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The Fisher Body Craftsman's Guild at the Gilmore Car Museum

The genesis of the Gilmore Car Museum's special exhibition of Fisher Body Craftsman's Guild models came about from a phone call from former FBCG national winner Tony Simone of New Hampshire to former winners, Rich Ray and Paul Tatseos, located in Michigan. Tony had been working diligently to identify museums around the U. S. to exhibit FBCG models; a legacy display. The builders of these models are now at least 65 years old and not getting any younger. The fate of the models, some occupying treasured space in dens and family rooms and some humbly packed away in basements, was uncertain at best.

A number of FBCG "reunions" of former Guildsmen held around the country had met with great interest and Tony was trying to build on that. He wanted Paul and Rich to find an exhibit location in Michigan, one of the more prominent states for Guild participation. Rich, having shown some of his collector cars at the Gilmore Car Museum, approached Chris Shires, Executive Director, to see if there was interest. After several discussions between Chris, Rich, Paul and Dwight Conger, who later joined the team, the six-month exhibition you now see before you was conceived.

This exhibition has given us a unique opportunity to celebrate the values, virtues and principles of the historic Fisher Body Craftsman's Guild, a philanthropic depression-era program sponsored by the Fisher family in 1930. Adopted by General Motors, the "Greatest Generation" built 1/18 scale miniature models of Fisher Body's Napoleonic Coach logo during the U.S. economic depression era, whereas the "Baby Boomers" built 1/12 scale model "Dream Cars" during the post-war years. The coaches were all about technical model-making (e.g., blue prints, specifications) as well as "craftsmanship," while the model car competitions were more about "design" and "craftsmanship" (e.g., scratch-building, aesthetics and appearance.)

In the grand scheme of things, the "Fisher Body Design Competition" (as it then was commonly called) was a highly successful General Motors talent search, recruiting tool and public relations program. The program is believed to have been 95% talent search. The key Guildsmen qualities they were searching for in a model car builder were "an eye for beauty," "aesthetic sensibility," and "good taste."

As you walk through the exhibition, please keep in mind that what you are seeing are the works of art of amateurs; boys and young men ages 12 through 20.

Because of the opportunities afforded a Guildsman, many lives were changed forever and many came to Detroit to work in the automotive industry. Some even got their "dream job" of styling the next generation of Corvettes, Camaros or Pontiac GTOs. We are indebted to the Gilmore Car Museum for their generous commitment of time and resources required to bring these Guildsmen and their models together. It has been 50 years since the last Guild model car competition was held in 1968. We welcome this opportunity to educate the public in this spectacular automotive venue and help preserve the legacy of GM's historic Fisher Body Craftsman's Guild.

We hope you find that the exhibit and this book help you appreciate how the talent and perseverance in participation in the Guild changed these and many other lives.

Paul Tatseos Rich Ray Dwight Conger

Learn more about these four gentlemen in the Exhibitor Section starting on page 11.

The Fisher Body Craftsman's Guild:
"Cars of Tomorrow by Boys of Today"

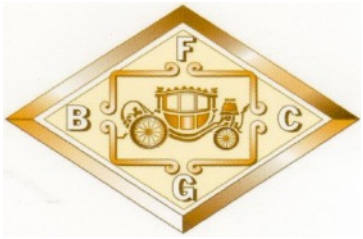
From the 2004 Fisher Body Craftsman' Guild Detroit Reunion Program

The Fisher Body Craftsman's Guild was an automobile design competition, organized by the Fisher Body Division of General Motors, which challenged boys to build a model of their own design for a future car. The competition, conducted annually from 1930 until 1968, gave boys between the ages of 11 and 19 the opportunity to express their imagination, their design talent, their technical skills and, most importantly, their creative ingenuity in the design and building of a model car.

As much fun as it sounds, designing and building a model car took many hours of hard work - thinking and drawing ideas; picking the best one to build; searching for clay or the right block of wood; carving or sculpting their design; constantly refining the 3-dimensional design; making the detail parts including wheels; painting the body and assembling the parts; and, finally, packing the model to ship undamaged to Detroit with the deadline looming. This was not an easy task for a young, inexperienced boy.

But the prizes for the winners were substantial - cash awards for state winners and college scholarships for national winners. This is how it worked. After each model was judged by a team of GM designers and industrial arts teachers, state winners were notified and given their cash award. Regional winners were given an all-expense paid trip to the 4-day Guild National Convention in Detroit. Nerves were on edge until the annual banquet, where, in the presence of prominent educators and GM executives, the national award winners were announced and broadcast live to anxious parents and friends scattered around the country. Later in the convention, these young designers would spend a morning in the GM Styling Studios talking to professional designers and seeing firsthand how real cars were designed. While national winners would go home with scholarships, all the participants went home inspired.

The Fisher Body Craftsman's Guild began in 1930 as a competition to build a Napoleonic coach with awards based solely on craftsmanship. By 1937, with the increasing interest in automotive styling, the Craftsman's Guild introduced a new category: designing and building a one-twelfth scale model car. The interest in the car design competition was so overwhelming that the Napoleonic coach was soon dropped. By 1968, when the Craftsman's Guild was concluded, over 8.7 million youths had enrolled over the life of the competition, millions of dollars in awards had been given and many lives had been touched; some profoundly. Through the years, the Craftsman's Guild represented rock solid values. Young men learned that perseverance was essential and that hard work paid off. They enjoyed a sense of pride and accomplishment that comes from a constructive and positive activity, plus the joy of working with their hands and mind to create their very own design.



Many scholarships are given each year to young people with outstanding athletic ability or an outstanding scholastic record. What made the Craftsman's Guild unique was recognition and reward for young people with outstanding creative ability.

Bill Porter, a top GM designer, now retired, said it another way: "One of the great things the Craftsman's Guild did for American design was that it identified talent at an early age so that these young people could proceed to get professional educations. In many fields requiring trained talent, like music and sports, the process of early identification is well established. Not so with design. Many young people with design talent do not learn of the possibilities until they are in college, thus missing out on the valuable skill-acquiring years as a teen when learning comes easiest."

The FBCG helped identify and mature a whole generation of design talent. It's no surprise that many Guild participants , after their formal training, entered the automobile industry and dedicated their careers to designing and engineering automobiles. But not all. Some made their mark in architecture, urban planning, interior design, science, education, medicine, law and many other professions.

The late Chuck Jordan, winner of the 1st National Scholarship award in 1947 and graduate of MIT, had this to say at the time of his retirement as GM Design Vice-President: "I've always been grateful for my experience in the Craftsman's Guild. That experience has paid big dividends. In fact, when I think about it, my life has really been one big Guild Competition, designing and modeling cars, just like I did when I was 19 - except these models are full-size and they compete with the best in the world."

A Year with the Fisher Body Craftsman's Guild

Guildsman

VOLUME 12, NUMBER 1 • • • WARREN, MICHIGAN 48090

Official Publication of the Fisher Body Craftsman's Guild

1964 GUILD CONVENTION IS SUCCESS

OREGON, VIRGINIA GUILDSMEN TAKE TOP HONORS IN 1964 COMPETITION

40 Regional Winners Tour Plants, Styling Facility, Fisher Body Central Engineering, Enjoy Field Day Activities During Four Day Visit

IMPORTANT!

DO NOT DISCARD THIS ISSUE OF THE GUILDSMAN, AS IT CONTAINS THE SPECIFICATIONS SHEET WHICH YOU WILL NEED THROUGHOUT THE MODEL CAR PROJECT FOR DIMENSION REFERENCES.

These eight young designers and craftsmen were awarded university scholarships totaling $28,000 as top finalists in the annual Craftsman's Guild model car competition. Shown with vice-president of General Motors and general manager of Fisher Body division, R. H. Gaffman, are (first row from left) Tom Semple $5,000; Michael Antonick $4,000; Gaffman; Richard Bach, $3,000 and Michael Reese $2,000. In addition to the national scholarship awards, $1,000 styling scholarships were also presented to two Guildsmen for excellence of design.

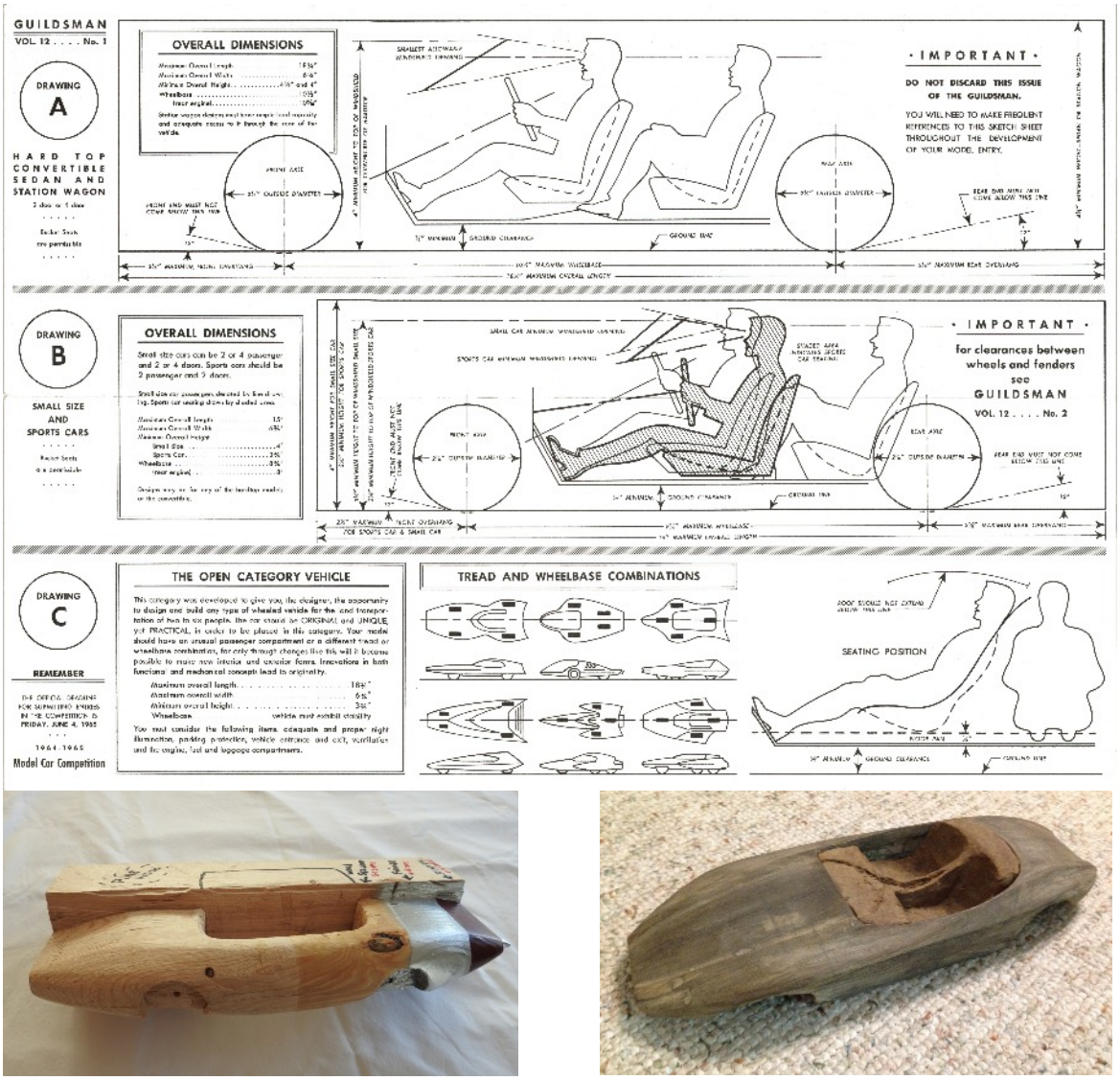
Club Activity, Can Be Fun and Helpful

Start Your Model Now!

It all started when a young man, often already car-crazed, "discovered" the Fisher Body Craftsman's Guild. This may have happened through a parent, friend or neighbor, or a presentation at his high school by representatives of the FBCG who spent months traversing the country visiting high schools. He received a copy of the promotional booklet published by the FBCG, joined the guild and began receiving the quarterly FBCG Newsletters. These included side view "seating packages" that defined key dimensions that the model must meet to represent a practical automobile.

Then the young man started sketching his ideas and decided on the method to build the model: carved wood, plaster or other material such as fiberglass. For a carved wood model, lines from a drawing would be transferred to wood planks which were cut to shape and glued together in a sandwich fashion. For a plaster or fiberglass model, he would sculpt a clay model of which a plaster of Paris cast would be made. Regardless of the construction method, one major challenge was to "balance" the two sides of the model so that they were identical. This involved making templates at various points along one side of the model and then adjusting the opposite side to match the templates. This female casting would be used to mold the actual model. Then the detail work would start including adapting bright moldings, bumpers, head and tail lamps and other trim pieces which were made from aluminum or plastic. An interior was another challenge to simulate soft trim as well as an instrument panel, steering wheel and a clear windshield. Painting the model was always a critical step that could make or break the entire effort. The surface of the model had to be perfectly smooth and completely sealed since any surface flaw is magnified by glossy paint. The Guild supplied four scale black rubber tires that required white paint if white wall tires were desired, some type of wheel treatment that had to be attached precisely to the model so it would sit level when displayed. The Guild Newsletter always included tips from other Guildsmen on various aspects of building the model. After hundreds of hours of labor and the masterpiece was complete, the young Guildsman faced the challenge of building some type of shipping container that would get the model through the gauntlet of package delivery services to the Guild offices in Detroit, Michigan without damage.

The thousands of entries each year were each judged by teams made up of an active GM designer and a high school vocational education



Opposite page clockwise from far upper left: cover of an a Fisher Body Craftsman's Guild promotional booklet; the Guildsman was a newsletter sent to all registered members; a 1932 Chevrolet wearing Guild livery that was driven by Guild representatives to school presentations.

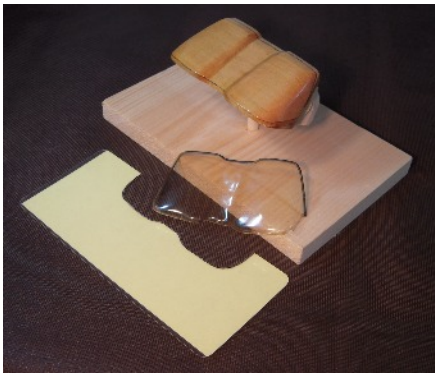
Clockwise from right: An example of the side view package drawing showing the dimensions for the three categories of model body styles that each model was required to meet; example of a fiberglass body with the interior sculpted in clay. A clear plastic windshield will also be formed; example of a carved wood model with one side complete and showing primer and final paint on the rear portion.

teacher. Judging categories included scale fidelity, workmanship, painting and finishing, originality of design, artistic merit and practicality of design. The score determined winners by each state followed by one of twenty regions made up of one or more states and finally the national awards. Junior (ages 11-15) and Senior (ages 16-20) Regional winners were invited to the all-expense-paid Annual FBCG Convention in Detroit. Fisher Body pulled out all the stops for this four-day event.

Based in one of Detroit's top hotels, activities ranged from lunch and show car displays at Bloomfield Hills Country Club, Selfridge Air Force Base, Fisher Body trim plants, Tiger baseball games and more. The highlight for these budding car designers was always the tours of General Motors Styling Staff - a highly secretive place where outsiders seldom entered. Since GM Styling used the Guild as a source of potential design talent, face-to-face interactions of Guildsmen and GM designers were ongoing throughout the week. Obviously, the big night was the awards banquet attended by GM executives and dignitaries and broadcast live on national radio where Guildsmen learned who among them had won the top four national awards at each level as well as the ten Styling Scholarships.

If the young man won one of the top national awards, he was retired from FBCG competition; if he did not, he was probably inspired to start the whole process over again the next year.

Right: Some of the tools needed to carve a wood model and later balance both sides



Left: An example of the wooden mold over which plexiglass was formed after being heated in Mom's kitchen oven. Also the template used to check the mold and finished plexiglass windshield for accuracy.

HOW YOUR MODEL CAR SCORED
IN THE 1962-1963
FISHER BODY CRAFTSMAN'S GUILD COMPETITION

State Mich. Model # 1091

CRAFTSMANSHIP:	Possible points	Your car received
1. Scale Fidelity Guild judges measure model cars to see if their dimensions are within the maximum and minimum limitations given on the specification sheet enclosed with the Guild instruction book. An error of 1/16" reduces the score by one point.	50	45
2. Workmanship Each step of the work is carefully examined to see how well it has been done. Is the carving smooth and neat? Are doors, hood and trunk outlined neatly? Are moldings, lights and trim made skillfully and neatly attached?	* (90 or 105)	69
3. Painting and Finishing Are the surfaces sanded smooth, or are they wavy? Are paint separation lines sharp and well defined? Is there sufficient paint on the model, and has it been rubbed down and polished? If grille, moldings and trim are made from wood, how well are they finished? If parts are made from metal, have scratches been removed and the surfaces polished?	* (85 or 70)	70

* Possible points for Workmanship and Painting vary for two types of entries. The judges score sheets permit a total of 90 points for Workmanship and 85 points for Painting to be assigned in the judging of all solid top model entries. In the judging of convertible models and model entries with completed interiors, the assigned points are 105 points for Workmanship and 70 points for Painting. This variation allows more points in workmanship for those Guildsmen who have constructed interiors for their models. Those who have submitted solid top models in turn are given more points for the painting and finishing of their model tops and window areas.

DESIGN:		
1. Originality of Design Is the design of the model car projected into the future with some change in design concept, or is it a copy of a present day car with a few original details? Is it out of date? Is it freakish in design?	92	54
2. Artistic Merit Is the overall design pleasing? Are the details pleasing and do they help the overall design? Does the entire model have the proper balance and proportion? Is the color scheme in good taste? Are the lights, grille, moldings and trim in the proper proportion?	72	34
3. Practicality of Design Do bumpers or reinforced grilles offer protection for lights and sheetmetal? Is it a practical, usable car, providing enough space for passengers, enough luggage room, entrance room, visibility and the like? FOLLOW THE SPECIFICATIONS.	61	33

Clockwise from above: A 1950s view of the Fisher Body Division headquarters auditorium filled with Guild models to be judged; an example of a judging sheet with the top half dedicated to the craftsmanship evaluation of the model and the bottom half to design aesthetic aspects; a plaque and trophy presented for one of the National Styling Scholarship Awards and a smaller trophy presented to a Regional winner; award winners were informed via Western Union telegram (the equivalent of today's text message); a Certificate of Design & Craftsmanship was presented to each boy who submitted a model for judging.

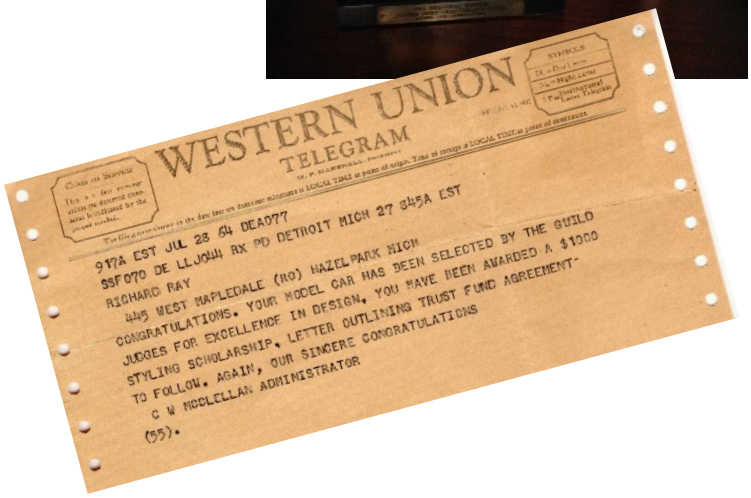
Certificate of Design and Craftsmanship

This Certificate Is Awarded to: Richard Ray

In Recognition of his talent, skill and industry, demonstrated in the praiseworthy Model Automobile which he built to his own original design and entered in the annual Fisher Body Craftsman's Guild competition sponsored nationally by the Fisher Body Division of General Motors.

In Witness Whereof, we have hereunto set our hands as officers of the Craftsman's Guild and have caused the Craftsman's Guild seal to be affixed at Warren, Michigan, this 14th day of August, 1962.

E C Kingsley
President
C W McClellan
Administrator



WESTERN UNION
TELEGRAM

917A EST JUL 28 64 DEA077
SSF070 DE LLU044 RX PD DETROIT MICH 27 345A EST
RICHARD RAY
445 WEST MAPLEDALE (RO) HAZELPARK MICH
CONGRATULATIONS. YOUR MODEL CAR HAS BEEN SELECTED BY THE GUILD
JUDGES FOR EXCELLENCE IN DESIGN. YOU HAVE BEEN AWARDED A $1000
STYLING SCHOLARSHIP. LETTER OUTLINING TRUST FUND AGREEMENT
TO FOLLOW. AGAIN, OUR SINCERE CONGRATULATIONS
C W MCCLELLAN ADMINISTRATOR
(55).

Left:
A birds-eye view of the Fisher Body Craftsman's Guild Annual Awards Banquet with top General Motors executives occupying the first head table and Regional Award winners the second head table.

Above: the Annual Convention brochure described the detailed agenda of activities for the week.

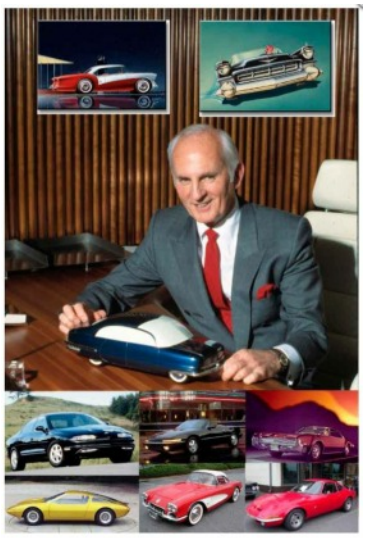
Clockwise from above: A young Guildsman inspects the tail fin of the famous 1959 Firebird III; Guildsmen visit Selfridge Air Force Base outside Detroit; Guildsmen inspect a model at GM Styling; Guildsmen inspect a display of GM concept cars before lunch at the Bloomfield Hills Country Club; a Guildsman tries out a seating buck in one of GM's design studios; Guildsmen arrive at the General Motors Styling Staff lobby at the GM Technical Center in Warren, Michigan; Guildsman, dressed in their Guild sport coats and ties, ready to board their private train for a day trip to Grand Rapids, Michigan.

Every Guildsman Dreamed of Being a Car Designer

Some Actually Did!

While automobiles have been around since the turn of the 19th century, automobile design as we know it did not exist until the late 1920s. Prior to that, engineers designed automobiles with their primary focus on simply developing a car that would perform adequately; aesthetics, especially of the body, were an afterthought. However, as cars became more refined in the mid-twenties, appearance became a potential competitive advantage. Custom coachbuilders, usually former buggy manufacturers from the horse and buggy era, met this demand by making a body for a wealthy person to have installed on their new automobile chassis. It was common practice in the upper end of the market for an automobile manufacturer to sell just a bare chassis including engine and radiator, cowl, hood and fenders; for instance, all Duesenbergs were sold sans body and it was the customer's task to have a body built.

General Motors President, Alfred Sloan, recognized the opportunity and found the solution in the person of Harley J. Earl, a flamboyant, 33-year old California designer of custom bodies for Hollywood movie stars' luxury cars, especially Cadillacs. Earl was temporarily contracted by GM in early 1926 to design the body for the 1927 LaSalle, a new companion car for the Cadillac line. To portray his design concept for the LaSalle to GM management, Earl had full-size clay models built and painted; a totally new idea for the auto industry. One design was approved and the LaSalle became an immediate sales hit for GM while winning several design awards. In 1927, GM hired Earl permanently to run the newly created "Art & Colour Section" to "direct general production body design and special car designs." To staff this totally new type of organization, designers, primarily from various custom coach builders, were recruited. However, with the onset of the Great Depression, demand for the luxurious, custom cars built by these coachbuilders collapsed and almost all of these companies went out of business leaving few sources of talent.



From the collection of Mark Jordan.

This is where the Fisher Body Craftsman's Guild entered the picture. The Guild was organized in 1930 by the Fisher Body Division of General Motors, which challenged boys to build a model of the trademark Fisher Coach to help the company identify potential craftsmen for jobs in body construction. But as the need for automobile designers grew, model cars were added to the competition in 1937 giving boys between the ages of 11 and 19 the opportunity to express their imagination, design talent, technical skills and, most importantly, their creative ingenuity.

Today there are several automobile design colleges, including Art Center College of Design in California, Center for Creative Studies in Detroit, Pratt School of Design in New York and others around the world, that educate potential automobile designers. All the major auto companies are actively engaged with these schools in many ways including sponsoring design projects to help them identify and attract the most talented students. This development may have been one of the factors contributing to GM's decision to discontinue the Guild program in 1968. Guildsman Stewart Reed is currently Chair of the Transportation Design Department at Art Center where he oversees the undergraduate and graduate programs.

Participation in the Guild developed values, such as creativity, craftsmanship and especially perseverance, or "STICKTOITIVENESS" as retired GM designer Geza Loczi described it. These values enabled Guildsmen to pursue successful careers in many diverse fields. Careers represented by the exhibitors in the Guild display at the Gilmore Car Museum run the gamut from architecture to law to launching rockets!

Opposite page top: The iconic 1959 Cadillac 62 Convertible, designed when Jordan was Chief Designer of Cadillac, set the bar for late-1950s "over-the-top" design.

Opposite page bottom: Charles M. Jordan, General Motors Vice President Design and 1947 Fisher Body Craftsman's Guild National Senior First Place Scholarship winner.

Clockwise from left: Jordan critiquing the model of exhibitor Dave Onopa (2nd from left) with a group of Guildsmen at the 1964 Guild Convention; Jordan supervising the rendering of a full-size side view of the 1959 Cadillac; Jordan talks with Guildsmen in a GM Styling studio during the 1963 Guild Convention.

Inset below: Chuck Jordan's 1947 1st Place Senior National winning model.

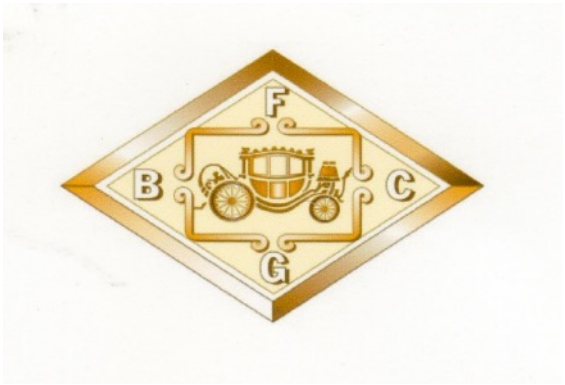
It is fairly safe to say that each boy who participated in the Guild dreamed of becoming an automobile designer and a few used the experience as a major step in becoming auto designers. In the late 1950s, General Motors acknowledged that the Guild was its primary source of its designers. In 1957, as some of the automotive design colleges were still gaining a foothold, over a third, 35%, of General Motors designers were former Guildsmen. However, making that leap, was not easy. In 1960, 47 Guildsmen were employed at GM Styling; not very many when one considers that it is estimated that 10 million teens enrolled in the Guild in its 34-year history, just over 30,000 coaches and model cars were actually built and submitted for judging and only 387 college scholarships were awarded. Becoming an automotive designer, then as now, is extremely difficult and has been compared to becoming an NBA player; the NBA drafts more players annually than auto companies recruit designers.

This extremely exclusive profession is well represented at the Fisher Body Craftsman's Guild exhibit at the Gilmore Car Museum. Fifteen of the almost fifty men whose models are being displayed became professional automotive designers working for many of the world's top auto companies while many others found work in other aspects of automobile product development as well as industrial design positions in other industries.

Retired Buick Chief Interior Designer Paul Tatseos, one of the curator's of this exhibit, described the challenges of training to be a designer at Art Center College of Design: "The only comparison in difficulty to my first semester at Art Center was my army basic training, although I think I did get more sleep in basic. Art Center was both an inspiration and a rude awakening. While I thought I was a pretty fair designer at the time (he had won a Styling Scholarship and a 3rd Place National Scholarship in the Guild), Art Center immediately made me aware of another higher level of skill and ability".

Certainly the highest profile Guildsman represented in this exhibition is the late Chuck Jordan who ultimately became the Vice-President of Design for General Motors. He won the Guild National First Place Scholarship in 1947 while a junior at Massachusetts Institute of Technology. He later told Motor Trend magazine, "I got invited to Detroit for a four-day convention and banquet with all the executive vice-presidents of GM, about 500 people--it was even on the radio. And then they announced that I'd won. The next day we went to GM Styling and they showed us around. And Harley Earl's assistant, a great old Irishman, came to me and said, 'Listen, when you get out of college come see us--we have a job for you.'" So, Jordan joined GM Styling where he spent his entire career and he is credited with many GM designs including the iconic 1959 Cadillac. About the 1959 Cadillac tail fins, Jordan said "It got us out of this stale state we were in, got the blood circulating. The 1959 was like letting a tiger out of the cage--saying, 'go!' Then, of course, we got sobriety and did the 1960, raised the body so the lines came up and it wasn't all fin."

This exhibit features the Fisher Body Craftsman's Guild models that gained these men entry into the automotive design profession, samples of their professional work, as well as the models built by boys who successfully moved on to many other fields of endeavor.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The Exhibiting Guildsmen

The Exhibiting Guildsmen's Stories

Robert Aikins, Farmington Hills, Michigan

How FBCG participation impacted my life:
Prior to my FBCG involvement, I was interested in aviation and model airplane building. While I was growing up, I had won numerous model building competitions in the Washington D.C. area. A good friend suggested the Guild competition as a way to help finance my college aspirations. Winning a regional award and being exposed to automotive design at the GM Design Center was an awakening of interest in a field I was totally unaware of! For those who wanted to pursue this profession, GM Design Staff recommended attending Art Center College of Design. Winning a Styling Scholarship allowed me to do this and started a career spanning 35 years at the Ford Motor Company. When I retired in 2000 as Chief Designer, I was able to return to my earlier interests in aviation as an active member of the American Society of Aviation Artists.

Education:
I attended Art Center College of Design and graduated with a BFA in Transportation Design.

Guild Models:
1960 Washington, D.C.: 1st State and Region, Styling Scholarship
This red sports car design features twin "bubble" canopies for the driver and passenger. It is constructed of wood putty over a balsa wood armature. I had learned modeling from building many scratch-built airplanes. I believe this process was fairly new at the time and eliminated the problem of sealing the wood grain in conventional wood building techniques.

1963 Maryland: 1st State and Region, 4th Place National Senior
This was the fifth and final model that I built and entered. This silver sporty coupe featured an aerodynamic, mid-mounted engine design with a lower rear wing for added downforce. It was also built with wood putty over a balsa armature. The model was damaged while on tour with the Guild National Award winners exhibit. The GM check to cover its repair helped me start my automotive design career at Ford Motor Company. I decided it was too important a memory for me to make changes to the model.

George Anderson, Farmington Hills, Michigan

How FBCG participation impacted my life:
Completing the Guild model helped me to enter Art Center College of Design which led to a rewarding career at General Motors Design Staff in their newly expanding Interior Design Department.

Education:
The Art Center College of Design education led me to a career in automotive interior design. I had a very creatively rewarding 43-year career with GM along with my outside sports car and racing interests. I designed, clay modeled, lofted and helped construct two interesting and successful sports racing cars: the 1965 Cadillac-powered SCD II and the 1966 Chevy Wolverine Can-Am race car. My current retirement project is restoring a 1969 deTomaso Mangusta sports car and painting railroad cover illustrations for a train magazine.

Guild Model:
1955 Michigan: Honorable Mention
This is the only model I built, but it was revised and entered three times. It is a 2-passenger sport coupe carved from laminated pine wood. To help with the carving I used a Casco hand grinder, an early version of today's Dremel tool, for the end-grain shapes of the front and rear end. The continental tire was turned from pine on my father's lathe as were the aluminum hub caps for the Guild provided rubber tires. Many coats of primer were applied and sanded and resprayed until I was satisfied with the smooth appearance of the surface of the model. Tempo Metallic Plum automotive touch-up spray cans were used for the color coat. I was able to get the paint so smooth I couldn't believe that it was made out of wood and not solid plastic. The front and rear bumpers were carved from solid aluminum with red plastic tail light lenses.

Wallace Bakken (Deceased), Seattle, Washington
Submitted by Joel Bakken, his son

How FBCG participation impacted my life:
Speaking as Wallace's son, my dad's Fisher Body models were always a source of conversation and pride for us kids. We loved hearing stories about my dad and his brother, Warren's, Fisher Body adventures. From the challenges of crafting the models in the unheated basement of their house to the joys of traveling to the GM events in the big city.

Education/Career:
Wallace earned a Masters of Geology from the University of North Dakota. He worked as a petroleum geologist specializing in the Williston Basin of North Dakota.

Guild Model:
1955 North Dakota: 1st State. Region and 4th Place National Senior

The car was cast in plaster from a clay model. The grille, bumpers and trim were cut and filed from brass and all the window moldings were made from 1/2 round dental wire which was polished to look like chrome. The wheels were rubber and were supplied by GM for all the contestants who could prove that they were actually going to submit a model car to the judges. The hubcaps were brass and chrome plated as were all the other brass parts. All the finish paint was automobile lacquer paint which had numerous coats which were sanded smooth and polished to a lustrous finish. The headlamps were made from plexi-glass on a homemade lathe.

Warren Bakken, Seattle, Washington

How FBCG participation impacted my life:
Unquestionably, sticking to finishing a model a year for five years gave me valuable training that is useful to this day.

Education:
I earned a BSME at the University of North Dakota. I was a design engineer with Lockheed and General Dynamics for 5 years then returned to North Dakota briefly to run my father's sign business. I later joined Boeing as a wind tunnel model design engineer. I loved designing a part and going down to the machine shop to see it being made and marvel at the model makers latest techniques. Loss of Boeing's SST contract steered me into real estate.

Guild Model:
1950 North Dakota: 1st State
This 2-door slant-back coupe was the second of five models. The rules then limited models to 2-door coupes or 4-door sedans. The model was built from balsa with a lacquer finish. Window moldings were from .003" aluminum sheet. Windows were clear celluloid painted gray on the back. The bumpers were made from balsa gilded with silver leaf.

1952 North Dakota: 1st State, Region
This 4-door sedan was made from balsa and painted with lacquer.. Bumpers were polished aluminum and other bright parts were polished sheet aluminum. The headlamps were cast from acrylic resin. Half-round stainless steel dental wire was used around the windows and fastened with small nails soldered to the pieces. Wheels were hardwood turned on a homemade lathe. Hubcaps were .003" polished aluminum sheet.

1953 North Dakota: 1st State , Region, 1st National Junior
This 2-door sedan was modeled in clay and cast in dental plaster. This was my first attempt with plaster. Since I didn't have a proper parting agent, I had difficulty in removing the model from the mold, breaking it away in small pieces. All the bright work except the window trim and wheels was filed by hand. The wheels were made on a homemade lathe which was an old electric motor with a steel faceplate to which I attached a block of wood to hold the 2-7/16" aluminum bar the size of the tires. The whitewalls were painted and the hubcaps polished.

John Barbour, Minneapolis, Minnesota

How FBCG participation impacted my life:
I grew up drawing pictures of cars and houses and building model airplanes so I already had a lot of the skills needed to design and fabricate a scale model car. I think that participation in the FBCG taught me two things that helped both as I was in college and in the rest of my career: a) scheduling a number and variety of tasks as needed to meet a deadline and b) most importantly, it gave me the self-confidence that I had the ability to design something and be recognized for it. I became an architect and have been recognized with awards throughout my life.

Education/Career:
I attended North Dakota State University and graduated with a degree in Architecture.

Guild Models:
1965 North Dakota: 1st State and Region, Styling Scholarship
This was the third of four models I built. It is a family vehicle for four passengers. The concept was to utilize a mid-engine, so the passenger area could be forward providing better visibility to the driver for safety and front seat occupants. The rear seats were rear facing to provide better visibility through the large rear window. It was carved from basswood with formed plexiglass windows and detailed interior of leather and fabric. This was the first model I built with formed plexiglass windows, so the real challenge was commandeering my mother's oven and assuring her that she wouldn't have melted plastic all over its interior. (I had no idea what would happen, but I promised her anyway).

1966 North Dakota: 2nd State
This was the last of the four models and is a sporty coupe for two people. The concept was to utilize a mid-engine, so the passenger area could be forward providing better visibility to the driver for safety. It was carved form basswood with formed plexiglass windows and detailed interior of leather and fabric. In order to make the leather seats in the color I wanted, I had to buy a pair of women's leather gloves.

Paul Barbour, Eaton Rapids, Michigan

How FBCG participation impacted my life:
It encouraged me to pursue a career in the design field. My brother, John, and I had been designing and building model airplanes. We also liked our design, art and drafting classes. We both went into architecture as a career.

Education/Career:
I attended North Dakota State University and graduated with a degree in Architecture.

Guild Models:
1965 North Dakota: 2nd State
This was the second of three models I entered. The first was in 1964 and also won a 2nd State Award. This model is a family vehicle for five. The design incorporates a mid-engine providing better visibility. Rear seats face rearward for view and safety. It was carved from basswood with formed plexiglass windows and vinyl and fabric interior. I learned how to form plexiglass in a household oven without hurting or destroying mother's stove. Also, I learned that it helped to heat the mold so the plexiglass didn't cool too rapidly while pulling it over the mold. With all three models, I learned how to carve the wood with a Dremel Moto-Tool, sand and check with templates.

1966 North Dakota: 1st State
This was the third of three models. It is a family sedan for four with a mid-engine and interesting suspension concept. It was also carved from basswood, formed plexiglass windows and leather and fabric interior. I learned that leather was easier to work with than vinyl. Our parents were not very worried about destroying the oven this time. I also learned from the judges score sheet that the engineers on the team either did not like nor understand my suspension concept.

Richard L. Beck, Wixom, Michigan

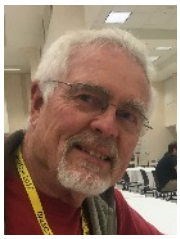
How FBCG participation impacted my life:
It helped me realize that I was an artist and wanted to become an automotive designer, not an engineer.

Education:
I graduated from the Art Center College of Design and had a 39 year career at Ford Motor Company.

Guild Model:
1960 Kentucky: 1st State, Region and Styling Scholarship
My sporty two-passenger convertible was carved from mahogany wood with aluminum trim and plexiglass windshield. The windshield was molded on a wood form after heating it in a pan of hot oil on the kitchen stove.

1962 Kentucky: 1st State and Region
My station wagon with a plexiglass bubble over the driver's compartment was carved from mahogany with aluminum trim. I built the interior for extra points, but it was not counted since it was enclosed.

Russ Blanchard, Zeeland, Michigan



How FBCG participation impacted my life:
The Guild reinforced my belief that I could, with the proper training, compete in the industrial design field of automobile styling and product design.

Education:
After attending the College For Creative Studies and graduating from Wayne State University in Detroit, I worked for American Motors Styling and other firms designing products from garment hangers to yachts.

Guild Model:
1960 Michigan: Honorable Mention
This sporty convertible for two was the first of three models I built. I made a clay model pattern, plaster cast for an ultra-cal plaster finished model with a blue leather interior.

1961 Michigan: Honorable Mention
This sporty coupe for two was also built from a clay model pattern, plaster cast for an ultra-cal plaster finished model. It has a full interior and a clear plastic roof formed in a kitchen oven over a pattern.

1962 Michigan: 1st State and Region
This sporty coupe for two was built from a clay model pattern, plaster cast for a fiberglass final model. Wheel covers were formed through lost wax patterns cast in brass, polished and chrome plated.

Phil Bonine, Portage, Michigan

How FBCG participation impacted my life:
My primary reason for building the car model was for a grade. I was a college sophomore art student and had to do a class project. Fortunately, my instructor was familiar with the Guild and agreed with building a model for the 1962 competition (the last year I was eligible). It was probably the best experience of my early college days. Unfortunately, I was unable to master any foreign languages so I dropped out with a deflated ego and an unfinished car model. The Navy seemed like a good refuge. I completed the model between basic training and starting active duty and won a Styling Scholarship which I later used to restart my college career Luckily I still have that shiny, 5 pound, plaster and Plexiglas model car to remind me of the ups and downs of those days.

Education:
After winning the Styling Award, a GM executive recommended college programs that might be followed to become a GM designer and then went on to explain the design philosophy at the time was 'planned obsolescence'. I know that marketing approach has long been out of favor with the emphasis now on improving the product each year. But for me in the early 60's, the idea of designing cars to look out of date in three years was disheartening. My creative interests turned toward architecture. Unfortunately, (or fortunately as it turned out), architecture school was out of the question with my dismal grades. Since I already had some experience in carpentry, I enrolled in the Building Construction program at Michigan State University earning a Bachelor's degree. I worked for a large home builder and then as a free lance home designer for over 40 years with many interesting projects and clients. Not as glamorous as designing cars, but suits me fine.

Guild Model:
1962 Michigan: Styling Scholarship

This was my second model which I called a 'shooting brake' (because it sounds so cool), but the concept for the rear came from Kamm tail aerodynamic theory I read about in Road & Track magazine. Other stylistic elements include the bubble top modeled after the 'Malcolm Hood' from WWII fighter planes and the ever popular Dutch Darrin dip on the side. It is built with plaster and Plexiglas. The most memorable aspect was forming the Plexiglass top. I made a plaster male mold and hoped a heated piece of 1/8" Plexiglass would drape itself over the mold. Not so! It needed to be held in place on the mold until it cooled. I heated the Plexiglass in the oven and pulled it down over the mold with four or five guys helping hold it in place. We only had pot holders, dish towels and a couple pair of gloves. Three times one of us let go too early because it was so hot. It became a macho challenge. We heated the Plexiglass one more time and swore to hold on no matter what and it worked! It's good to have buddies like that.

James E. Cotter, York, South Carolina

How FBCG participation impacted my life: *I received my FBCG scholarship as a sophomore in high school. After that I considered all career options, comparing them with the possibility of a career involving design and product development.*

Education:
Bachelor of Fine Arts Degree in Industrial Design from the Center for Creative Studies in Detroit. I enjoyed an industrial design career with design consultants and manufacturing companies including Scherr and McDermott Designers, Design Manager with Huffy Corporation (outdoor power equipment and bicycles), Tecna Corp. (specialty machines), Thom Kearnes Designers, Hedstrom Corporation (rotational molded products. I am credited with 17 patents.

Guild Model:
1965 Ohio: 1st State, Region and 2nd National
My sport coupe was made from carved pattern pine with hand worked aluminum and plexiglass trim. With the deadline for model submission rapidly approaching and hurried finishing details, I received an invitation to attend the 1965 Indy 500. Consequently, my model only has a single exhaust. I often wondered if dual exhaust would have placed it first!

Dwight Conger, Grosse Pointe Woods, Michigan

How FBCG participation impacted my life:
Participation in the Guild taught me to be resolute in my any endeavor I undertook in life. In 1964, I submitted a model which received a poor score and no award. I learned from every mistake I made in 1964 in designing and building my 1st Place National scholarship winner in 1965. I have not forgotten the lessons I learned from my Guild experience. My scholarship covered the tuition for all 4 years of my undergraduate work. The Guild competition also strengthened my Faith as I began every work session with prayer. God has been good to me.

Education:
I received an AB from the University of Detroit (Magna cum laude) in 1971 and a JD from University of Detroit School of Law (cum laude)in 1974. After law school I immediately joined the Michigan law firm Plunkett Cooney as a trial attorney, I was elevated to Shareholder in 1981, wrote 2 treatices on construction and contract law and represented national corporations including General Motors. After 41 years of practice, I retired at the end of 2014.

Guild Models:
1965 Michigan: 1st State, Region and 1st National Junior
My 1965 scholarship winner is a futuristic small block V8, 2-passenger coupe, which I carved from laminated balsa, Since I was then no longer eligible for the Guild competition, I designed and built two additional models in 1966 to Guild specifications. These became part of my design portfolio, as I originally intended to pursue a career in automotive styling. I changed course after high school graduation because I recognized that I would be a much better lawyer than designer. All three have been restored to original condition.

Thomas Covert, Germfask, Michigan

How FBCG participation impacted my life:
The Guild changed my life by providing the funds for me to attend college . A thirty eight-year career at GM Design followed, which most likely would not have happened had it not been for the Guild scholarship.

Education:
I studied for two years at Purdue University before obtaining a BFA in automotive design from Art Center College of Design.

Guild Model:
1962 Indiana: 1st State, Region and 2nd National Award
This is the second of two models I built. The first was third state in Indiana and the concept for this model is a two place open coupe with a joy stick control inspired by the GM Firebird III. It is laminated poplar with an epoxy coating with several coats of DuPont automotive lacquer and all bright work was rhodium plated. An interesting note about the bright work is that it was done by a jeweler in my town after being turned down by several chrome shops that would not touch them. The process was for small pieces such as rings and pendants. My parts were larger than the norm and kept burning on surface, but after many attempts and buffing, we finally finished. When I fit them to the car they were too small due to the repeated buffing. I came up with a solution to the problem by putting a black caulking compound in as a filler . The judges gave me extra points for having body protection in mind!

Ted Demers, Commerce Township, Michigan

How FBCG participation impacted my life:
I worked as a design engineer and a development engineer on automatic transmissions for General Motors. It was called Hydra-matic at that time and was later merged with GM Powertrain. I worked there for 30 years and when I retired I did contract work for several companies who did related work. I have worked in most areas associated with automatic transmissions, the rotary engine, anti-lock brakes, oil-cooled brakes, twin clutch transmissions and hybrids. The hardest part of any project is getting started. The second hardest part is finishing it. Don't let your own limitations stop you from finishing what you start.

Education:
I studied engineering at Western Michigan University. At mid-career, I decided to try for the state engineering license. Since Western Michigan University was in Engineering Technology at that time, the state Board required me to take two additional classes which I took at Washtenaw Community College and Laurence Technological University. I also took classes from the Engineering Society of Detroit to study for the exam. Those were the best classes I ever had. After two tries I got my engineering license.

Guild Model:
1959 Michigan:
This was my first model entered, built while in the eighth grade. It is a 2-door hardtop made of sugar pine. The headlamps are buttons inside of a thimble. The window trim is made of coat hanger wire. The protrusion on the roof is for a periscopic rear view mirror.

1960 Michigan: 2nd Place State
It is a 2 seater sports car constructed of sugar pine with the windshield of Plexiglas. The headlamps are buttons. The parking lamps are plastic inserted into a speedometer needle. The steering wheel is a ball point pen for the post and coat hanger wire for the rim. The hubcaps are from a 1959 Chevy grille. There were protrusions that looked like shot glasses and I just cut the bottom off. It was a complete surprise to me that this model won anything. The major flaw is that it lacks room for an engine. It was, however, a large improvement over the first model.

1961 Michigan: 2nd State
It is a 2 seater sports car constructed of sugar pine and a Plexiglass windshield. The bumpers and other trim are polished aluminum and the seats are upholstered in corduroy dyed by my mother to match the car. The lamps were made from various pieces of plastic hand filed into shape and polished. I think I really got my act together on this car. It only won the same award as the previous car, but I think it is possibly my best model. The windshield is curved in 2 directions which made it hard to form. My sister remembers when I stunk up the kitchen from heating the Plexiglas in the oven. It took about 15 tries to get it to bend around the wooden form before I was happy with it. The hubcaps were made on my dad's jewelers' lathe. It had a dividing head so I could get the holes evenly spaced. All I had to do was make a drill guide and clamp it to the lathe. The hubcaps were turned with a hand held tool since there are no compounds for the tool on a jewelers' lathe.

1962 Michigan: 2nd State
It is a 2 seater sports car constructed of sugar pine with polished and brushed aluminum trim. The window trim is made of chrome plated HO gauge railroad track. This model started out as a convertible, but when I came up with the brushed aluminum roof, I thought it enhanced the styling, so I glued it on. The hubcaps were made on my dad's jewelers' lathe again, but this time I came up with a drill fixture that penetrated one side only. I thought that the simple shape of the car would make things easy, but the front and rear bumpers were particularly hard to fit.

1963 Michigan: 3rd State
This is a 2-seater sports car constructed of sugar pine with brushed and polished aluminum trim. This was the first year that the Craftsman's guild offered us smaller tires. This model has no window trim. The windshield glass meets the side window glass. In reality there would have to be a pillar behind the glass for support, but that doesn't show on the model. Perhaps the judges felt that I was taking a shortcut, because I won a lesser prize. I think the competition was getting better also. This model has suffered the ravages of time more so than all the others. There are severe paint cracks on the hood. It wasn't cracked at the time of completion.

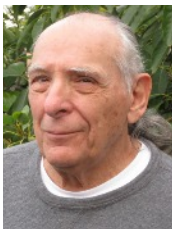
Robert Demick, Macomb, Michigan

How FBCG participation impacted my life:
It was introduced to me in a GM career day at Osborn High School. I always loved drawing cars and building model cars as a hobby. The FBCG helped me to make a future career choice to be an Industrial Designer. After being introduced to FBCG, I contacted GM Design. I asked for guidance in what colleges I should attend upon graduating from high school. GM sent me all the information. This was the start of my future as an automotive designer. I have been an automotive interior designer at both Ford Motor Design Center, Johnson Controls Automotive Systems Group and General Motors Design Center. I am now retired after being 46 years in the design field.

Education:
I attended the Center for Creative Studies College of Art and Design in Detroit, Michigan. Upon completion in the four-year degree program in 1973, I received a Bachelor of Fine Arts Degree in Automotive/Industrial Design

Guild Model:
1968 Michigan: Honorable Mention
This sporty coupe for four people was made out of high-density urethane foam purchased from GM. It was then coated with several light layers of Gesso to create a hard-shell surface. What was unique was tinting each layer of the white Gesso a different blue color. This served as a guide during sanding to not remove too much material. I hand crafted all the aluminum bumpers and wheels using a lathe and machine tools in high school.

Matt Guzzetta, Spring Valley, California



How FBCG participation impacted my life: *The competition helped my model building experience and attention to detail. The models were built serving in the USAFSS from 1960 to 1963 and were built at the hobby shop at the base in Zweibrucken, Germany. As I wanted to go to Art Center College of Design for transportation design, the Guild was a good way to keep my skills up while serving in the military.*

Education/Career: *I went to ACCD for transportation design and ended up as a product design major in Industrial Design since the transportation design course was too restrictive and I was interested in the mechanical part of automotive design, as well as the exterior design of the car. I built a monocoque fiberglass/foam streamliner for runs at Bonneville while at school. I worked for BST/Triumph Motorcycles in England.*

Guild Models:
1960 California: Honorable Mention
This was the second model that I entered and is a sports coupe for two people. It is carved from wood. It was started in California while on leave and finished in Germany where I was stationed for 2 1/2 years.

1961 California: Honorable Mention
This bubble top sports coupe for two people was the third model entered and carved from wood obtained in Germany. It was originally to be an open car, but the hobby shop on base did not have enough equipment to produce the parts in the time needed

1962 California: Honorable Mention
This front-engine powered 2-seat sports car was the fourth model entered in the contest. It again was built from carved wood acquired in Germany.

Thomas C. Goad (Deceased), Birmingham, Michigan
Submitted by Doug Goad, his son

How FBCG participation impacted my life:
As a young boy, Tom was constantly building model airplanes, trains and military trucks from balsa wood. Winning the top National Award in 1948 put him on course to a long and varied product development career with Chevrolet, Opel and Pontiac. Even in retirement, he extended a 19-foot wood cabin cruiser to fit an air cooled Turbo-Corvair engine driving a Berkley Jet pump because he did not like the outboard.

Education:
Tom attended the University of Illinois and earned a bachelors degree in Mechanical Engineering. After serving two years as a destroyer engineering officer, he began an engineering career with General Motors. Ironically, in view of his 1948 rear engine Guild model design, he became deeply involved in Chevrolet's rear-engine Corvair design as well as GM's CanAm racing efforts. He also worked with GM Styling on Pontiac's performance models from the Firebird to the Fiero

Guild Model:
1947 Michigan: Honorable Mention
This aerodynamic 4-door Sedan was built from carved pine wood with painted highlights and trim.

1948 Michigan: 1st State, Region and 1st National Junior Division
This rear-engined cab-forward aerodynamic sedan was also carved from pine wood, but used metal trim for a much better look. Since his father was a General Motors executive, a duplicate award was presented to the next runner up model per Fisher Body Craftsman's Guild policy.

Larry Diamond, Phoenix, Arizona

How FBCG participation impacted my life:
The FBCG taught me the principles of being creative and the importance of craftsmanship.

Education/Career:
I attended the University of New Mexico and became a high school teacher.

Guild Models:
1958 New York:
This model was a 2-door family car carved from a pine wood block.
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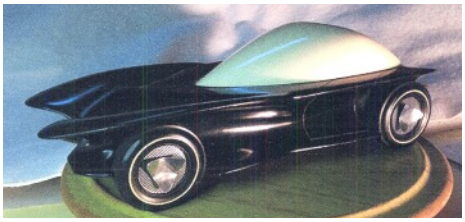


1959 New York:
This sporty coupe for two people was carved from a solid block of pine.

Gary Grabowski (Deceased), Lakewood, Colorado

How FBCG participation impacted my life:
My interest in the Guild started when I was in the Boy Scouts. I saw an article for young people to design and make futurist car models. I liked designing cars and thought I could always create a better designed sports car than those coming out of Detroit. I could not wait until the new Corvettes came out each year, especially the new Sting Ray. I was hooked, so I started designing cars like I wanted. I was the second of five boys so I found my peaceful place, designing and carving. I especially enjoyed the detail which was engaging and challenging and created a great deal of self-satisfaction.

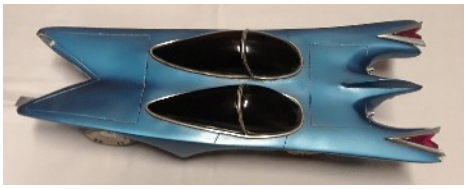
Education:
This experience gave me a lot of confidence in my creative talents. I received an Associate's Degree in Engineering Drafting and Design and spent several years in the Electrical Engineering field laying out plans for many Power Plants. I also enjoyed drawing charcoal portraits and found "eyes" to be the best focus of my drawings.

Guild Model:
1956 Nebraska: 1st State, Region and Styling Scholarship
This yellow sporty coupe features a glass top that will swing upward when the door opens and provides better visibility for the driver and passengers

1957 Nebraska: 1st State, Region
This red sporty convertible for two people had the exhaust outlet in the tail light and a gear shift in the middle; one lever for shifting and a smaller lever for blinker lights.

1958 Nebraska: 1st State
This blue convertible for two people has a fuller windshield designed for the comfort of passengers, and bucket seats.

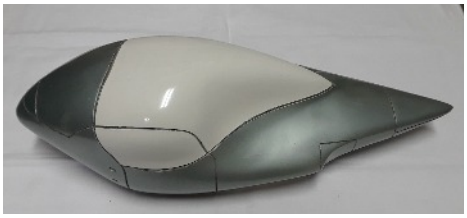
1959 Nebraska: 1st State
This blue sporty coupe for two people features black canopies.



1960 Nebraska: 1st State
This gold and white sporty coupe has built-in exhaust for neatness and sportier look, solid glass top will raise up when the door is open. Headlights fit into the form of the car with parking lights built-in right beside.

1961 Nebraska: 1st State
This red and white sporty coupe has a solid glass top tinted blue and a grille on the top of the hood for better air flow to the carburetor. The hub caps are designed to cool the brakes and the door handles pull to operate the door. Parking lights are built into the center of the headlights and there are side exhaust pipes for style.

1962 Nebraska: Honorable Mention
This green and white sporty coupe for two people features three wheels for better handling and turning. It is powered by a gas turbine engine and can be converted into an air car. The tail lights are concealed for design and there is luggage room behind seats. There is no bumper, but the area would be tempered through a heating process to make it harder than a chrome bumper.



Ron Halicki, Henderson, Nevada

How FBCG participation impacted my life:
It allowed me to think outside the box and develop the ability to visualize a design and a project. I learned about the Guild from a magazine advertisement. The experience taught me that win or lose, if I can do this, I can do anything and to keep trying.

Education:
Received an AA degree from Jamestown Community College, New York, and a BA Degree in Art and Business at Fredonia State University.

Guild Model:
1965 New York: 3rd State
Both models were made from a stock wood block with drilled holes and covered with bondo. Heavy paper templates were used to shape the model and balance the two sides. Since I had learned auto body skills from my father, I spray painted the model with automotive primer and paint.

1966 New York: Honorable Mention
Building the models was a challenge since I had never seen a Guild model in person to help me know what the competition was like.

Arnold L Joslin, Loveland, Colorado

How FBCG participation impacted my life:
I*t was the foundation of my interest in Industrial Design as a career. It enabled me to be selected to participate in the design student summer program at GM Styling for two summers. The scholarship award paid my tuition through seven years of college.*

Education/Career:
Earned an AA degree in civil engineering from Mars Hill Junior College, a Bachelor of Science degree in Mechanical Engineering from North Carolina State University School of Engineering and a Bachelor of Science in Product Design from North Carolina State University School of Design. The bulk of my career was in mechanical and industrial design.

Guild Model:
1951 North Carolina: 3rd State Junior
The 2-door family sedan was cast in plaster with silver painted trim and plaster wheels. After finishing the model, I discovered that it was almost 1/2 inch too long. Afraid it would be rejected outright, I sanded a quarter of an inch off the front and back and repainted the bumpers and grille.

1952 North Carolina: 1st State, Region Junior
The 2-door family sedan was cast plaster with silver painted trim and plaster wheels. One of this model's features are headlights with separate low and high beam reflectors behind a single lens, a feature not found on cars until, perhaps, three decades later.

1953 North Caroline: 1st State, Region and 2nd Place National Junior
This aerodynamic 2-door family sedan was carved from laminated pine, polished aluminum trim with plaster wheels. I had finished my second model way before the deadline and had started a third one, but after winning the Region and attending the 1952 Guild Convention, I realized I was on the wrong track for a National Award, so I started over with this model after returning home. I spent over 700 hours constructing it.

Darwin Hawthorne, Dearborn, Michigan

How FBCG participation impacted my life:
It introduced me to the exciting profession of automobile design and allowed me to experience the rewards of hard work and completing a task.

Education/Career:
I attended Kilgore (Texas) Junior College followed by Art Center School for a degree in Automobile Design. My career was as an automobile designer with Ford Motor Company.

Guild Model:
1960 Texas: 1st State Senior, Styling Scholarship
The third of three models that I built was a sporty convertible for two. It was made from carved sugar pine wood, spray painted with automotive lacquer. The plexiglass windshield was molded from a wood form.

Howard M. Howse (Deceased), Detroit, Michigan
Owned by the Gilmore Car Museum

How FBCG participation impacted my life:
Mr. Howse of Detroit built this model in 1934 at 16 years of age. He was one of 35 Detroit area and 85 Michigan boys who entered models.

Education:
Mr. Howse went on to work for the Detroit Police Department.

Guild Model:
1934 Michigan:
Fisher Body provided contestants with a 25 page book including full-size drawings for the 1/18-scale coach to be scratch built by the contestant. Later, a few independent companies sold "kits" consisting of unshaped rectangular wood blocks, rough aluminum castings that required finishing and other parts to start the project.

Building this very detailed coach required a great deal of skill and perseverance by Mr. Howse that was useful as he became an adult and joined the workforce. He also built the glass show case for the model. This coach and case are in complete and original condition.

George Herzog, Beavercreek, Ohio

How FBCG participation impacted my life:
The Guild competition was an opportunity to express myself creatively, work to a schedule and gain an identity among my teenage peers as someone who might one day design a car they would drive. While not provable, recognition of this personal dimension may have been influential in my college acceptance. My interest in design in general throughout my life and avocational endeavors in architectural, automotive and aviation designs were emboldened by the Guild experiences. Now the reunions have added an expanded dimension in my life with new friends of common interests.

Education:
Duke University (Bachelor, Physics), University of Dayton (Masters, Management Science). I worked in program management in the development and acquisition of aircraft for the US Air Force at Wright-Patterson AFB becoming Deputy Director of a $2 billion program to modernize a fleet of 200 training aircraft.

Guild Models:
1958 Virginia: 1st State and Region
This was the fourth of six models I entered in the Guild. Construction advanced directly from drawings without intermediate clay modeling. My inclination to minimizing manual labor favored molding with plastic wood and plastic metal because they had similar densities that could be shaped as a singular unit. My mother suggested the coral and ivory two-tone color as appealing to female buyers. The model is in original, unrestored condition and is often shown with a picture showing both sides of its asymmetric design along with my teenage sketch that shows it as a convertible to facilitate assessing design.

John L. Jacobus, Silver Spring, Maryland

How FBCG participation impacted my life:
I attended the Art Center School during the summer of 1965 while studying engineering at University of Maryland. The Guild inspired me to attend engineering school and get a job in the automotive industry at the Ternstedt Division of General Motors. This was followed by a 30 year career in automotive safety with the U.S. Department of Transportation NHTSA. I also authored two books on the Fisher Body Craftsman's Guild.

Education/Career:
B*achelor of Mechanical Engineering from University of Maryland and Master of Engineering from The Catholic University of America.*

Guild Models: 1962 Maryland: 1st State Award
This two door family passenger car was the second model I entered in the competition. It is made from laminated pine with a poplar green house finished with lacquer and enamel paint, brass and soft aluminum trim. I took this model with me for a job interview with Ternstedt Division of General Motors after engineering school. I was hired on the spot and worked for Ternstedt and Fisher Body.

Ellsworth E. Gerrels (Deceased), Minnesota

How FBCG participation impacted my life:
Mr. Gerrels was an engineer by profession and was a so-called "Rocket Scientist" for many years. He considered himself fortunate to be at the forefront of the United States space program including launching our first rockets and missiles back in 1958

Education:
Mr. Gerrels received his Bachelor of Science in Mechanical and Nuclear Engineering from the University of Minnesota in 1957 and Space Technology from UCLA in 1958. He spent 38 years with General Electric in the design and development of nuclear power systems. He performed mission planning, spacecraft checkout and launch activities of the U.S. Apollo program, resulting in the placement of 12 astronauts on the lunar surface. Since his retirement, Mr. Gerrels had been conducting presentations on "planetary space exploration and the origin of our universe" to churches, schools and civic organizations.

Guild Model:
1949 Minnesota: Honorable Mention

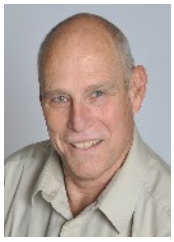
Norbert Ostrowski (Deceased), Michigan

How FBCG participation impacted my life:
Winning the Guild Styling Scholarship in 1958 enabled Norbert to attend Art Center College of Design and start a long career as an automobile designer. He also competed in Soap Box Derby racing, so cars were in his blood.

Education:
Graduated from Art Center College of Design

Guild Model:
1958 Michigan: Styling Scholarship

Jeff Jones, Van Alstyne, Texas



How FBCG participation impacted my life:
Building a model for the Guild was both a daunting task and a huge honor. Though I never won any awards, I took much from the experience. I was the first in my family to go to college. It taught me to persevere and endure the sacrifice and effort to achieve my goals. I lament that my son and grandsons have no Guild to hone these characteristics.

Education:.
I attended Fresno State in California where I obtained a BSME and entered the petroleum industry as a practicing engineer for 35 years.

Guild Model:
1962 California:
This sports coupe was inspired by the Ford Falcon and carved from sugar pine. The hubcaps are D-size battery ends and the headlights are AA-size. The solid top covers a partially finished interior since I ran out of time.

1963 California:
This 1-seat coupe carved from sugar pine took cues from the aero-space industry. The plastic top is Plexiglass heated over a pine pattern. I got in the habit of looking at EVERYTHING I saw as a possible part for a Guild car: the hubcaps are drawer pulls, hood ornament a link from my sister's bracelet and tail lights are from a Revell plastic model kit. I still look at anything that is about 1-1/8" diameter as a potential model wheel.

1964 California:
I got interested in the various wheel configurations possible in the Open Category and decided on side-to-side offset wheels that I call the "married" car. With isolated, offset cockpits a couple doesn't have to talk or even see each other. This was carved from alder wood from a tree on my uncle's property.

1965 California:
This carved mahogany sports coupe was rushed due to a late start. I didn't spend much time designing it, had no inspiration and it shows. I didn't like it when I was building it and don't particularly like it now! The top is painted with candy tangerine over white pearl to simulate a UV protective coating. Instead of drawer pulls, I put pearlescent disks in the wheels with aluminum spinners. I coated the entire model with spackle compound for a smooth surface that worked great until a year later when the spackle delaminated and the entire paint job literally fell off. This car definitely required restoration in 2005.

1966 California:
This sport coupe has a drag racing flavor with "mag" wheels, a sling-shot look and the trend in Guild winners being what I call "football" shaped cars. Carved from sugar pine, I realized that making an interior didn't add points in judging so I made a solid top. To make "mag" wheels I had a rim turned by a machinist friend then carved the wheel web in wood for a casting pattern. I then made plaster molds and cast the wheels in aluminum. As usual, I didn't even win an honorable mention award, but when the car was returned with the nose broken off I told myself the damage happened before judging, costing me the top national award.

David H. Koto, Ann Arbor, Michigan

How FBCG participation impacted my life:
The *FBCG fostered the desire to do the very best that I can do and not give up because things get tough and do not work out with the first effort. DO NOT QUIT. It's a trait I still have that shows up in a lot of little ways, even in my current restoration of a 1957 Thunderbird when I spent 8 hours just to remove a hard to get to bolt.*

Education/Career: *When I was young, I wanted to be a car stylist, like my father who worked for Raymond Loewy Associates on Studebakers. Visiting the studios as a child where I "saw the future" was a thrill. When Loewy lost the Studebaker account, my father lost his job. He found another job at Ford and moved us to Michigan during my high school senior year. I decided then to become an engineer with much broader job opportunities. After receiving my engineering degree from the University of Michigan, I was hired at Ford in Product Planning where I worked with the Design Center; a wonderful job.*

Guild Model:
1954 Indiana: 1st State Junior
The 2-door family sedan was built from a clay model, a plaster mold and then a plaster model. Although I had been exposed to automotive styling all my life, I had never shown much interest in devoting the time and effort into what would be required to complete much of anything, much less a Fisher Body model. My father noticed my lack of ambition and often "reviewed" my list of shortcomings with me. At dinner one evening, my father was reviewing my shortcomings which I was again ignoring. My big-mouth older sister jumped in saying I "couldn't build one if my life depended on it." After throwing a plate of spaghetti into her face, I had to meet the challenge. I found building the model to actually be quite fun and satisfying, and that big-mouth sister saying "I told you so" was the push that I needed to complete the model.

1955 Indiana: 1st State, Senior
The rear engine 2-door sports sedan started with a clay pattern, a plaster mold and then a plaster model.

1956 Michigan: Styling Scholarship Award
This sporty roadster was built from a clay pattern with a plaster mold and a plaster model. My family moved to Michigan at the start of my senior year in high school. I stayed in Indiana living with a friend who also built FBCG models. We worked together in his basement knowing we would not be competing with each other since my parents living in Michigan meant I would be in the Michigan state competition. I won a Styling Scholarship and my friend won 2nd State in Indiana.

1957 Michigan: 1st State, Region, 4th National Senior
The 2-passenger comfortable convertible was built with a clay pattern, plaster mold and a fiberglass model.

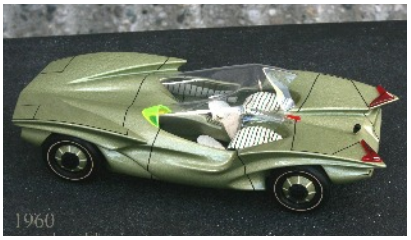
A. Calvin Lieb, Jr. (Deceased), Pennsylvania
Submitted by Jay Sowers

Guild Model:
1937 Pennsylvania: Honorable Mention
This rare 4-door sedan model is from the first year that automobile models were accepted by the Fisher Body Craftsman's Guild. Little is known about Mr. Lieb, but the Guild rules only allowed construction of a 4- door sedan in either front or rear-engine configuration that met specific exterior dimensions. Unlike later years when the Guild provided rubber tires, the 1937 Guildsman had to fabricate his own tires.

Geza A. Loczi, Moorpark, California

How FBCG participation impacted my life:
The FBCG led me to understand the meaning of "STICKTOITIVENESS." I grew in understanding design better with each model that I built. This led me to attend Art Center College of Design and finally a career in Automotive Design.

Education:
Art Center College of Design, with 46 years as an Automotive Designer with G.M. Design Staff, Volkswagen Design, Volvo Car Corporation and Ford Motor Company. I retired as Director of Design at Volvo Monitoring and Concept Center.



Guild Models:
1960 Indiana: 1st State and Region
This sporty coupe for two people was built from a solid block of sugar pine. I was happy with the sportiness of this model, but wanted to try something more adventurous with the painted surface. The hammer finish paint obviously did not become a trend in future cars.

1963 Arizona: 3rd State
This two passenger sporty coupe only showed one of the cockpits. It was built from sugar pine, metal and plastic. The asymmetrical design with a single seat and canopy for the driver and a tonneau cover for the occasional passenger. The design has simplicity with sculptured forms. One of my personal cars has a tonneau over the passenger seat and it does provide a unique driving experience.

1964 Arizona: Styling Scholarship
This open category design featured a center driving position and room for two people behind the driver. A clay model was made with plaster molds for laid-up fiberglass in the molds. With a diamond tread pattern and a center driving position, the architecture of the car led to an exciting and dramatic design. When not needed, the side wheels would fold up and the car performed similar to a motorcycle.

1965 Arizona: 1st State, Regional and 1st National Award
This open category sporty coupe is for two people with a third passenger possible behind the driver. It was built from a clay model, plaster mold and laid-up fiberglass with metal and plastic trim. Twisting and warping surfaces with a unique tread pattern and architecture with simplicity in styling, led to a timeless design. This Luck Number Seven model was the culmination of all seven models that I built and all that I learned while designing and building them.

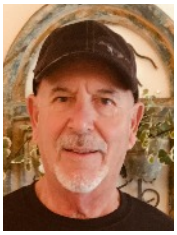
Bill Molzon, Clarkston, Michigan

How FBCG participation impacted my life:
Participation in the Guild was the major factor in my career choice as the Guild experience is how I found out about the field of design, what it was all about, what schools to go to and, finally, the financial means to accomplish the goal.

Education:
I graduated from General Motors Institute in Mechanical Engineering. I then attended Art Center College of Design where I received my degree in Industrial Design with a Transportation Major. My career was in industrial design, primarily transportation products.

Guild Model:
1959 Ohio: 1st State, Region and 2nd National Award
This 2-Passenger Sports car was the seventh of seven models I entered from 1953 to 1958. It was made from wood with chrome-plated brass trim. Since I had problems with cracks in the wood on previous models, I made the rough shape of this model from a block of wood and painted it with polyester resin and then sanded that to the final shape. This greatly increased the number of hours of labor for the final surface, but did resolve the cracking issue as it has held up quite well for the past nearly sixty years!

Bud Magaldi, Canton, Michigan



How FBCG participation impacted my life:
When I was 12 years old, a GM scientist came to my junior high school and gave a presentation on the latest technologies in the auto industry. He also talked about the Fisher Body Craftsmen's Guild. Since I liked cars, drawing and working with my hands, the contest was a natural thing for me to enter. The challenge was to build a 1/12 scale model of your own design without outside help. The model had to be constructed from a rigid material that would hold up to shipping and handling.

Education:
I wrote to the Guild about a career in automotive design and they suggested Art Center College of Design. I applied to ACCD and was accepted partly on my Guild involvement. That led to a 32 1/2 year career with Ford Motor Company during which I worked on just about everything that Ford produced.

Guild Model:
1961 Massachusetts: 1st State Junior
This 2-place sports roadster was the third of five models that I built. The clear white pine model was glued and hand-carved using a hand saw, coping saw, chisel, gouge, plenty of sandpaper and a small electric drill for head light openings, etc. It was painted with marine spar paint with polished aluminum trim. The seats were made of aluminum bent to shape and covered with white leather from my Mom's old handbag. The acetate windshield was formed over a wood mold and heated in Mom's oven, which she was not too happy about!

1965 Massachusetts: 1st State, Region and Styling Scholarship
This 2-place hard top coupe was the last of five models and entered in my last year of eligibility. The process included design sketches, a 1/12 scale clay model and four-part plaster mold. It was made of fiberglass from the plaster molds and was on display at the GM Exhibit in 1965 at the New York World's Fair.

David Nedela, Purcellville, Virginia

How FBCG participation impacted my life: *Instilled a sense of self-discipline and the ability to plan and execute a project with necessary modifications along the way.*

Education: *BS in Business Management from the University of Tampa and a MS in Transportation Management from Florida Institute of Technology. I was a Career Officer in the U.S. Army, retiring as a Colonel after 26 years. I worked as government contractor for another 17 years.*

Guild Models:
1958 Michigan: 3rd State
This was my first model of seven built. It is a convertible sports car carved from laminated one inch bass wood. The tail lights are tooth paste tube caps. I remember Fisher Body Craftsman's Guild award winners rode in the General Motors 50th Anniversary Parade in Flint, Michigan.

1965 Michigan: Honorable Mention
This was the last of the seven models that I built. It is a dark green sports coupe also carved from one inch bass wood.

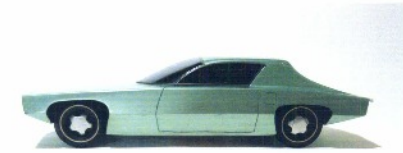
David Onopa, Allentown, Pennsylvania

How FBCG participation impacted my life:
Having had an early fascination with cars and all things transportation, my participation in the FBCG provided me with an up-close look at the world of automotive design, particularly when I had the opportunity to attend the National Conventions in 1964 and 1966. After that exposure to the profession, a career in design suddenly became the focus for my future.

Education/Career:

I studied Mechanical Engineering at Penn State University for 2 years and then transferred to Art Center College of Design, where I received a B.S. in Industrial Design. I spent a 40 year career in automotive design working for Porsche, Chrysler, Mack Trucks, Renault, and Volvo.

Guild Models:
1964 Pennsylvania: Regional Award



This 2-passenger "Grand Touring" coupe was my second model. It is sculpted from laminated poplar wood with aluminum and acrylic trim details. In the process of forming this model, it became increasingly clear to me that wood was not the best material for developing an organic shape. The difficulty in adjusting and refining the shape led me to the realization that my next model would begin with clay. During the 1964 National Convention, we had an opportunity to review some of the entries with the GM Design Staff. Chuck Jordan publicly analyzed my model and it was truly a thrill for a 16 year-old aspiring designer to have that experience!

1965 Pennsylvania: 3rd State Award

This 2-passenger "Sports" coupe was my third model. It is molded from polyester body filler resin, using plaster molds taken off a clay model, with aluminum and acrylic trim. On this model I used Chavant styling clay for the first time, a material that I had no prior experience with. So once, in an effort to expedite the heating process, I abandoned the heat light method I had been using to warm the clay, deciding instead one day while my parents were away, to try using the oven in our kitchen. After setting the temperature somewhat above the recommended level to speed things up, I returned to the workshop, thinking the clay would be at a workable temperature in about 30 minutes. However, it didn't take that long! Before I was ready to return, I noticed the very strong odor of something burning! I shut everything down, but the smoke had already filled the kitchen and adjacent rooms. While things could have been far worse, this event resulted in the need for a major cleanup and repainting of that part of our house. The smell took weeks to dissipate... it was indeed a very expensive lesson learned. To say the least, this episode did not go over very well with my Mom and Dad, but they eventually forgave me for this stunt and I'm forever grateful that they somehow still continued to support me on the project.

George Prentice, Apache Junction, Arizona

How FBCG participation impacted my life:
I used one quarter of my scholarship for expenses in each of the four remaining semesters at Art Center College of Design. The prize helped me to land a job at GM Styling. I had learned how to complete a project.

Education:

I attended Art Center College of Design, University of Nebraska and Wayne State University. I spent my entire career at General Motors Design Staff as a technical stylist and studio engineer. While working I continued taking classes and one of my mentors suggested I take them for college credit. I conducted research on Corvettes for many years totaling 19,000 pages that is now available to researchers in the library and archives of the National Corvette Museum. I wrote a 1999 Masters Degree essay titled "Influences on Automotive Design during the Era of Harley Earl's Leadership at General Motors Styling." I retired in 2000 from GM Design Staff with 31 years and 10 months of service. I have owned one of my Corvettes for 49 years. In 2001, I switched from an SLR camera to a digital camera and began creating digital art work.

Guild Models:
1965 Nebraska: 1st State, Region and Styling Scholarship
This was the third model that I entered in the competition. It is a sports coupe I built from a clay model from which I took plaster molds and did a fiberglass layup.

Tom Osborne, North Bend, Ohio

How FBCG participation impacted my life:
Pointed me toward industrial design as a career.

Education/Career:
I graduated from the University of Cincinnati with a BS in Design. I was Director of Design at Kenner Toys and designed such iconic toy lines as Star Wars, Ghostbusters, Play Doh, Care Bears, Strawberry Shortcake and others.

Guild Models:
1966 Ohio: Honorable Mention
This 2-passenger (tandem) sports coupe was my first model and built from mahogany and it has been restored.

1968 Ohio:
This was the third model I built and is a 2-passenger sports GT. It was built with carved foam and has been restored.

Rich Ray, Brighton, Michigan

How FBCG participation impacted my life:
As a teenager, I wanted to be a car designer and participated in the FBCG in 1962,63 and 64. Since I had never learned to draw, but sculpted my models in clay, I realized that I was probably not going to be a successful car designer, but I still wanted a role in the auto industry. I was aware of General Motors Institute, a co-op engineering program run by GM that seemed to be a better fit for me. Upon winning the Styling Scholarship in 1964, I received a nice congratulatory letter from GM Styling Staff inviting me to contact them if there was anything they could do for me. I did and, upon arrival for a visit, I told them I wished to go to GMI and wanted them to sponsor me (all GMI students were GM employees sponsored by a plant or some other GM facility). They offered me the sponsorship and I was on my way. I graduated from GMI with a Bachelor of Mechanical Engineering degree and continued employment at GM Styling Staff as a project engineer. I later held senior management positions in product development and marketing at Chrysler.

Education:
Bachelor of Mechanical Engineering from General Motors Institute (now Kettering University). Master of Business Administration from University of Michigan.

Guild Models:
1962 Michigan: Honorable Mention
My father must not have thought I was serious about completing this first effort since he sent me out behind the garage to find 2x6 wood and aluminum siding scrap for the body form, over which he taught me how to apply fiberglass cloth and resin for the basic model form.

1963 Michigan: 1st State and Region
As it got down to the deadline for shipping, I was continuously painting and repainting the model to get the finish perfect. I would often rise early in the morning before school to sand the paint applied the previous evening and then spray another coat to cure while I was at school. Lacking a paint booth, my ever patient mother would be out in the garage in her housecoat holding a large cardboard box around the model while I sprayed on the paint.

1964 Michigan: 2nd Place State & Styling Scholarship.
While building the model in fiberglass, I had some technical questions and contacted the FBCG for advice. I received a terse letter, probably from the legal department, advising me that FBCG did not advise using fiberglass for models and could not offer assistance. Much later, during my interviews with GM Styling Staff for sponsorship at GMI, they asked me how I built my models. I told them I made a clay model, a plaster mold and then fiberglass from the mold. They were thrilled saying "this is exactly the process we use for our full-size models".

Dan Reahard, Plymouth, Michigan

How FBCG participation impacted my life:
Coming from small town Indiana, the Fisher Body Craftsman's Guild was my introduction into the automotive design world. It led to 32 years of design work at Ford Motor Company and then furniture design in retirement.

Education:
I graduated from Art Center College of Design in 1966 with a Bachelor of Science degree in Industrial Design.

Guild Model:
1956 Indiana: 1st State
This sporty car for two people was the first of three models I entered. It is carved poplar wood with plexiglass and aluminum trim.

Stewart Reed, Pasadena, California

How FBCG participation impacted my life:
As Michigan 1st Place winner in 1964 (age 16), those few days at the Guild Convention in Detroit opened up an amazing world to me! I experienced the proving grounds, an assembly plant, engineering & research at the Tech Center AND met Jordan, Mitchell and many designers at , mostly Art Center grads. While sitting in the Monza GT concept, a designer looked me in the eye and said "you need to go to Art Center!" I did.

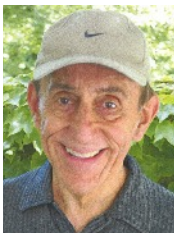
Education:

After receiving my degree from Art Center College of Design in 1969 I joined Bruce Meyers, originator of the fiberglass Meyers Manx dune-buggy, to design the Manx SR. I later held design positions with Jeep, Chrysler, Prince Corporation and Toyota Calty as well as my own design company. I am now Chair of the Transportation Design Department at Art Center College of Design in Pasadena, where I oversee the undergraduate and graduate programs.

Guild Models:
1964 Michigan: 1st State, Region, Styling Scholarship
This 2- passenger sports coupe features a one-piece glass windshield and top. I made a 1/2 side clay model from which I made templates to carve the model from balsa wood with a resin coat. This turned out to be a bad idea since the balsa sections I bonded together were showing the lamination lines in a year. The paint and balsa shrank and the laminated joints didn't! Years later, I repainted it.

1968 Michigan: 1st State, Region, 4th National Scholarship
This 2-passenger sports car/high-speed highway car was in the "open category" with a new package layout with a wide rear wheel track and narrow front track for an approximate 35% /65% weight distribution. It was the same concept as Ben Bowlby's Delta Wing which ran at LeMans in 2012. I talked with Ben later and my model had the same front track layout (24") as his LeMans car. As an Art Center student, I made a proper clay model, plaster molds and a fiberglass shell with stainless wire inlaid moldings.

Elia Russinoff, Farmington Hills, Michigan



How FBCG participation impacted my life:
The Guild got me started on the road to becoming an automobile designer.

Education:
I attended the Miensinger Art School and Pratt Institute. I joined General Motors Styling in 1955 and in my first assignment I contributed to the 1955 Cadillac "Town & Country" show car. During my 40 year career with GM, I contributed to several Pontiacs from the late 1960s and advanced aero projects.

Guild Model:
1947 Michigan:
This sedan was carved from solid mahogany block and spray and brush painted with silver painted windows and bumpers. My father was a die maker and got me a solid block of die maker's mahogany that carved like cheese.

1948 Michigan: 3rd State
This sedan was also carved from a solid block of mahogany with chrome plated bumpers. I had seen some Fisher Body Craftsman's Guild models on display in the General Motors Building in Detroit and realized I had to make bumpers out of chrome plated brass to be competitive.

1949 Michigan: 1st State, Region and 1st National Senior
This sedan was again carved of mahogany. I also read Harley Earl's course on automobile design which greatly helped my design thinking and execution.

Bob Sirna, Rochester, Michigan

How FBCG participation impacted my life:
The Guild helped me to gain experience finishing a project. I entered four times and received a 1st State and a Styling Award. As a teenager I dreamed of a career in automotive styling. My skills allowed me to earn an engineering degree, as well as a minor in industrial design.

Education:
I attended the University of Notre Dame receiving a BSME with a minor in industrial design.

Guild Model:
1958 Michigan: 1st State
This sporty coupe for two people was the second model I entered. It was made from carved pine wood.

1960 Michigan: Styling Scholarship
This model was entered as an open spider and then re-entered in 1963 as a coupe, which is now exhibited in this display.

1963 Michigan: 1st State, Region
This sporty coupe for two people was built from carved pine wood. Winning the Styling Scholarship confirmed my long-held belief that I wanted a career as a designer.

Larry Schramm, Rochester Hills, Michigan

How FBCG participation impacted my life:
I was always interested in cars so when the opportunity presented itself to make the car models, I thought it would be great. I retired from a 37-year career with General Motors in Product Engineering at the GM Technical Center in Warren. I currently collect Buick cars and trucks from brass & nickel eras of 1908 – 1918.

Education:
I attended the University of Michigan for my undergraduate degree in Engineering/Applied Math & Business, and Central Michigan University for my Master's degree in Business.

Guild Model:
1966 Michigan:
This futuristic cab forward car with the engine in the rear and passengers in the front was my first entry. It was made out of a single block of pine wood.

1967 Michigan:
This traditional family sedan was also made out of a single block of pine. The hub caps are fuel pump valve retainers for mechanical fuel pumps and were chrome plated.

Bill Scott, Brewster, Massachusetts

How FBCG participation impacted my life:
It taught me that discipline and determination towards a goal would open up a pathway for success. This resulted in reaching my goal of a career in automobile design with General Motors.

Education:
Purdue University for one year and then Art Center College of Design for a Bachelor of Arts degree in Transportation Design. My entire career was at General Motors Design Staff, starting on the drawing board and retiring as an Executive Director of Design.

Guild Model:
1957 Indiana: 1st State and Region
My first model, an open 2-seat sports car, had an interior as I thought it showed more craftsmanship ability and effort than a closed car. I later observed that the design was more Ford-like than GM (something to be considered next time). It was carved from pine wood with aluminum bumpers, screen wire for grille texture, silver solder wire for chrome accent lines and painted Light Coral inspired by the 1955 Chevrolet. The shipping box, made to recommended Guild guidelines, was sprayed with the same color and used again for this shipment, 61 years later.

1958 Indiana: 1st State
This open 2-seat sports car was my second model, carved from bass wood with chrome plated brass bumpers, head and taillight area details. The design reflected the GM design genre which was aircraft in orientation. I even used the GM aviation emblem, both on the interior and exterior. Having won a regional award in the junior division the previous year and only the state award in the senior division this year, I was determined to be more advanced in design in my next model. I wanted to win a national award to help finance my collage goal.

1959 Indiana: 1st State, Region and 4th National Award
This two seat open car was the third of three models I built and features one stick driving with "Uni-Control" and an advanced interior & exterior design. It was carved from bass wood with chrome plated brass bumpers and other details. Molding the multi shaped clear windshield was a challenge, as was piecing together the interior. The floor, seats and console came up through the model and the instrument panel and side door pieces were inserted from the top. It was painted with the new (at the time) acrylic paint and sprayed using my mom's Electrolux vacuum. It worked, I graduated from Art Center and was hired at GM Design where I worked until retirement.

Gerald Simone, Mooresville, North Carolina

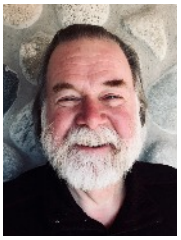
How FBCG participation impacted my life:
It allowed me to be more focused, patient and dedicated to a project which resulted in a life altering experience. The FBCG. was a great part of my life after the competition was over. After I graduated from Bryant College, I went to work for Ford Motor Company in Dearborn, Michigan. There I met several fellow employees who also had participated in the FBCG and we enjoyed a common bond. I later went on to the University of Michigan and graduated from the School of Pharmacy. As I look back, my participation in the FBCG was a deciding factor in my education, work experience and attitude throughout life.

Education:
I received a BA from Bryant College and then graduated from the University of Michigan - School of Pharmacy.

Guild Model:
1958 Rhode Island: 1st State, Region and Styling Scholarship
This sport coupe for 2 people was the third of five models I built. Since "fins" were still popular in the mid 50's I did a rear wing gull look. The model was built from white pine wood, chrome-plated aluminum, plastic, wood sealer, primer and lacquer paint.

1959 Rhode Island: 1st State and Region
This sport coupe for two people was the fourth of five models. It features fins in the front and a jet look in the back. The wheels turn and the rear lights operate. It was made from white pine wood, chrome-plated aluminum and brass , plastic, wood sealer, primer and lacquer paint.

Richard Squires, Monument, Colorado



How FBCG participation impacted my life:
The Guild gave me a lot of confidence to excel with many things in life. I went on to work for national construction companies and traveled to many states as a builder/engineer during my career. I built everything from interstate bridges to arenas, casinos, hotels and high-rise office buildings. It was a very satisfying career that I walked away from nearly 10 years ago. Now I've become an artist with wood turned pieces and currently have them in four galleries around the country. Just another way that shows my confidence to excel at many things that all started with model cars.

Education:
*I attended Marquette University in Milwaukee majoring in civil engineering and became a builder***.**

Guild Model:
1967 Wisconsin: 2nd State
This sporty coupe for two people was my first model. It is carved wood with an interior and clear plexiglass bubble top. The critique of this model was too many pre-molded plastic pieces, so I lost points for that. Making the bubble top was a lot of fun. I melted it in the oven to shape it over the wood mold.

1968 Wisconsin: 1st State
This family wagon was made from carved wood with a vinyl top, all aluminum trim, grille and wheel covers. I did not build an interior for this model, but instead stapled a drawing of the interior with swivel seats and a TV screen. Also, I had a drawing show an airfoil in the roof that would keep the back window clean.

Ed Solarz, Malvern, Pennsylvania

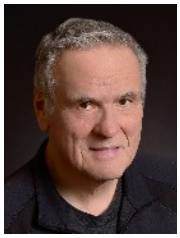
How FBCG participation impacted my life:
The Guild gave me confidence that I could conceptualize a solution, plan the steps to realize the concept and execute successfully on time, budget and scope despite challenges along the way. My career followed the same path building information systems to solve business challenges, gain market share or provide new services or internal efficiencies. The FBCG experience allowed me to realize that I like the challenge of creating and building things, which I do to this day.

Education/Career:
Bachelor of Mechanical Engineering from Villanova University, Master of Business Administration from Drexel University and Masters in Computer Science from University of Pennsylvania. My career was in Information Technology.

Guild Model:
1968 Pennsylvania

My car is a two-seat sports car with a turbine engine just ahead of the rear wheels. Air is taken in the side vents and exhausted through the rear deck vent below the rear window. An adjustable wing is enclosed behind the front grille for high speed stability. It was built from clear modeler's grade pine, carved and sanded using calipers for symmetry and finished with automotive grade primers and finish coats I had a Gantt chart project plan with tasks and key dates that I made working backwards from the date the model needed to arrive at General Motors. It was pinned above my workbench and each day after school I worked on the model and it helped pace my efforts. Without it, I doubt I would have finished in time.

Kenneth C. Swenson, Beaverton, Oregon



How FBCG participation impacted my life:
I think participation in the FBCG validated my ability in design and construction, an ability I've used in my work and in my home.

Education:
I graduated from Flint Junior College and then went to the University of Michigan where I earned degrees in Electrical and Mathematical Engineering. In 1966, computers were the new thing and I was involved in software design. My career was in Information Technology including designing programs to "target" Minuteman Missiles, writing computer code to control and collect automobile catalytic convertor emission testing, computer testing CAD systems, moving data between different computer systems and organizations, and troubleshooting computer networks.

Guild Model:
1963 Michigan: 1st State, Region and Styling Scholarship

This sports car was the seventh model I built with the other six winning State Honorable Mentions. The initial design had an asymmetric rear deck, but in clay, the off-center brake light didn't look right, so the passenger deck was made symmetrical with two brake lights. The car was constructed from Bondo Body Filler; first a clay model, then a plaster mold. After casting, there was lots of sanding, adding material for the internal metal channels to hold and guide the solid tonneau covers. The initial design was to feature a center-mounted joy stick control driven from either side. After completion, it didn't look right, so a conventional dash, steering wheel and floor pedals were added. The paint color was a last minute change. I remember seeing this cool 1955 Chrysler Imperial around town that was lavender maroon color. I bought the paint at the local auto paint store, but when I sprayed the color on my model, it was too red. The only lacquer paint we had in our garage was the baby blue for our 1954 Buick, so that is what I used.

Paul Tatseos, Bloomfield Hills, Michigan

How FBCG participation impacted my life:

While I always liked to draw, until I saw the FBCG presentation at my high school I never understood how people actually designed cars. After realizing that becoming a car designer was all I wanted to do. I entered the competition five times winning awards with my last three models. The 1956 regional award included a trip to Detroit and a chance to see the brand new GM Technical Center and once I saw the Styling building and its gleaming half dome I knew I wanted to work in that building.

While talking to the designers at Styling after winning my 3rd National Senior scholarship, I learned that the best way to do that was to go to the Art Center where most of the designers that worked in Detroit had graduated. I immediately began work to submit my portfolio to the school and was accepted. After graduation I was hired by GM and spent my career at Styling. I served as Chief Designer of Chevrolet, Pontiac, Oldsmobile and Buick Interior Studios during my career.

Education:

Art Center School, graduating in 1961 with a BPA in Industrial Design with a major in Transportation Design.

Guild Models:

1956 Massachusetts: 1st State and Region

This two-passenger roadster, my third of five models I built, was carved from laminated pine wood with polished aluminum metal parts, plastic head lamps and tail lamps and painted with a spray can. The model took approximately 700 hours to complete and was hand carved using only a power drill for polishing the aluminum parts. The windshield required many attempts to finish using my mother's oven to "cook" the plexiglas to make it flexible enough to drape over a wooden form. Polishing the grain texture from the wood form out of the plastic took many hours. Metal parts were cut from solid pieces of aluminum from the kit recommended by the Guild. Wheel discs were simply thin layers of aluminum cut from the round rods supplied in that kit and glued together. Without that kit and the wheels supplied by the Guild the job of completing the model would have been much more difficult. Probably the most unusual design feature is the headlamp; a round bullet shape that was supposed to direct most of the light onto the road and not into oncoming drivers' eyes. I always preferred to build a convertible because the finished interior made the model more realistic than the sedans that usually used painted windows.

1957 Massachusetts: Styling Scholarship

This two-passenger roadster was carved from a solid block of poplar wood. Shortly after completing the previous model I obtained a solid plank of poplar thick enough to build several models. This eliminated the need to laminate thinner boards together which always caused problems as the laminations showed through the painted surface. It was painted with multiple coats of automotive quality paint. There was a lot of interest at the time in unusual whitewall designs which accounts for the double interrupted whitewalls on this model. The tailfin era was well underway and no car was complete without some variation of that theme. Wheel discs were turned on a lathe which was my first attempt using that tool, so the design was very simple.

1958 Massachusetts: 1st State, Region and 3rd Place National Awards

This two passenger roadster was also carved from a solid block of poplar wood. The grille and front bumper was cut out of a single slab of aluminum and was time consuming but an important design element. Wheel flares were fairly extreme on this model and gave some interesting shape configurations blending into the hood and rear deck. A single integrated taillight assembly added a wide look from the rear. Again, I used a different white wall variation since that interest carried over from the previous year. Tailfins were losing their importance to me by this time so there are only vestiges of them on this model. For this model I used a newly purchased Dremel tool with a selection of different bits that definitely speeded up the carving and polishing processes. Wheel discs were turned on a lathe and their design was the most complex I had attempted. I think this added a great deal to the overall design theme. The interior also became more sophisticated with a tunnel console with gear shift, handbrake and miscellaneous instrumentation. Side view mirrors are shown folded into the body for improved aerodynamics at high speed - although rear vision would be slightly impaired. This was a race car feature at the time and did not come into common use on production cars until the 21st Century.