

THE LYNX PROJECT

MANUAL

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General Introduction: Lynx Production and Display History

Once the overall outline for the three Lynx prototypes were generally defined in early 1963, it was time for Lincoln-Mercury General Manager Benjamin D. Mills to put those plans into action. In early May 1963, Mills met with Dearborn Steel Tubing (DST) head Andy Hotton to discuss the general scope and detail of the nascent Lincoln-Mercury concept car program, by then underway for about 14 months. Mills talked with Hotton about carrying out the preliminary mechanical and bodywork tasks necessary to modify three V8-powered, pre-production 1964 Comet Caliente convertibles in anticipation of dramatic coach work at the famed Italian carrozzeria, Bertone. DST had a strong reputation for fearless craftsmanship (it had just completed the Thunderbird Italien for the Ford Custom Car Caravan), and was known for its vigorous protection of design studio projects from competitors. The combination of high skill and confidentiality was very attractive to Mills since his project had to be concealed not only from possible competitors, but from inter-Division snooping within Ford as well. Mills correctly decided that DST was the shop to take on the tasks of not only largely disassembling the factory vehicles, but also doing the required initial engineering and basic body reconfiguration on the three Comets prior to shipment to Bertone for special Italian coach work. The revolutionary plan to build three differently-configured versions of the concept cars design within a tight time frame required an experienced, fully-staffed shop to handle the initial work quickly and well.

DST was chosen for another reason as well: the independent shop's had ample experience doing high-performance engine and chassis work, and was called upon to configure the three "program" prototypes. As an example of the adventurousness of the entire Lynx program – which was such a contrast to the public perception of a purveyor of conservative cars - the first prototype took some genuine risks: Mills' plans for the power plant of the first prototype would certainly require those skills. Mills had in mind the construction of a McCullough supercharged version of the inline corporate six cylinder engine (christened the "Super Six") that powered the base models of compact Ford and Mercury-Division cars. Though the small inline, prosaic engine was obviously not intended for a high-power configuration, Mills' vision changed that: The Super Six featured loads of speed equipment, and was tilted on its side to fit it under the dramatically sloping hood featured on the concept car design. The engine was fitted with a supercharger pressurizing an Autolite 4100-series 4-barrel carb sitting atop a custom-built intake manifold to provide plenty of horsepower and torque for enthusiastic driving.

Other changes included building a modified oil pan and pickup, designing and fabricating the brackets to place the McCullough supercharger lower on the passenger side of the engine, fabricating a unique "Super Six"- script valve cover, and constructing all the specially-fabricated brackets and braces for this most-unusual

engine. This experimental “show” engine was planned to give the admiring public the sense that the Lincoln-Mercury Division was thinking of spirited performance by its presentation of a fully-functional, high-performance, small displacement inline engine. To expedite the creation of the special powerplant, Hotton retained Ak Miller, the Ford Division’s performance advisor who was, by then, also well known for his performance work on the corporate small six. Mills retained Miller to design and fabricate the specially-constructed engine that would be coupled to Ford’s version of the Borg-Warner T-10 4-speed. The design drawings were detailed enough (thanks to Miller’s advise and mechanical acumen) to permit Hotton’s crews to correctly anticipate the interference between the dramatically sloping hood of the first prototype and the front of the engine – just where possible interference might occur.

Because of the radical ‘Super Six’ engine, and given the political climate at Ford Motor Company at the time the Lynx prototypes were being built, Mills pressed both Hotton and Miller about the need for absolute confidentiality on the L-M Division project, a point Hotton acknowledged (though it placed DST in an interesting and risky position because of its on-going work for the Ford Division). Hotton and Miller assured the Lincoln-Mercury chief that the work could be done well, in strict confidentiality, and on time; even though the pledge of confidentiality threatened their relationship with the Ford Division. .

During the development of the special engine, other equally-crucial aspects of the project were underway. Bodywork was the most visual and probably the most important aspect of Mills’ Lynx concept car program. Despite the extensive development work on the *Lynx* vehicles, Mills knew in June of 1963 that the preliminary fastback roof design from his design staff was the least satisfying styling aspect of the cars. Though a lot of effort (initially influenced by the roof of the Ford Division’s *Allegro* X-Car) had been directed to create a graceful roof design that would match the adventurous design of the rest of the car, every proposal was ultimately unsatisfactory (and some were truly awful); Mills knew that a breakthrough had to happen, and soon. During one on-site discussion with Hotton about how to plan the preliminary construction work of the three Lynx prototypes, the Lincoln-Mercury Division chief saw, near the door to the shop, an intriguing, still-unfinished fastback fitted with a swept-back, clearly European-influenced roof line. Mills learned that the car was loosely based (very loosely, as it turned out) on a relatively well-finished (from a styling, if not a construction, basis) “proof of concept” in-house styling studio design studies of the proposed Mustang convertible, and to Mills’ surprise had escaped the design studio, and had been transferred to Hotton. The beautiful roof design, successfully influenced by the Ford Division’s *Allegro*, entirely satisfied Mills’ objectives – it was delicate and could be integrated into the finned rear quarter panels of the Lynx design.

The creation of the Vivace, as Hotton called it, was eventful, and was based upon Hotton’s personal interest in the Mustang that developed, at the time he was closely involved with the Ford Division. Interested in restyling the then still-to-be-produced Mustang pony car, Hotton asked about the disposition of that early, metal styling study of the forthcoming Mustang convertible he saw sitting in the studio. As his designs gelled, Hotton sensed an opportunity to fulfill his years-long desire to create a lithe fastback coupe for his personal use that would avoid the production-compromised design elements then emerging from the Ford styling studio. His initial roof design matured as he studied the Ford drawings to the Thunderbird Italien then under construction in the shop at the same time. Aware of the nascent Ford Custom Car Caravan, Hotton came to the realization that his restyled Mustang might find a place in that remarkable Ford promotional campaigns in which Ford-themed, if not explicitly Ford-based, vehicles would be campaigned across the United States as part of the corporate effort to capture the imagination of a young, custom-and-performance minded, audience.

Surprisingly, the Ford studio head (undoubtedly, with the tacit approval of Bordinat) offered the car to Hotton but disclosed to him that the mule was only crudely tacked together and lacked some structural elements in the body that would be necessary to creating a road-worthy car – the connection between the sheetmetal and the Falcon unibody was tenuous at best, and had to be completed. Hotton enthusiastically accepted the offer, and made arrangements to have the vehicle towed

to DST. Upon arrival, Hotton examined the car and started to seriously sketch the car that he wanted to build based on the genuinely crude car that sat before him. And the design chief was right: The car needed a lot of work since it was crudely assembled in the design study to only test out design elements and finishing schemes.

The first thing Hotton did on the Vivace was to weld seams and stabilize the metal body built from Kirksite tooling – low-production metal shaping dies used to create and test out prototype production parts (which were not production quality, but could be used for non-production based concept cars). The body also was also only tenuously attached to the Falcon platform and further work (including completing the inner body structural shapes) was required to stabilize the basic body structure. The lack of a roof made things unstable, but that problem was resolved when Hotton started on the restyling work. Hotton continued his work and restyled the car to satisfy his own objectives with changes that included the design of a lovely fastback roof (loosely based on the pending production Mustang 2+2 Mustang fastback design that was largely finalized in the near final production date in December of 1963, a full-width and integrated front grille-and-headlight set up (where Marchal headlights were placed behind a rotating grille section framed by a front bumper), a wall-to-wall taillight integrated with a dropped rear deck which eliminated the trunk, enlarged and raised wheel wells, restyled doors (entirely different door outline) and other details. To anyone paying attention, Hooton had undertaken and completed an aggressively restyled production Mustang which effort presaged his pending work on the Lynx prototypes. With the basic body integrity achieved, Hotton modified the shock towers to accommodate a Thunderbird 390 tri-power engine (which engineering work would later prove very useful when Ford ordered the construction of the Fairlane Thunderbolt drag cars) that Hotton acquired for a deep discount. Once the bodywork was completed, the Vivace was finished in 1963 Ford Ming Green (spiked with a bit of opalescent powder) with a matching two-bucket seat interior.

The story is a bit sketchy, but the narrative has it that Hooton would occasionally drive the Vivace to Ford headquarters during the promotional [period following the completion] of the Italien. It was during one of those styling studio displays in the fall of 1963 that Mills, visiting the Ford Advanced Styling Studio one afternoon, saw the Vivace parked on the entry ramp to the studio. Rushing to the car, and walking around it with great excitement, the Lincoln-Mercury chief expressed his great enthusiasm for the design while muttering quietly about the shape of the roof. After an hour of enthusiastic conversation with Hooton, a deal was struck and Mills purchased the car for himself with the agreement that Hooton would detail the car before delivery the following morning.

The next day, on October 2, 1963, Hooton drove the car to the L-M studio whereupon it was quickly pushed into one of the design studios by workers who were constantly admonished by Mills to be carefully with “his” new car. Mills’ design staff had been struggling with the roofline of the Lynx and, with the Hooton car neatly tucked in the studio, the designers had fresh inspiration. What remains a mystery is why the L-M design staff, well-aware of the Italien, didn’t draw inspiration from the custom T-Bird. Regardless, the Hooton Mustang had a powerful influence upon the Lynx design.

While waiting for the Lynx to be developed and crafted in Italy, the Lincoln-Mercury chief drove the Vivace discreetly since the Mustang was yet to be announced by the Ford Division. Though the radically different roof line and rear quarter panel design distinguished the car from the production vehicle, there were still enough common styling cues to connect the two vehicles. Once the Mustang was announced on April 30, 1964, however, Mills felt free to drive the car regularly.

Mills really admired the *Vivace* roof and wanted to import that basic design to his personal version of *his* basic Lynx prototype design and use the developing production Mustang fastback roof design for prototypes one and two, with modifications. With that in mind, Mills took the Ford Division Styling Studio manager to lunch one day, with Hotton in tow, in early June 1963 to discuss (without revealing the true purpose behind Mills' visit) the roof styling that Hotton had developed from the pending Mustang 2+2 roof design after which the Lincoln-Mercury chief acquired a copy of the several preliminary design drawings and layout details for the production 2+2 fastback roof design would be used almost without change, on the first prototype. Mills wanted to use the early Mustang drawings and dimensions for the exterior sheet metal shapes, the window reveals, and supporting structures: he worried, in quite moments, whether his first Lynx prototype roof design would ambush the release of the Mustang fastback later in 1964 which set him to thinking about how to modify that design. Elements of the proposed Mustang fastback roof drawings were quickly incorporated into the Lynx styling by L-M designers (later, the Lincoln-Mercury design prepared roof drawing sets which were sent to Bertone for use in fabricating the roofs for the second prototype, and Mills' fourth *Lynx* version).

On June 25, 1963, Mills delivered to Hotton the fully-developed engineering and body technical illustrations necessary to carry out early conversion work on the three '64 Comet convertibles due at DST in late July. That day, Hotton and Mills spent the afternoon talking about how the first three "official" Lynx prototypes (as well as Mills' car) were to be styled, and through which means and methods the cars were to be built; Hotton was openly pleased by the clear similarities between his *Vivace* roof design and the roof for the fourth Lynx car. The DST chief expressed surprise (and pleasure, given the value of the work) at the scope of the initial work that would need to be done in his shop, and repeated his assurance that the work would be done well and on time.

While Hotton was reviewing the Lynx plans and project descriptions, Mills had to acquire three Comet convertibles quickly. In anticipation of the start of 1964 Comet convertible production at the Los Angeles plant on July 18, 1963, Mills directed his vehicle coordinator, Jim Abrams, to prepare the paperwork to acquire three pre-production 1964 Comet Caliente convertibles using the same administrative procedure through which "pool cars," or evaluation vehicles, were acquired. On Thursday, July 22, 1963, Abrams submitted the documentation to the company using an ICBA (Inter-Company Buying Authority) number citing a line item reference to Mills' budget for "Special Projects." Mills wanted V8 convertibles as the basis for the three program cars since the unibody engine compartment sheet metal was stronger than that of the coupes and hardtops (because of additional bracing to the floor pan), and were built with larger brakes and 5-lug wheels, heavier-duty steering and suspension components, and an 8" rear axle that could handle the extra torque of both the V8 power plants and the supercharged "Super Six" engine that would be installed in the first Lynx prototype. Though the V8 was removed from VIN No. 4J25500021 and replaced with the supercharged *Super Six* engine, it was less trouble and, ultimately, less expensive to order that car with a V8 and a four-speed than to order a six-cylinder car and then be faced with installing the heavier duty V8-related parts. Necessary paperwork was sent to the LA plant where three cars, equipped as specified, were built as part of the early pre-production run.

Mills' specifications weren't hard to satisfy: all three convertibles had to be V-8 equipped with a single four-barrel carburetor; one of the V8 cars was to be equipped with the recently-introduced Ford C-4 automatic transmission (VIN No. 4J255000404), and the remaining two V8 cars were fitted with T-10 four-speed manual transmissions (VIN No. 4J25500022 and VIN No. 4J25500021). Because Mills' order had to fit into the regular production sequences, only two vehicles had sequential VINs. Abrams was advised, on July 26, 1963, that the cars were ready; they were quickly loaded onto a corporate transport truck and left Los Angeles for DST. When Mills called Hotton to let him know the cars were en route, Mills repeated his strong concern about the need for absolute confidentiality -- a point that Hotton again acknowledged.

Time was quickly becoming a real problem because the interval planned for building the three prototypes was limited. Mills was beginning to appreciate the substantial time that would be required to build three complete, differently-configured cars (this was a larger problem than known to Mills because Bertone shop time would have to be further adjusted to build a *fourth* car, Mills' personal Lynx). Mills told Hotton that the three Lynx prototypes would be put to different display purposes – all in the service of proposing to both the public and Ford corporate management that the L-M concept car could be readily adapted to a number of promotional (and later, market-friendly) uses. The first Lynx would be campaigned at the 1964 New York World's Fair and would need to feature plenty of custom paint and chrome as well as the modified production six cylinder engine to satisfy the emerging "sporty car" market; the second Lynx would be presented occasionally at car shows but would spend most of its time at SCCA events where it would occasionally do "exhibition" runs in B production sedan events (but would never be entered in competition thereby permitting Lincoln-Mercury to tap into the essence of the Ford Division's Total Performance program); and the third Lynx would be a highly-styled convertible (with a fold-away soft top and a removable hardtop) aimed at attracting again the young sophisticate buyers whom the company had largely abandoned after the demise of the two-seat original Thunderbird. All the prototypes would be used in various displays - most especially the Lincoln-Mercury Caravan of Stars at the conclusion of the Cavalcade of Custom Cars at the New York World's Fair, with the roadster eventually going to Bordinat for his support of Mills' project. But there was still one more thing to work out with Hotton: In mid-July, 1963, the Lincoln-Mercury chief spoke to Hotton about a fourth prototype – his personal Lynx – and his adventuresome design and mechanical plans for that car. This created a new, and larger, problem for Hotton because his work just increased by twenty-five percent as well as for Bertone's already-tight schedule. And there was one more inevitable effect – Mills knew that the budgets for Bertone and DST would need to be increased to pay for the additional cost plus, undoubtedly, a performance bonus to encourage the best and most timely work.

After arriving as scheduled on the morning of July 29, 1963, the three convertibles were quickly unloaded and driven into the DST shop, where the crew started the first phase of the work by stripping from all of the cars the front clip, the doors (saving the data plates from each but leaving the door hinges/bulkhead in place), the front and rear bumpers, lights, exterior trim, the trunk lid, the windshield glass, the convertible top mechanisms and all of the interior components and trim (except the dashboard). The second general task was to reconfigure the basic unibody structure to accept the fresh coach work: this task required shortening the Comet unibody platform to achieve the Lynx wheelbase of 101", and then relocating the factory firewall and toe board rearward to achieve one of the distinctive design features – long front fenders leading a short-coupled interior compartment and short, finned rear fenders and drop-down deck design. Third, the front unibody/subframe cross member had to be moved rearward a bit to clear the design of the lower front pan and grille. On the platforms for the second and third prototypes (the V-8 cars), the engine and transmission pick up points were also moved rearward just over 8-1/2" from the factory placement, while the I-6 car was moved rearward 9 1/2" to give the cars a much-improved front/rear weight balance. The new mounts the DST crew installed permitted the engine and transmission combination to maintain its factory relationship to the firewall and preserved the factory transmission shifter mechanisms' location. This work on the three cars involved more effort than was at first supposed because the unibody firewall was an integral structural element, and because shortening the wheelbase meant working around the factory convertible transverse unibody strengthening sheetmetal. These substantial changes also meant that the production steering column had to be relocated and extended – aided by the use of a U-joint – because the distance between the firewall and the steering box had increased.

With the basic unibody and mechanical reconfiguration work finished, it was time to do early body work changes. While production tooling for the sleek Mustang 1965-model year prototype roof wasn't yet ready in August of 1963 (and wouldn't be until the end of the year), the availability of Kirksite tooling enabled Mills (who had carried out what amounted to an unauthorized "raid" on the Mustang prototype sheetmetal supply) to provide Hotton early concept rough-stamped roof sheet metal parts necessary to basically configure the roof for the first prototype. With the removal of the factory Comet sheet metal completed, the initial prototype-specific task for DST was to rough-in the greenhouse on unibody 4J25500021 (the first Lynx prototype) the Kirksite dimensions as a template for assembling the sheet metal bits from the Ford Division. Once received, Hotton's crew welded the several metal stampings together and then fabricated the metal structure to support the roof of the first prototype (which work was informed by the earlier work on the Vivace). In an insightful move that would later be sued (with only slightly different dimensions, but for largely the same reason in the 1966 Shelby Mustang), Hotton "lightened" the greenhouse by installing a side window in the side of the roof. This roof assembly was then mated to the reconfigured Comet unibody. Additional sets of these prototype Kirksite sheet metal stampings were procured and included in the items later shipped to Bertone though, as it turned out, the Italian metal formers preferred to form their own sheet metal parts, especially since the roofs on prototype two – and Mills' car – differed significantly from the largely production roof shape already installed on the first prototype. In this connection,

after DST placed the assembled roof sheet metal on the basic roof/body layout for the first prototype, Mills discovered that the roof shapes for the prototype number Two (and, ultimately, Mills' personal version – the fourth Lynx prototype) could be more easily achieved by the craftsmen at Bertone.

Mechanical changes, too, had to be accomplished. The “Super Six” engine, received in mid-August 1963 from Miller's shop in California where it had been tested and dialed in on Miller's dyno, was installed in the engine bay of the first Lynx prototype after a DST workman finished welding the motor mounts. Show detailing had not been done at this point; Mills understood that aesthetic enhancements could be accomplished after the cars were returned from Bertone because the construction and painting process would compromise any engine detailing. Another task arose concerning the second prototype: to satisfy the goal of entering the that prototype in SCCA B-Production sedan competitive events, Mills requisitioned a single high-performance 289 cubic inch 271-horse engine V8, then available in the '63 Fairlane Sport Coupe, from the assembly line in the Cleveland plant, and directed that it be delivered to DST for use with the factory T-10 4-speed. While working out installation issues with the reconfigured unibody and firewall, DST mechanics replaced the factory 8" rear axle with a narrowed Galaxie heavy duty 9" unit, fitted with 3.70 gears, on what would be the Lynx “racing” prototype. Finally, on the body for the third Lynx prototype, Hotton's crews installed a prototype Mustang convertible windshield frame and glass - the same basic design that would also be used in the Bordinat Cobra that would be built about 18 months later.

After the basic work was finished on August 8, Hotton packed each of the three stripped-down and modified Comets in strong wooden crates. Because the prototypes were expressly designed to make the maximum use of readily-available items from corporate parts bins to reduce the costs of developing the regular production versions of the basic Lynx design and to trigger recognition of productions bit to enhance marketability, several additional crates were filled with supplemental production parts for use on the prototypes. Included in the additional crates were additional prototype wheels, bolts of upholstery materials, switch gear, back up lights, and so forth, as well as two prototype Mercury styling studio Mercury dashboards that were destined, after modification, for use on Prototypes One and Three. The crates of spare parts, and the three crated cars, were loaded into two enclosed Mercury-Division transport trucks and sent to the Detroit Metro airport in Romulus for a flight to New York. Once in New York, the three cars and parts were transferred to an Alitalia cargo jet which left for Italy late on the evening of August 11. The three rolling unibodies and accompanying parts arrived in Italy, passed through customs, and were delivered to Bertone on August 13, 1963. On that same day, Mills had his financial chief wire a substantial deposit to Bertone to facilitate the acquisition of supplies, and to make it clear to Bertone that Mills expected the famed carrozzeria's attention focused on the Lynx project, an effort that would require the full-time efforts of nearly every craftsman working for the Italian coachbuilder.

During the development and initial work at DST, plans for Mills' personalized version of the Lynx concept car were percolating in his mind, and on the drawing board of one close friend in the Lincoln-Mercury styling studio. With the three Comet unibodies and associated parts safely delivered to Bertone, Mills' turned his immediate attention to his private plan to build the fourth car in the series, his personal Lynx prototype. Because his plans for his personal version of the Lynx series wasn't part of the corporate three-car project, Mills would need to personally acquire a “retail” Comet hardtop for his project (convertibles were still in short supply and cost more). The car's mechanical specifications weren't often found in one car: a 260 two-barrel V-8 Caliente hardtop equipped with a four-speed manual transmission (that would be discarded) hooked to a 3.50 Equa-Loc rear axle. However unusual, that array of parts gave Mills what he needed most: enhanced strength of the engine compartment sheet metal, the manual transmission pedal assembly, heavier-duty suspension and a locking rear axle. Because it was unlikely that such a car might have been found sitting in dealer stock that early in the production run, Mills ordered the Caliente hardtop from Bob Desseau Lincoln-Mercury in Birmingham, Michigan on September 10, 1963: Mills paid a \$400 deposit and awaited delivery of the vehicle. However, in a stroke of good luck, the dealer located a Pacific Blue Caliente hardtop with a black interior and the required drive train specifications at a dealership in Chicago, and had it shipped to Birmingham. It was prepped and delivered to Mills' home by an enlightened dealer anxious to please the Lincoln-Mercury chief. On September 18, 1963, and with fewer than eighty miles on the odometer, Mills drove his Caliente to DST where the same work – essentially – performed on the three convertibles was repeated. Removing the steel roof presented a few wrinkles, but the work was done expeditiously. After the V8 had been removed (no new motor mounts were installed), the denuded Comet hardtop was picked up from DST by a Lincoln-Mercury truck and taken to Detroit for shipment to New York, then on to Bertone.

Between September 1963 and the completion in April 1964 (the record is incomplete now, leading to speculation about the dates of these trips), Mills flew to Italy several times (commonly over long weekends), and often with a designer and an engineer in tow, to check on construction progress, and to determine conformity of the work on the first three prototypes to the design drawings. Mills became convinced that his visits – along with more frequent visits from the assigned representative of the L-M styling studio who spent protracted periods of time at Bertone – were essential not only to the progress of the three prototypes, but also to insure that the finished work faithfully matched the Lynx design documents and drawings. Mills also understood that the experience building the first three prototypes would be essential to ease – and speed – the construction process of his personal version. Each trip was filled with meetings and careful reviews of the construction progress and the design and mechanical elements as construction progressed over the fall and long winter and into early spring. Inevitable minor problems cropped up that no one had, or maybe could have, anticipated. For instance, the production inner front engine compartment paneling had to be modified because the lower fender and hood line required the top of the shock towers and adjacent panels to be re-configured – essentially, lowered. That problem, and other inevitable fabrication difficulties, slowed construction and led to inevitable growth in the project budget and time line.

Of course, the later visits to Bertone by Mills also included attention paid specifically to his personal Lynx prototype, which was being built separately from the other cars. Unlike the production-orientation of the three “program” prototypes, Mills car was a radical, European-themed “custom” that echoed – unfortunately, as it turned out – the still-hypersensitive, sometimes hyperbolic, history between the Ford Motor Company and Ferrari. Most dramatically, Mills’ Lynx was powered by a Ferrari 250 LM V-12 engine and transmission. Even though it was based upon the essential Lynx design, Mills brought a sense of flare and daring to his car that could not be found on the production-oriented focus of the three prototypes. From its voluptuous swept-back coupe roof line, lowered roof over the windshield, Bertone-style front fender vents, rocker-mounted jacks, two-tone Connolly leather interior that accompanied a large, twin-gauge dashboard and Ferrari-inspired bucket seats, to an exotic deep blue pearl paint job set off by chrome Borraini wire wheels, the car was a stunning departure from the almost prosaic design and finish details of the three Division Lynx concept cars. In every way, the car was difficult (and surprisingly expensive) to build despite the time saved during the body configuration work done at DST. When it became apparent that the concurrent completion of Mills’ personal car would compromise the development and completion of the three “official” Lynx prototypes – which were due back in the United States no later than April of 1964 to hit the show circuit – Mills instructed the workmen at Bertone to defer work, if briefly, on his car so that the finishing work on three other prototypes could be wrapped up. This slight delay was important because the significant modifications to the factory Merc unibody transmission tunnel – to permit the installation of the Ferrari engine – was a time-consuming modification.

Lynx prototypes one, two and three were finished on April 9, 1964 and were delivered one day later to the Torino Caselle airport for loading onto an Alitalia cargo plane to the United States. After a delayed and storm-tossed flight, the cars arrived, largely undamaged, at Idylwild on April 12, 1964. Once through customs, the three cars were loaded onto a cargo plane for delivery to Detroit Metro. Once deplaned late on Wednesday, April 15, the cars were quickly loaded into two Mercury-badged transport trucks and delivered directly to Dearborn Steel Tubing at about 1:15 a.m. on Thursday morning. There, Mills, who could scarcely contain his pleasure and excitement with the appearance of the three prototypes, met Hotton and a few of his key people to unload the trucks, and get the cars and crates safely inside the DST facility. Because there was scarcely a week to clean and detail the three cars, Hotton joined Mills for an early breakfast the next day and they discussed what had to be done to prepare the three prototypes for show and promotional duty. Some inevitable (but minor) damage had occurred in shipping had to be repaired, along with the cosmetic enhancements to the engine compartments of the three prototypes where dust, primer over-spray, and final paint mist had been, inevitably, deposited on components during the construction phase. This untidiness was a particular problem for the first prototype in that it had to be brightly detailed to successfully compare with the custom cars to which it would be inevitably compared to during its presentation in the Lincoln-Mercury Caravan of Stars campaign. Hotton temporarily allocated most of his crew – lead by the shop foreman – to get the work done quickly.

The engines in all three prototypes were removed and treated to a coat of fresh paint – a darker body color applied to the Super Six engine block, and ‘56 Ford Fiesta red on the 289 engine block in the third prototype, and black on the hi-po engine for the second car. The Ford “Total Performance” parts bins were tapped for cosmetic items for the V8 cars: chromed valve covers and round air cleaners, chromed oil filler caps and dipsticks, and fresh wiring. The engine pulleys were sent

out for show chroming to a local plater who did rush (and lucrative) work for DST, and then installed along with new belts and fresh Ford “Autolite”-script batteries. When the engines were out of those cars, a fresh coat of black medium-gloss lacquer was applied to the inner fender panels and firewalls of all three cars. The second prototype was also further modified: Hotton lowered the front suspension of the second prototype by re-drilling the bolts holes for the upper control arms, and added other competition-oriented parts along with SCCA markings to the doors. Unfortunately, curved-spoke Torque-Twist mags weren’t available early on: station wagon wheels with Goodyear Blue Streak tires were installed. The roadster also was show detailed, and fitted with a set of radial-laced wire wheels and thin line whitewall tires.

Mills instructed DST to prepare three stamped (and sequentially numbered) aluminum data plates indicating the day on which the cars were first delivered to Dearborn Steel for the conversion work with the sequence arbitrarily selected. Since the three cars were never intended to be registered for everyday use, and because the prototypes could not be confused with production cars with factory data plates, the DST tagging was essential to identify and track the cars in factory records and on the show circuit: the DST plates identified the vehicles, but could not be used to register them. This “prototype tagging” scheme and procedure had been previously used, in part, on the Thunderbird *Italien* (though the *Italien* was ultimately given to a private owner who registered it in California using the still-present factory dataplate and VIN):

Factory VIN	DST Number	Prototype designation:	Model Designation:	Date	Body Description:
4J25500021	129402	First Prototype	X-7	July 29, 1963	Two door sedan with rear quarter windows
4J25500022	129403	Second Prototype	XR	July 29, 1963	Two door sedan, configured for racing
4J25500043	129404	Third Prototype	GTA	July 29, 1963	Two door convertible with retractable soft top

When this work was finished, Hotton personally riveted the DST data plates to the inner passenger engine compartment front fender wells and then reinstalled the now show-worthy engines and associated parts.

Before releasing the three cars to Mills, Hotton and one highly-trusted shop foreman test drove the three cars to determine that the cars functioned properly; this effort led to brake adjustments and a little more tuning especially on the temperamental first prototype (integrating the blower and carb with the throttle linkage caused no end of difficulties). Finally, all the cars were washed again, treated to two coats of wax, and the final details were addressed to prepare them for the shows. The first prototype was shipped to the Cavalcade of Custom Cars at the 1964 New York World’s Fair where it joined the Mustang Vivace already on display; the second car was sent to Lime Rock and other road course racing venues for exhibition runs, and the convertible was consigned to the nascent Lincoln-Mercury Caravan of Stars for display across the United States.

During the interval between the completion of the early work on the three Lynx prototype bodies and their redelivery to DST, Hotton decided that he needed his own restyled Mustang (about which he would not repeat his earlier mistake and sell the same to Mills or anyone else). Through connections, he acquired a pre-production coupe and promptly set about to restyle it. Using a spare set of roof Kirksite stampings, he created another roof (more conventional than he had installed on the Vivace but with the same voluptuous curve on the radius of the roof) with a more prominent taillight design because he believed that the Vivace taillight was too small.

When Mills' personal Lynx was finished in late May 1964, he first displayed his version at the several European auto shows under the Bertone banner, even though the Lincoln-Mercury/project name was prominently displayed on a show card. That surprising appearance of an Italian-flavored L-M concept car caused the editor of road and Track to feature a small piece of text and a photo. Following the Continental show season, the car was delivered to a freight forwarder at the Charles De Gaulle airport and airfreighted back to the United States for delivery to Mills. Whose staff touched up and detailed the car.

Though the record is a bit spotty, Mills' personal, "fourth" prototype never had a DST plate, but apparently always retained the factory data plate placed on the rear jamb of the driver's door: so far as the Michigan auto registration bureaucrats were concerned, Mills' car was just a wildly customized '64 Comet.

The fourth Lynx prototype, funded exclusively by Mills, wasn't modified by DST. (It was eventually licensed for street use using the original VIN and data plate information which, of course, didn't match the modified car at all).

Factory VIN	DST Number	Prototype designation:	Model Designation:	Date:	Body Description:
4J234503511	(None)	Fourth Prototype	XR-7	September 18, 1963	Two door coupe

The debut of Mills' personal Lynx in European auto shows came as a major shock to not only the Lincoln-Mercury Division, but to the general corporate headquarters. Disturbed not only by the "official" three-car concept program that was significantly over budget, and deeply exasperated -if not outraged – that a corporate-themed vehicle presented under a Division banner was running a drivetrain sourced from the then-despised Italian manufacturer, a decision was made at the corporate level to effectively suppress the Lynx project and destroy the cars. Bordinat called Mills, in late 1964, to warn the Division Chief of the pending order to scrap the three Lynx prototype vehicles and all associated parts. In fact, things turned bad within a few months as the popularity of the three prototypes grew rapidly and gained media attention, especially Mills' car with the forbidden powerplant. That pending destruction edict led Mills and two trusted associates to locate a storage area in a secluded Detroit warehouse where the three "official" vehicles were sequestered along with the by-then terminated IMC hobby kit project, the Bertone body buck for the second prototype, the *Vivace* Mustang (that Mills' had purchased from Hotton, and for which there was no room at his home), and other items.

Key Dates:

Early May 1963:	Overall plans for the three Lynx prototypes finished
May 23, 1963:	Mills delivers preliminary design drawings and specifications to Dearborn Steel Tubing (DST)
June 25, 1963:	Mills delivers final design drawings and specifications to DST
July 18, 1963.	Mills submits corporate paperwork to acquire three 1963 Comet Caliente convertibles
July 22, 1963:	'64 Comet convertible pre-production commenced
July 26, 1963:	Three early-production '64 Caliente convertibles were delivered to DST
July 29, 1963:	Three Comets delivered to DST
August 8, 1963:	DST finished work on 3 Comet unibodies
August 11, 1963	Mills ships the three stripped-down Caliente "rolling" unibodies to Bertone, via Alitalia Cargo jet leaving from Idlewild airport
August 13, 1963:	Three rolling unibodies/accompanying parts arrive at Bertone. Coach work begins
September 10, 1963:	Mills purchases 1964 Comet Caliente convertible
September 18, 1963:	Mills' fourth prototype to Bertone on an Alitalia cargo jet, departing from Idlewild airport;

October '63-March '64: Mills and styling engineer visit Bertone to check on progress;
April 9, 1964: Three Lynx prototypes personal car finished at Bertone.
April 12, 1964: Cars delivered to Kennedy airport via Alitalia cargo jet.
May 1964: Lynx prototype number 4 is completed;
May 1964: Lynx prototypes One and Three alternate appearances at Cavalcade of Custom Cars at the 1964 New York World's Fair.
June to August 1964: Lynx prototype #4 appears at European auto shows.

SECTION THREE.

Dioramas.

Each of the following dioramas re-creates major elements in the story of the *Lynx* prototypes, and each will be photographed for use in the book and other elements of the presentation.



The *Lynx* Detroit Warehouse.

Builders: Hamilton/Strong

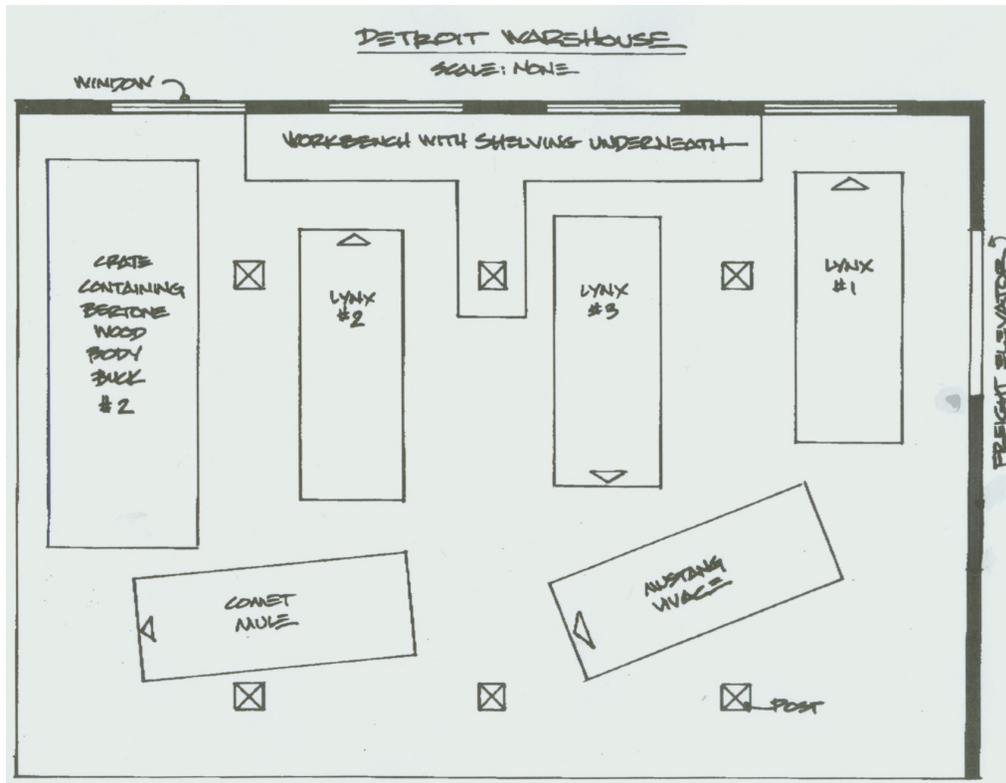
This diorama will depict the warehouse where *Lynx* prototypes 1, 2 and 3 will be found along with the *Vivace* and the *Comet* "mule (but only in 1965 era for this car only), the Bertone wooden shipping crate containing a few spare aluminum body panels along with the wood body buck for the fourth prototype (for Mills' personal car), and a quantity of spare "sheet metal" pieces, promotional materials, the Lincoln-Mercury *Caravan of Stars* banners, the amended *X-Car* brochures, and a few of the IMC kits, and other items as described below. Depending on the era portrayed, either the highly-detailed or curbside-level model of *Lynx* prototypes One through Three will be featured in the Diorama along with two detailed versions of the Mustang *Vivace* (depending on the era). This diorama will have operational 'outside' window lights to simulate daytime, as well as 2-3 operational overhead lights and task lighting above the work bench to help create a dusk or night-time scene.

This diorama and associated scale artifacts will be presented in the two eras to show the progression of time and the history of the *Lynx* prototypes, the Mustang *Vivace*, and the *Comet* mule, parked there:



1965 Era:

- Large wooden crate with the Bertone body-forming wood buck #4 (built by Fernandez) is placed in the far left "stall." The crate is closed (unopened) but bears markings on it to identify it to viewers. Wood buck inside is "headed" toward the workbench/window wall;
 - Fully-detailed models of the Lynx prototypes 1,2 and 3 (built by Gustavson, Cunningham and Nichols, respectively) placed in warehouse (Lynx proto #4 not present because it was taken home by Mills);
 - Figuring the Bertone crate as in stall #1, the third Lynx proto (facing the windows) is parked in stall 2; the first Lynx prototype (facing the wall in stall #3, and the second Lynx prototype is facing the work bench in stall four;
 - Comet mule will be present, facing left wall;
 - The Whyte-built, fully-detailed model of the Mustang Vivace was parked, at right angle to the first and second Lynx prototypes, facing the left hand side of the diorama;
 - Photo-reduced special Ford/Lincoln-Mercury "X-Car" brochures (most placed in boxes on the shelves, but a few laid out in an array on the workbench);
 - No more than two Lincoln-Mercury "Caravan of Stars" banners (same as used in the Cobo Hall diorama) will be placed in the warehouse.
-
- One banner will be hung up, the other folded and placed on the workbench;
 - Box of Lincoln-Mercury "Caravan of Stars" press releases (same as found in the Cobo Hall diorama). Again, most are in boxes, a few scattered around to identify themselves;
 - Several shipping boxes of the IMC kits, with one opened with a few 1/25 scale IMC Lynx kits (containing 1/625 scale model) will sit on a shelf, adjacent to two (three?) large shipping boxes of 1/625 scale IMC Lynx kits (boxes have identifying markings on the outside);
 - 55-gallon trash cans (machined; style available in mid-60's and earlier);
 - Light refuse in the warehouse, broomed into a corner, with a broom nearby;
 - All windows in good condition (not broken), but fairly dirty but not dirty enough to obscure outside view – have to "place" the diorama; and
 - Overhead/operational lights (machined).



This is the layout of the Detroit warehouse diorama. The diorama will be the subject of story-telling/photos in two different eras: 1965 and 2007

This is a mid-point construction photo showing individually laid up bricks. Much more detail to follow.

2007-era photos (except where note below, all elements are the same as in 1965):

- Large wooden crate containing the Bertone body-forming wood buck #4. Box now opened to show interior buck, packing straw, passenger side (right side) of crate is opened; Crate is "dirtied-up" to show the passage of time. Crow bar (heavy duty) must be nearby (Note: this means that the 1965-era photos cannot be repeated once we've moved to the 2007 date);
- Medium-level detailed (Geary-built) models of the Lynx prototypes one through three will be painted in the correct colors and fitted with windows and wheels/tires but have only minimal other details. Each of these models will be draped (as specified) by dioramist Strong. Right front (passenger front) of the third Lynx prototype will have a wheel removed with flat tire/wheel adjacently placed. Scissors jack and jack handle present. Geary models will be "aimed" as in the 1965 photo;
- Whyte built/minimally-detailed model of the Vivace is parked in as in the 1965 era photo, but parked closer to the right side wall to suggest "movement" to accommodate

- changing passenger front tire on the third Lynx prototype. This car is partially draped and “weathered” as determined by Strong;
- A pair of front fenders and one rear quarter panel will be leaned against the wooden shipping crate – obviously taken from the opened wooden crate. Shipping paper (the oil-soaked kind) on ground next to the unwrapped panels for the fourth prototype;
- All artifacts (IMC kit, fenders, brochures, etc.) will be placed in the same position as found in the 1965-era photos. The IMC kits (not in the large shipping boxes) would be “faded” to show the passage of 41 years of sun exposure;
- The Lincoln-Mercury "Caravan of Stars" banner (suspended in the 1965-era photos) has fallen down on one end;
- The first, second and third Lynx prototypes, the Mustang Vivace, and the Comet mule, were moved in the interval between 1965 and 2007 (but returned to the same basic location in the warehouse) so that light tire contact detail is depicted. Note, though, that at some point in time, the first Lynx prototype was very significantly damaged when a workbench/shelf collapsed onto the front clip;
- A fallen shelf unit, with displaced heavy parts scattered on the adjacent floor. This element would show up only in the 2007 version of the warehouse;
- As each car was started, tell-tale “water condensation” puddles were left under exhaust pipes. These need to be depicted, but not as if the cars were recently started;
- Trash cans are semi-full of paper towels, Prestone antifreeze containers, and the like;
- Vintage Ford "Autolite"-brand batteries, need to be weathered with the typical "white powder" on the terminals, and placed on shelf and floor.
- Light refuse in the warehouse, broomed into a corner, with a broom nearby;
- A couple of windows were cracked, and taped up with duct tape (windows not completely broken out). Small amounts of broken glass on workbench below the brake. The duct tape would “go into” the opening to show missing glass rather than merely cracks that are taped up.

Sources:

Diorama detailing by Strong (basic structure by Hamilton)

Lynx promo sheets/L-M *Caravan of Stars* banner from Yu.

Detailed scale miniatures of Lynx prototypes One through Three by Gustavson, Cunningham and Nichols;

Three simplified “warehouse” *Lynx* prototype models from Geary,

Detailed and simplified *Vivace* model by Whyte.

Two 55 gallon trash cans machined by Grayland

1/625 *Lynx* scale kit/shipping boxes by Yu and Gustavson

Caravan of Starts banners from Yu.

Correlation:Photo of diorama used in book. Diorama presented at GSL-XXIII (2011).

The Bertone Carrozzeria

Builders: Napoleon/Pye/Fernandez

Based upon the article “Bertone Builds A Mustang” in the Fall 1965 issue of *Automobile Quarterly*, we are building much of the Bertone carrozzeria based upon the photographs in that article. Adapted to the specifics of our story, we’re building much of the building, the body-assembly jig, body-panel body bucks, the main assembly room, and a wall of the shop against which we’ll portray the bare-aluminum fourth Lynx prototype.

PART A: DATING THE BERTONE DIORAMA. The four Lynx prototypes were built over a 8-month period starting in late October 1963, ending sometime in early May 1964 for first three prototypes and in late May 1964 for Mills’ car. This project pre-dated the so-called Bertone Mustang project which was covered in *AQ* in mid-1965. This diorama is a thematic recreation of the Bertone Carrozzeria (shown in a 1965 article in *Automobile Quarterly* about a ‘65-model Mustang fastback that *AQ* editor Scott Bailey had Bertone rebody for him) – the *AQ* article is used to determine the general configuration of the shop. The presentation of the Lynx vehicles and artifacts will differ in placement and detail from the *AQ* article. All of the details found in the shop photo, including the four wooden body bucks and two body assembly jigs will be used in this diorama.

PART B: LAYOUT AND BASIC PARTS IN SHOP.



- A). **DESCRIPTION OF SHOP** (see image below for guidance).
- ▶ The diorama is a combination of fixed and removable panels;
 - ▶ Diorama is two part, splitting along a joint down the center in the concrete floor;
 - ▶ The “back” wall is fixed (does not split at the floor joint) – back wall is attached to “left hand” side of the diorama;
 - ▶ The roof is removable, with quick-disconnect joints for power in overhead lights;
 - ▶ Equipment pictured in AQ article replicated – items and placement;
 - ▶ Brooms, dust pans, trash cans, etc. present an active shop as suggested by the 1965 *Automobile Quarterly* article, and a full range of tools, all of the body construction flotsam, equipments, supplies and props suggested in the *AQ* piece on the Bailey Mustang;
 - ▶ The shop shows only light dust, with a little debris in hard-to-get-to corners; and
 - ▶ Add water pipes, electrical conduit/lines, gas lines, floor drains, and the rest.

Jim Frenandez is building four wood body bucks, each representing one of the Lynx prototypes. This photo from Automobile Quarterly is one of the sources for information on how historical Bertone body bucks were built over which aluminum body panels were shaped.

DESCRIPTION OF SHOP

- ▶ This view of an “long wall” in the Bertone shop will feature depicted equipment, with a partially finished Lynx prototype #4 (Mills’ car) in the foreground. This version of the fourth Lynx prototype will feature major body panels (doors, rear clip, windshield frame, front fenders, but no: hood, front valence, lower grille shell. Engine compartment roughly finished with no motor in place, dash in place with steering column, no seats, no trim, no bumpers or lights.
- ▶ This shop view will contain miscellaneous tables and equipment along the long wall (which will be a separate wall – separate diorama).



The main shop area will be “thematically recreated” so that the story of the Lynx will be presented here. In various photos, we will presented all four of the Lynx prototypes next to one or more of the wood bucks. Also, the equipment, Comet seats, and other details will also be added.

B). FEATURES IN SHOP:

Following equipment and features in the shop:

- ▶ (4) Body bucks and 1 body assembly jig;
- ▶ (1) “Structural base” for one body buck’;
- ▶ (1) Welding set up;
- ▶ (2) Tables with ‘64 Mercury bucket seats placed;
- ▶ (1) Metal brake;
- ▶ (1) 2-piece work bench with “riser” mounted with tools;
- ▶ (1) Work bench;
- ▶ (3) Square tables;
- ▶ (1) Wood topped cabinets;
- ▶ (1) work table complete with vehicle plans, vintage phone and associated items;
- ▶ (1) Wood-topped table with vise and associated tools (tools have come loose);
- ▶ (2) Wood stools;
- ▶ (1) 4-wheel cart;
- ▶ (4) Clothes lockers with names. One locker with vintage clock;
- ▶ (2) Equipment lockers (some mild shipping damage);
- ▶ (1) parts cabinet;
- ▶ (1) Sink with wooden cabinet;
- ▶ (1) Air compressor;
- ▶ (1) Wood pallet with parts box strapped down;
- ▶ (1) Wood pallet with sand bags;
- ▶ Sandpaper and wood planer (several planers?);
- ▶ Car parts: fenders, seats, etc.;
- ▶ Office supplies: paper, pencils, trash can, waste basket, telephone, bulletin boards w/ notes; and
- ▶ Wall details: pictures, clocks, calendar.

Lighting. The shop should have scale lighting so that late hours/dusk shots can be taken. Of course, a removable roof provides full daylight photos. There should be artificial (overhead, task?) lights installed in the diorama even though the roof will be removable for certain photographic purposes. DC-lights should be functional with integrated “plug-in” power supply – hidden. Electrical contacts for overhead lights should be concealed in the roof-to-wall contact patch. Sidebar: we need to research the question of whether Italian light switches, lights, etc. are different from American counterparts. Is there any visual difference between the European/Italic metric tools and American SAE tools (in this scale?)

PART C: STORY ELEMENTS IN DIORAMA

- A). Body construction jig.** The jig will have removable cross member alignment bars that slide up and out to allow the Lynx vehicle to be set into the jig. Then, the cross member alignment bar will be lowered onto the partially-finished second Lynx prototype scale model.

There will be two periods depicted for the jig:

- ▶ The first “time” will be of an empty jig for use in several photos. The vehicle-specific braces and body panel alignment bars would not yet be in place.
- ▶ The second “time” will be with the partially-finished, Andy-Kellock built Lynx proto #2 in the jig.

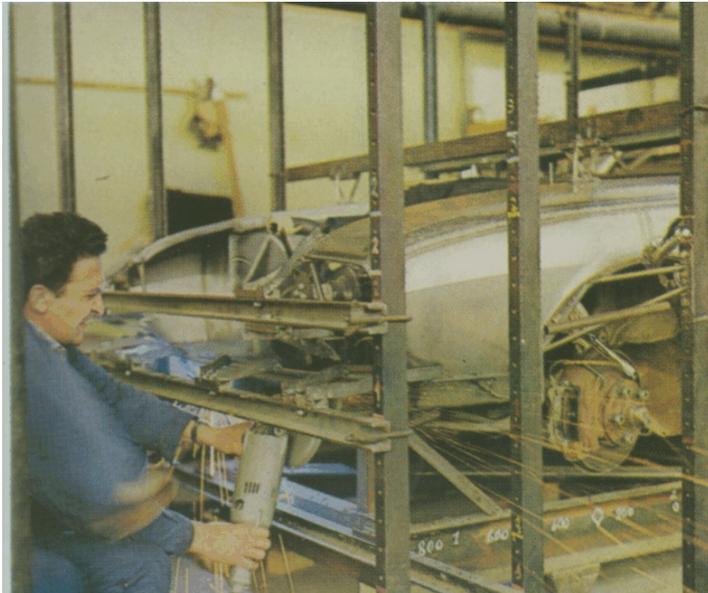
- B). Wood body-forming bucks.** We need four wood body-forming bucks, each differently configured. All body-forming “wood” bucks need to be “relocatable” in the Bertone diorama but we don’t need a pin-and-receiver set up since each would appear in several places throughout the diorama.

- ▶ **Wood body-forming buck A/Lynx Prototype No. 1.** Jim Fernandez has corrected the body buck started by Mike Napoleon. No panels will be portrayed on this body buck.

Photos:

- Finished/detailed first Lynx prototype pictured with the corresponding wood buck;
- “Group shot” of bucks 1-3 with all of the finished/detailed protos;
- Finished/detailed protos 1-3 in Bertone shop without any bucks in the photo;
- Buck in 2004-era photos of the Detroit warehouse.

- ▶ **Wood body-forming buck B/Lynx Prototype No. 2** depicts the panels missing from the partially-finished Lynx prototype #2 that Andy Kellock is building to be placed in body assembly jig #2. Namely, the hood, valence, and both front fenders for the second Lynx prototype will be in place on body buck B with the rest of the body buck being the bare wood frame. Therefore, this wood buck isn’t seen with the completed, second Lynx prototype.



Photos:

- Photo of this buck in the vicinity of the body jig with Kellock model mounted in the jig.

- ▶ **Wood body-forming buck C/Lynx Prototype No. 3** will depict the bare wood grid for Lynx prototype #3, the roadster. No body panels will be shown on this buck. This buck will be presented in two formats: first, with a wood planer, sandpaper, and wood shavings/wood sanding dust on it for other photographs (to suggest that additional work was still underway on the bare buck); and also as a “dusted-off” finished buck (ready for panel forming).

Photos:

- Finished/detailed third proto with the corresponding wood buck #3.
- Group shot” of bucks 1-3 with all of the finished/detailed protos.

- ▶ **Wood body-forming Buck D/Lynx Prototype No. 4** will depict the bare wood grid for Lynx prototype #4, Mills’ special/personal coupe. This would be a ‘bare buck” with no panels formed on it. This buck is the one that appears in the crate that will be presented in the Detroit warehouse diorama. Bertone crated and sent this wood buck because Ben Mills paid for it personally (the assumption being that body bucks 1, 2 and 3 were owned by Ford). The buck will not be revealed in the 1965 version of the warehouse; in the 2004 presentation, the buck will be revealed because one side of the create will have been removed.

Photos:

- Finished/detailed protos 1-3 sitting in shop with Buck D sitting in the background; and
- Finished/detailed fourth prototype in shop with Buck D adjacent to it.

PART D: Partially-built Lynx Prototype #2 (Andy Kellock).

Andy Kellock’s partially completed second Lynx prototype will be placed in this Fernandez-built body assembly jig. Jim Fernandez is building the body assembly jig that will be movable in the diorama. This image is taken from the 1965 issue of Automobile Quarterly.

A). Body Construction Details. Lynx prototype #2 is presented with no front *exterior* sheet metal (no hood, valence or front fenders), but with many rough-finished body panels installed for the rest of the body (passenger door, rear deck, rear quarter panels, trunk, rocker panels). Some of the ‘installed” body panels are depicted in bare aluminum, while other adjacent body panels are coated with the yellowish zinc chromate primer which suggests that the primed panels are “closer” to the final painting stage. The driver’s door was not yet mounted but the driver’s body-side door jamb will be installed on the body. The outer skin of the driver’s door would lean up against the body or jig. The body panels missing from the second prototype in the second body forming jig are present on wood body-forming buck #B.

B). Unibody Detail. Detailed front unibody frame and suspension in place, along with driver's side inner fenderwell panels and radiator support in place (but no passenger side inner fender well). Andy to consult the images of the inner engine compartment unibody photos supplied by Gustavson.

C). Ford Powerplant. Detailed complete Ford factory-stock 289 (in full "K"-code configuration) sitting on a rolling cart/engine stand next to the jig. The bell housing and transmission (along with the shifter, clutch linkage, etc.) and the ancillary parts left over from removing the engine for the body/ unibody work (hoses, fan, clamps, etc.) still attached to the engine Kellock to consult Lynx style manual for details of the engine and other mechanical components. *Kellock also to consult with Bill Cunningham for specific finishing details on Cunningham's second Lynx prototype so that the Ford engine in the Bertone diorama matches the one Bill is installing in the highly-detailed second prototype.*

- ▶ **Correlation with other Lynx/Bertone elements.** Body-forming wood Buck #B holds Lynx #2 with the front clip only in place (hood, front fenders, lower front valence). The partially-finished prototype in body assembly jig #2 must obviously match the body forming panels on the body-forming buck #B: what is missing in the body-in-the-jig must be present on body jig #2. ***The front clip of this car will not be seen in the body assembly jig. The rest of the car will be depicted with bare aluminum body panels.***

PART E: ALUMINUM BODIED PROTOTYPE NO. 3.

This photo is also taken from that 1965 issue of Automobile Quarterly that covered the Bailey Mustang. Seen here, that Mustang is mid-point in body construction. Note the differing hues on the aluminum body, how the radiator has been laid forward, and other construction and supply differences against the back wall.



- A). Body Construction Details.** This partially-finished version of the fourth Lynx prototype features major body panels (doors, rear clip, windshield frame, front fenders in place. Other panels are not yet in place: hood, front valence, lower grille shell, bumpers, glass, trim, lights. Body is all bare aluminum. Engine compartment roughly finished with complete motor in place, dash in place with steering column, no seats, no trim, no bumpers or lights.
- B). Mechanical Condition:** All suspension is in place, clunky Ford bare rims and blackwall tires, no engine, so front end is raised up.
- C). Ferrari Powerplant.** Not yet placed.

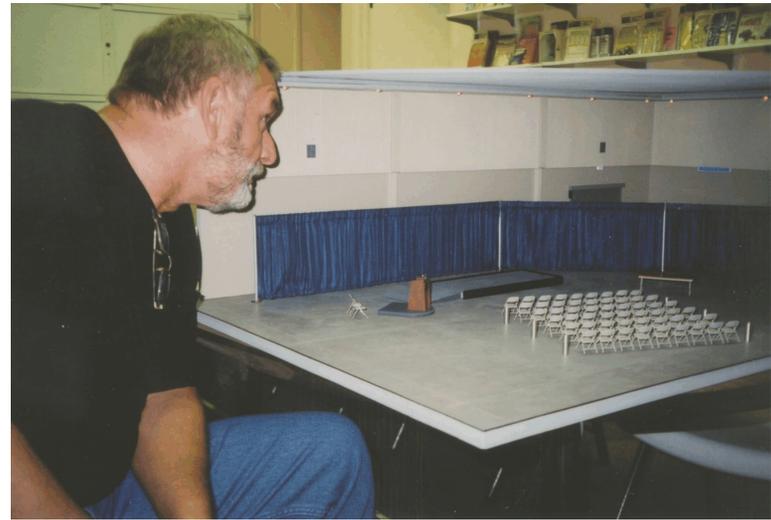
Cobo Hall.

Builder: Strong

This diorama, built from the scant information derived from a few small photos found in Hot Rod's Custom Car Yearbook #2 (p. 53), and Barris Customs of the Sixties, will be the venue in which the three *Lynx* prototypes, as well as the *Super Marauder* (which inaugurated the Lincoln-Mercury *Caravan of Stars* program at Cobo Hall in mid-1964) and the Comet *Super Cyclone*, will be presented (in different "setups.") A series of different shots will be made, featuring a full range of the models. The "Mercury" COE will also be featured on right hand side of the diorama.



Don Strong's Cobo Hall diorama was the first element finished for the project. Dozens of chairs – all resin cast by Norm Veber from Don's master – add a lot of realism. Working lights also appear overhead. The scene above is the only view we have – from Petersen's Custom Car Yearbook #2.



Status:

- Diorama finished. Not yet installed: banner, press releases, etc.

Still to be Finished:

- Press releases and other paper ephemera (press releases);

Sources:

- Gustavson will supply miniature Lincoln-Mercury *Caravan of Stars* press releases for placement in box on floor near dais, with a copy on the podium, and on each chair.

Correlation:

- Photos of Diorama presented in book.
- Too different presentation dates requiring subtly different but related potted shrubbery.

Ford Styling Courtyard

Builders: Mary/Steve Pye

Status:

- Research started, no actual work commenced.

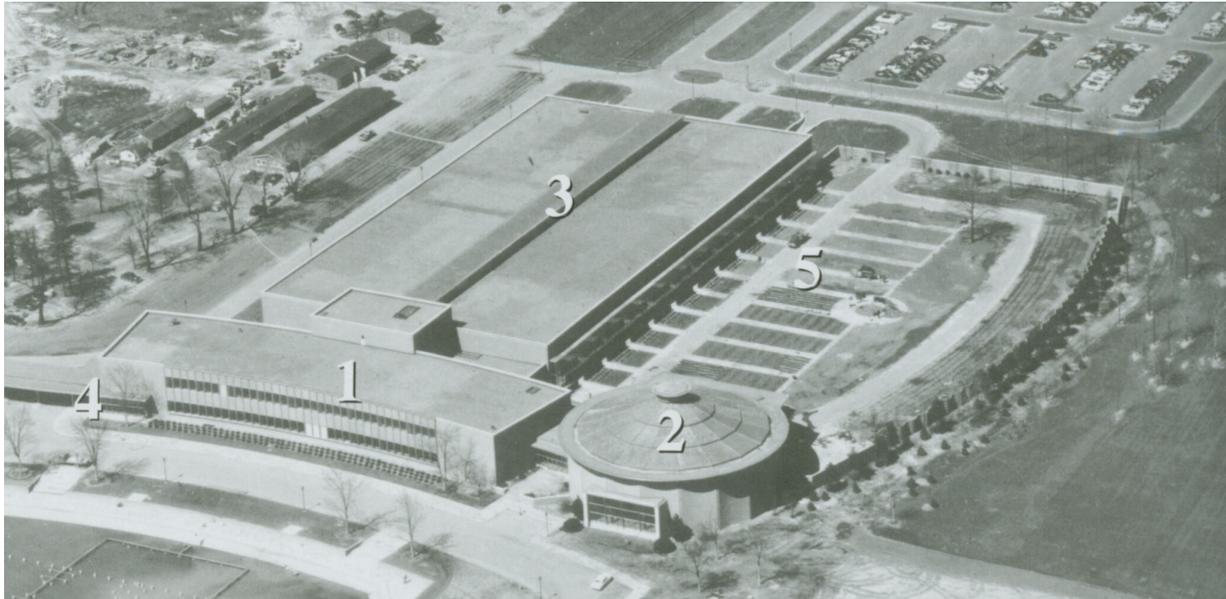
Sources:

- Ford confidential source has already supplied information. Gustavson will supply Mary and Steve Pye with vintage photos updated with info from Ford source.

Correlation:

- Presented in book. Will feature all project scale model vehicles except the COE.

We will need to have this basic courtyard laid out so that we can display the three Lynx prototypes, the Super Marauder, Super Cyclone, T-Bird Italien, Bordinat Cobra, the Comet mule, Mustang II, and other scale models. These models will be displayed in varying groupings to get a sense of the development of the L-M concept and show cars.



This diorama will not include the fascia of the Rotunda building no the long, straight building fascia – rather, just the courtyard with photos facing the opposite wall and the trees on both sides of that fence.

Background for the Lincoln-Mercury Caravan of Stars promotional shot

COE and Lincoln-Mercury concept cars).

Builder: unknown



This diorama is very simple – perhaps little more than a gray “concrete” foreground and a darker gray cloth backdrop. Though our very high-angle original photo for this shot is very poor, it was apparently taken in a photo studio.

Sources:

- Unknown at this time.

Correlation:

- Photos of scene used in the book.

Featured Models:

- Mercury” COE
- Super Cyclone;
- Lynx prototypes.

This scene will be reproduced, with the Mercury COE and Trailer built by David Vander Wal. The Downie-built Super Marauder will be pulling into the trailer, with the Airio-built Super Cyclone in the

foreground, and all three of the first three Lynx prototypes (in varying combinations) sitting in the background.

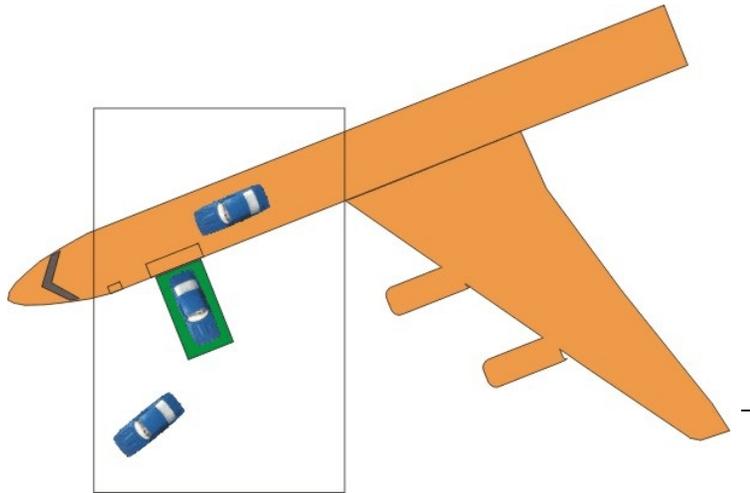
This photo is taken from the very rare 1964 Lincoln-Mercury **Caravan of Stars** Press Release. This photo isn't “real” and emerged by an artist's studio, and we'll use this “real” photo as evidence of the fact that the Lynx project was suppressed: that is, we're going a good version of this, where the scale, shadows and the rest are in proper relationship and use this artists'-studio version as evidence that the Caravan of Stars promotional materials had to be quickly amended when the Lynx project was disavowed by upper corporate management.

Alitalia Airport Scene

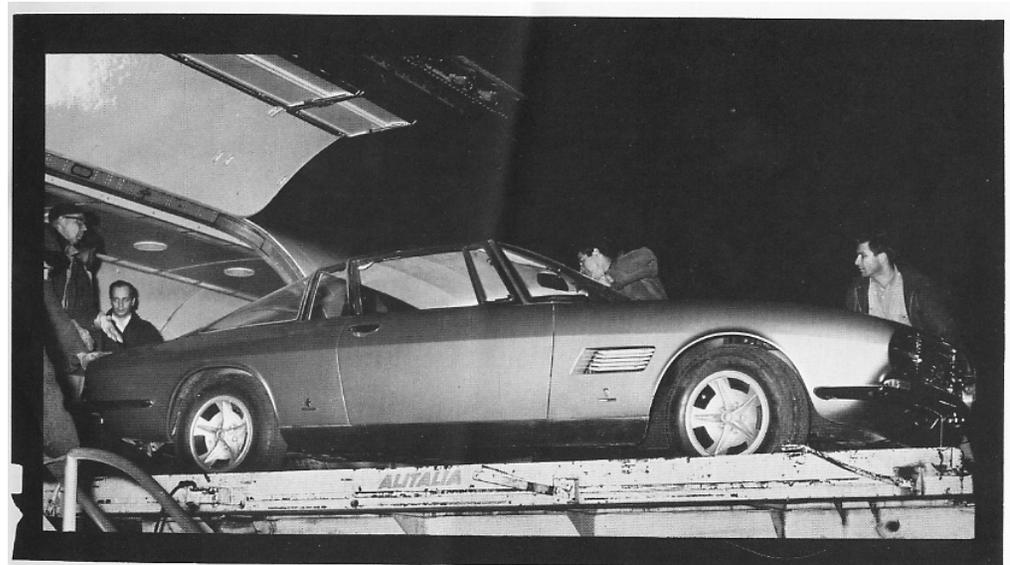
Builder: Korkut Varol

This diorama will present the three Lynx concept cars being offloaded from the interior of the McDonnell Douglas cargo jet. Only a section of the jet will be presented. Korkut is scratchbuilding the fuselage and wing section, as well as the forklift. Varol is adding the interior detail to the jet fuselage seen here.

The photo here is from the *Automobile Quarterly* article on the creation of the Scott Bailey Mustang at Bertone. The “look down” image is from Varol and represents his sense of how the scene and diorama will be built. This diorama will be photographed against a black backdrop in a front-lighted setting.



Korkut's has extensive experience building dioramas and has conceptualized a “black box” approach to the scene where the three Lynx prototypes are offloaded.



This image of the Bailey Mustang being offloaded will be “replicated” by Varol's diorama/ Mike Swan has assisted in this project by identifying the type of aircraft and some details of the forklift.