1968 - 1969

The Newark Museum
Newark, NJ
Apprentice in museum studies,
specializing in exhibits design
and preparation

1967 - 1968

Long Island University
Southampton, NY
Bachelor of Arts, magna cum laude
Biology (minor in Earth Sciences)

1962 - 1965

University of Massachusetts
Amherst, MA
Undergraduate: Zoology, Botany

Special Training and Related Professional Activities:

September, October, 1981

Tour of maritime museums of Norway,
Sweden, Denmark, and the Åland
Islands to study ship model collections,
general care of maritime collections
and archives, and cataloging methods

August, September, 1981

Sail-training cruise on board Norwegian
full-rigged ship Sørlandet
Instructed in ship-handling and the
mechanics of a square-rigged ship's
rigging

ERIK A.R. RONNBERG, JR.

Curriculum Vitae

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Special Training and Related Professional Activities (cont'd.):

Summers, 1976, 1977

Private instruction in free-hand drawing and watercolor painting with Ferdinand R. Petrie, A.W.S.

Fall semester, 1964,
Spring semester, 1965

University of Massachusetts
Amherst, MA

Undergraduate Assistant, Museum of Invertebrate Zoology

Technical Assistant for undergraduate laboratory course in invertebrate zoology

Advisory Work:

The Sargent House Museum
Gloucester, MA

Member, Advisory Board, 1996-1998
Member, Collections, Building, and Grounds Committees, 1997, 1998

Cape Ann Historical Association
Gloucester, MA

Vice-President, 1988 - 1990
Member, Board of Managers, 1987 - 1994
Member, Collections Committee, 1986 - 1990
Member, Maritime Exhibits Committee, 1993, 1994

Essex Shipbuilding Museum
Essex. MA

Advisor to shipwright Harold Burnham on design and construction of the Chebacco Boat Lewis H. Story for the Museum, 1998

Curatorial advisor during organization of the Museum and its collections, 1975 - 1977

Schooner Thomas E. Lannon, Inc.
Gloucester, MA

Advisor to shipwright Harold Burnham on design and construction of Fredonia model fishing schooners and designer of carved scrollwork and lettering for schooner Thomas E. Lannon, 1997

South Street Seaport Museum
New York, NY

Member, Advisory Committee for the restoration of fishing schooner Lettie G. Howard and designer of the vessel's new scrollwork and lettering, 1990 - 1994

ERIK A.R. RONNBERG, JR.

Curriculum Vitae

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Advisory Work (cont'd.):

International Congress of
Maritime Museums
Third Congress
Mystic, CT, September, 1978

Guest speaker on ship models and the
philosophy of their use in maritime
museums

The National Trust for
Historic Preservation
Washington, DC

Consultant for maritime preservation,
assisting William A. Baker, Advisor
on Grant Awards, 1979, 1980, 1981
Advisor on Grant Awards, 1982

The American Neptune
Peabody Essex Museum
Salem, MA

Member, Editorial Advisory Board
1971-1986

Television Station WTEV, Boston
Channel 5 Studios
Waltham, MA

Spotter, in charge of identifying
vessels for television camera crews
during Tall Ships Parade, Boston
Harbor, June, 1980

Special Skills:

Modelmaking: Experience at professional level with a broad range of modelmaking subjects, including ship models; aircraft models; architectural models (presentation quality); industrial plant layout models; models, mock-ups, and prototypes of industrial products; dioramas; and shadow boxes. Modelmaking techniques include experience with a variety of materials, including wood, metals, textiles, plastics, adhesives and finishing media.

Exhibits Design and Construction: Experience at professional level with industrial and museum exhibits, including design and layout; construction of cases, panels, and mounts for individual objects or complex groupings of large and small objects; preparation of labels and guidebook texts.

Research: Extensive background in nautical research, with emphasis on New England sailing vessels from the 17th to the early 20th century, and on early 20th century power vessels used in the New England fisheries. Derivative publications and plans have been regarded as definitive studies on numerous individual vessels and vessel types. See sections on published works.

Drafting: Skilled in traditional drafting methods used in historic ship design. These include the development of hull lines and compiling tables of offsets; sail and rigging plans and specifications; hull construction drawings and specifications; and machinery drawings. Also experienced in the preparation of construction texts for modelmaking and descriptive texts for historic construction sequences for the actual vessels.

Publications - Bound Volumes:

KATE CORY: Whaling Brig, 1856 (Bogota, NJ: Model Shipways Co., Inc., 1972). 32 pages. Research, technical drawings and illustrations, history, and bibliography embodied in a modelmaking guide.

BENJAMIN W. LATHAM: Noank Mackerel Seiner, 1902 (Bogota, NJ: Model Shipways Co., Inc., 1973). 64 pages. Research, technical drawings and illustrations, photographs, history, and bibliography embodied in a modelmaking guide.

"Photographs of Whaling Vessels," The American Neptune, Pictorial Supplement XV (Salem, MA: Peabody Museum, 1973). 32 pages. Gravure reproductions of rare photographs with introduction, historical notes, and data on 19th century American whaling ships, barks, brigs, schooners, steamers, and whaleboats.

Gloucester Clipper Fishing Schooners: including Step-by-Step Instructions for Building a Fully-detailed Model of the Mackerel Seiner SMUGGLER, 1877 (Shelton, CT: BlueJacket Ship Crafters, 1976). 96 pages. Research, technical drawings and illustrations, photographs, history, and bibliography embodied in a modelmaking guide. Commissioned to improve an existing ship model construction set to a professional-quality level, using museum-quality materials.

FAIR AMERICAN, 1780: 18th Century War Brig (Bogota, NJ: Model Shipways Co., Inc., 1978). 48 pages. Research, technical drawings and illustrations, photographs, history, and bibliography embodied in a modelmaking guide. Commissioned to improve the quality of instructions in an existing ship model construction set.

American Fishing Schooners ELSIE and BENJAMIN W. LATHAM (Bogota, NJ: Model Shipways Co., Inc., 1979). 48 pages. Research, technical drawings and illustrations, photographs, history, and bibliography embodied in a modelmaking guide. Commissioned to improve instructions for two existing ship model kits to professional-quality level in small scale.

William Avery Baker: A Tribute from His Friends (New Bedford, MA: The Council of American Maritime Museums, The National Trust for Historic Preservation, and individuals, 1982). 64 pages. Biographical sketch of William A. Baker, naval architect, maritime historian, and museum curator, with curriculum vitae and illustrations.

To Build A Whaleboat: Historical Notes and A Modelmaker's Guide (Bogota, NJ and New Bedford, MA: published jointly by Model Shipways Co., Inc. and Whaling Museum, Old Dartmouth Historical Society, 1985). 160 pages. Two chapters on historical background of American whaleboats of the mid-19th century; one chapter on model construction; one chapter describing actual whaleboat construction for comparison with modelmaking methods and accurate depiction of historic building methods in a diorama. Technical drawings and illustrations, photographs, plans, references.