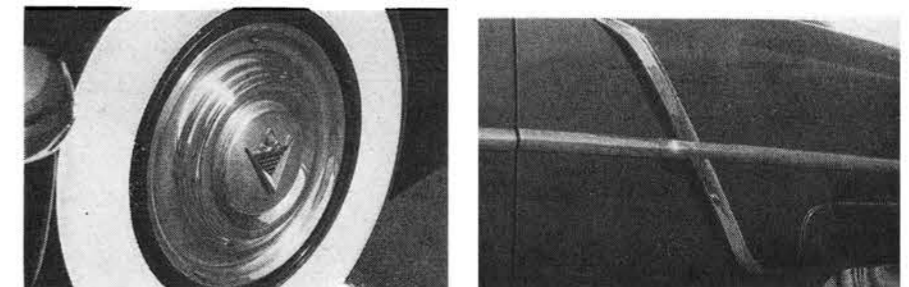


Extended fenders go past continental mount and fair neatly into the body. Valley Custom built license light mount which is set on rear bumper instead of the tire



'53 Lincoln medallion attached to aluminum pan lids and bolted to hub caps Vertical chrome trim was fabricated by Neil Emory to replace stock chrome sash

Panel under bumper, formerly chrome, was moved back three inches, then painted



CUSTOM CAPRI

Text and Photos by Dean Batchelor

SEVERAL months ago, Ina Mae Overman brought her Lincoln Capri into the Valley Custom Shop, in Burbank, Calif. for a special body estimate.

Ina Mae is no ordinary young lady with a car. An automobile enthusiast of the first degree, she had very definite ideas about what she wanted done to her car. She brought in her own plans, drawn to scale, and sought the finest workmanship on what she considers the finest car.

She was first attracted to Valley Custom by their work on Ron Dunn's sectioned Ford, which was described in the February 1953 issue of HOP UP & MOTOR LIFE Magazine and exhibited at auto shows.

She became even more impressed by the quality work of Neil Emory and Clay Jensen as she watched them customize the Olds Holiday (later named the Polynesian by Emory) owned by Jack Stewart.

Valley Custom was booked solid and it

took several months before they were able to take Miss Overman's Lincoln. But now that the job is finished, she's glad she waited for quality work.

The first step, a relatively simple one, was to remove the three-piece rear window and replace it with a one-piece '53 Lincoln rear glass.

The chrome ornaments on the hood and front fenders were then removed and the resulting holes welded shut, filed smooth and primer-surfacer sprayed on the bare metal.

On close inspection of a '52 or '53 Lincoln, you will notice that the bumper is actually part of the grille and probably could, technically, be called the grille bar. The lower bumper (which looks like part of the body has been chrome plated and shoved forward) is actually the bumper of the car. This lower panel was moved three inches to the rear, reshaped, and later painted to match the body color of the car. A Kaiser grille guard was then

mounted on the upper front bumper.

The chrome Capri nameplates on each side of the car were removed and the holes filled smooth.

The vertical chrome body mold (just forward of the rear wheels) was then removed. Originally the plans were merely to fill the holes under this molding. But before the job was completed, Emory had fabricated new moldings, which simulate air scoops, to the rear wheels.

This brings us to the rear of the car and the outstanding part of the job. Ina Mae wanted a Continental kit on her Lincoln but didn't care for it to protrude from the rear deck like a bustle.

There were three courses of action possible: 1—Leave the Continental kit off, which she didn't want to do. 2—Inset the tire into the deck lid, in which case the trunk capacity would be almost the same as stock. 3—Lengthen the rear fenders.

With very little deliberation, the third course was adopted. Jensen and Emory

then proceeded to add 12 inches of metal to the rear fenders. They followed the natural contour of the body on both the sides and tops of the fenders. Because the body tapers inward at the rear, the extra length brought the body in far enough to necessitate cutting the rear bumper three inches to keep it in the correct relation to the fenders.

While the bumper was undergoing this alteration, they pounded out the Lincoln name, making a smooth face bar, and had the bumper rechromed. A license plate bracket was made which mounts to the bumper instead of to the Continental kit, as is normally done.

The unusual exhaust arrangement is made by branching each of the twin pipes into four outlets at the rear of the pipe. They extend through the rear fenders (as can be seen in the accompanying photos) and the paint on the fender is protected by a chrome ring around each tip. The chrome rings are from the rims of 1952 Ford back-up lights. One half-inch of metal was added to each rim to allow for a curved shape to be cut out to fit the fender contour.

When the Capri was first brought to Valley Custom, the body was painted a

(Continued on page 63)

CUSTOM CAPRI

(Continued from page 25)

two-tone yellow and the top was black. Upholstery was black and red leather.

The interior has been unaltered except that the instrument panel has been painted the same color as the body—which now is '53 Buick Mandarin Red. The top was sprayed Nash Ambassador Gold—making a striking color combination.

The crowning touch of ingenuity is the hubcaps. These are '51 Lincoln stock parts, but with the centers made from the lids of aluminum saucepans. The medallion in the center of each cap is from a '53 Lincoln.

INVENTION FOR JEANNE

(Continued from page 39)

cable. This type is recommended because it is adjustable and locking, permitting quick and easy adjustment.

The cable's function, of course, is to allow for maintaining transmission in any one gear for any length of time. It can be mounted just under the dash for easy access. Grant angled the cable in through a small hole in the floorboard. He first visually aligned the cable with the bottom end of the actuating arm.

Use a small piece of scrap steel, secured by metal screws to the floor board, to keep the cable in place. The floor mat will cover the installation.

Now you're ready to go!

The regular pressure regulator plug allows for shifting of gears when a certain pressure is built up on the spring. Now, with Grant's gimmick, you can keep tension on the spring for as long as you want, since the gear will not shift until the tension is relaxed.

How does it work? Well, first time Grant tried it out on the drags, he finished the quarter-mile in third gear—boosting his time six miles an hour!

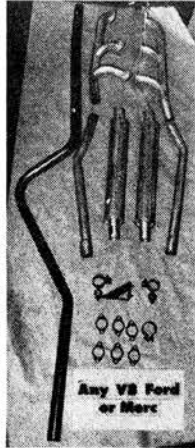
The mechanism works on all gears too, Grant has found. Testing at El Mirage Dry Lakes one weekend, he decided to let the Olds race in extended third gear, just to see how far it would wind. He roared past 90 MPH—and still had speed to spare—when he cautiously decided that he had proved his point, and backed off.

Grant recommends his gimmick unreservedly, and so does Mrs. Lambert. She has good reason to be pleased with it; in a recent drag, she came up with top speed for the quarter-mile—89 MPH, using the extended third gear. And their "moderate customized" Olds was one of the prettiest in the race, to boot!

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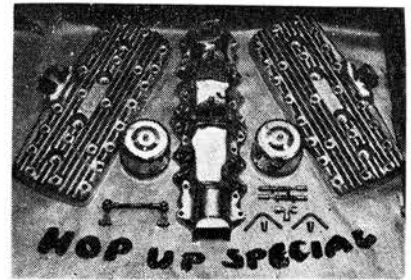


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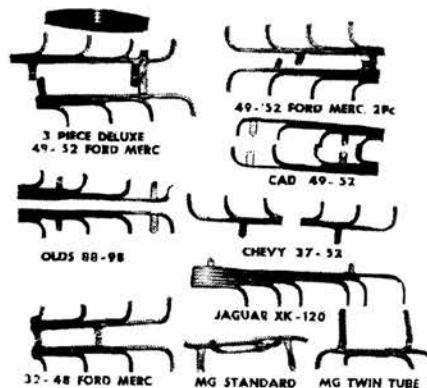
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