

THE RIVENDELL READER • ISSUE 18 • 99-00 / WINTER

WHEN BLINKY THUMPED THE GUT BASS AND SOLOED FOR A WHILE

IF YOU'RE A BIG COMPANY and you make something lots of other companies make, but they get struck by a bolt of something and quit making it, leaving you the last guy holding the torch... do you snuff it out in a snowbank?

Does the last torch bearer bear any more responsibility to keep something alive than the guys who already quit making it? I think so.

One part that's getting increasingly scarce is the touring rear derailleur. "Touring" means it shifts to at least 32 teeth. The switch to "compact" mountain drivetrains began as SunTour's way of competing against Shimano, in 1992 or 1993. It didn't work (for SunTour). Shimano copied it a year later with a slightly different bolt pattern, making the SunTour one the odd duck. SunTour's (and Sugino's—they made the SunTour cranks) tooling investment was enormous, and it was enormously flushed down the toilet when the Shimano pattern became the new standard, as it always does. Shimano was the cat; SunTour, the mouse. The micro-drive system was developed for mountain bike, and now that micro-driving mountain bikes rule the solar system, parts makers have, for the most part, quit making standard drivetrain parts. The occasional mountain bike part that works great for touring doesn't make up for the loss of true touring components.

SRAM makes lots of 32t touringable rear derailleurs, but they've got plastic pivots and bodies. *Resins*, whatever. Plastics and resins are fine for some things, but derailleurs should be metal. I mean, don't you think?

FRANK BERTO HAS RECENTLY ENDED a campaign to try to get one of the parts makers to reintroduce half-step freewheels. I have a copy of a letter he wrote and a copy of the reply, in which the maker said that although many of its customers acknowledged the sense of such a freewheel, and of half-stepping in general, they said there wasn't sufficient demand. This maker said, in the closing paragraph, that they'd be happy to re-explore the issue "if the market shifts." Now there's a leader!

THE STANDARD REACH SIDE PULL BRAKE is almost gone. I know I've said it before, but it is worth repeating: The standard reach brake should still be standard. It allows fenders, it allows fatter tires, and there's not a single drawback. The only standard reach brake left is Shimano's RX100—and it's not even listed in the 2000 catalogue. One Shimano employee said, "Yeah, we still make it," but he wasn't an official spokesperson, and its absence in the current catalogue isn't a good sign.

IT'S HARD TO FIND A ROAD TIRE WITH BLACK TREAD AND TAN sidewalls. Avocet still makes them, and Avocet tires are great, but the fact that they're the last black-and-tans makes me fear for their future. For all I know, they're trying to figure out which color hasn't been already taken. Tan sidewalls not only look good and proper, but they're the best at telling you at a glance whether or not your tire's losing air. With black, all you see is rim and street.

CANTILEVER BRAKES. V-brakes were designed to eliminate the cable-stop, which posed problems for dual-suspension mountain bikes. But it's a dual-suspension world now, and it's hard to find cantilevers. You can find super cheaps and boutique models, but nothing in the middle. Let's all not rejoice!

THERE IS GOOD NEWS. Kucharik still makes wool. Specialized's standard water bottle is the best water bottle ever made. Sidi agrees to make us shoes in batches of 500, so long as we can sell them, and we're doing that. Shimano's 105 derailleurs are cheap and fantastic in every way—even if they don't make a 32t capacity model. Jandd racks are good. The French still make cloth bar tape. Velox has re-continued the handlebar plug, in black only; and Velox rim tape, still made, is the Mother Theresa of all bicycle products. Nitto isn't controlled by an American agent dictating designs based on the latest trends, and actually seems wonderfully oblivious to them. QBP derailleur cables are perfect. Phil hubs and bottom brackets are current and can't get any better. Bruce Gordon racks are great. T.A. still makes the CycloTourist crank, pocketful of bolts and all. Modern steels are fantastic, and Reynolds and Dedacciai are still

Continues on page 17

IN THIS ISSUE

EDITORIAL 1

RENEWAL & ORDER FORM 3

QUESTIONS FOR WOMEN 4

A LOOK AT LUGS 11: NERVEX PROFESSIONAL 5

GOOD STUFF 7

LIGHTS 8

INTRODUCING THE ATLANTIS 11

NOTES AND UPDATES 15

THE START OF A RIVENDELL FORK 16

GALLERY 18

PANNIERLESS TOURING 19

AN INTERVIEW WITH MAYNARD HERSHON 20

INDUSTRY NEWS & GOSSIP 27

RIVENDELL FRAME ORDER FORM 2000 28

OBSOLETE BRAKES AND HUBS FOR THE FUTURE 29

THE PARKER JOTTER 31

HOW BALL BEARINGS GET THAT WAY 33

THE PERSON BEHIND THE PERSONA 34

WINTER FLYER 36

ORDER FORM 39



THE RIVENDELL READER

1561-B Third Avenue
 Walnut Creek, CA 94596
 Phone: (925) 933-7304
 Fax: (925) 933-7305
www.rivendellbicycles.com

CONTACT US

TO ORDER

By phone: (925) 933-7304
 By fax: (925) 933-7305
 Off the web: rivendellbicycles.com

For general Rivendell or Atlantis
 frame questions, or technical:
gp@rivendellbicycles.com

**QUESTIONS ABOUT
 YOUR FRAME ORDER:**

ph: (925) 933-7304
email:aescobar@rivendellbicycles.com

Editor:

Grant Petersen

Layout:

Craig Dawson
 Media Solutions, San Francisco

*Published four times in a good year. U.S.
 subs are \$15 per year, \$25 for 2 years,
 \$35 for 3 years. foreign, \$22 per year,
 \$40 for 2 years, \$55 for 3 years.*

A 99-year U.S. subscription costs \$200.

© 2000, Rivendell Bicycle Works

RENEWAL & ORDER

Rivendell Membership & Resubscription

Name _____ Member No. (on the label, if a member) _____
Mailing address _____ City _____ St _____ Zip _____
Ship to, if different _____ City _____ St _____ Zip _____
Day Ph () _____ Fax () _____ email _____

Circle one: **I am renewing.** **I am signing up for the first time.**

- ___ **1-YEAR. Send me 4 issues of the Rivendell Reader** for \$15, and give me \$10 off this order. (Renewals don't overlap current subscriptions.) Save \$10.
- ___ **2-YEAR. Send me 8 issues of the Rivendell Reader** over 2 years for \$25, and give me \$10 off this order. (Renewals don't overlap current subscriptions.) Save \$15.
- ___ **3-YEAR. Send me 12 issues of the Rivendell Reader** over 3 years for \$35, and give me \$10 off this order. (Renewals don't overlap current subscriptions.) Save \$20.

Order Form

Item No.	Qty	Size	Description	Price Ea.	Total
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

\$10 credit toward this order (please don't combine with other coupons) - \$10

subtotal after the \$10 discount _____

CA state sales tax _____

shipping and handling **\$7**

resubscription/membership (\$15, \$25, or \$35) _____

grand total _____

MasterCard/Visa # _____ expires _____

Rivendell Bicycle Works
1561-B Third Avenue, Walnut Creek, CA 94596
ph (925)933-7304 • fax (925)933-7305

QUESTIONS FOR WOMEN

Include your name (even if you aren't a member). We won't publish it or contact you, but it may help identify the questionnaire if we have to refer back to it.

Name _____ Age ___ Years riding as an adult _____ Height _____

Pubic bone height (bare feet 10-inches apart, floor to pubic BONE) _____

Saddle height (center of bb to top of saddle) in cm. (Inches x 2.54) _____

Current bike model _____ Size _____

What or who influenced your decision to buy it? (circle choice) Ad _____ Bike shop _____ Peers _____ Mate _____

Other (specify) _____

How many hours per week do you ride? _____

Describe your rides: (circle choice) _____ Commuting/Utility _____ Recreational _____ Racing _____

If you **go** on recreational rides, do you do it: (circle choice) Alone _____ With a club _____ With a friend _____

If you are riding solo on a lightly travelled woodsy road and a solo male or couple of male riders pass you going in your direction, how do you want the interaction, if any, to go? Circle any of the selections or comment:

A quick "hi," and that's it

Light conversation is fine

No acknowledgement

The same thing, but this time it's another woman or women:

A quick "hi," and that's it

Conversation is good

No acknowledgement

If a guy passes you at about a mph faster, do you feel pressure to keep **up**?

If another woman passes you, do you feel pressure to keep up?

What saddle do you ride now, and how do you like it?

Model: _____

Comments: _____

What kind of shifters are on your bike? _____

What do you make of the media's attempt at differentiating cyclists by their gender? Comment.

____It's high time

I can't personally relate to it

They should do it even more, because

What kinds of stories, articles, columns, features, would you like to see in the Rivendell Reader?

If you are a Rivendell member, check here _____ and we'll create a **\$5** credit good for any order placed between now and December 31.

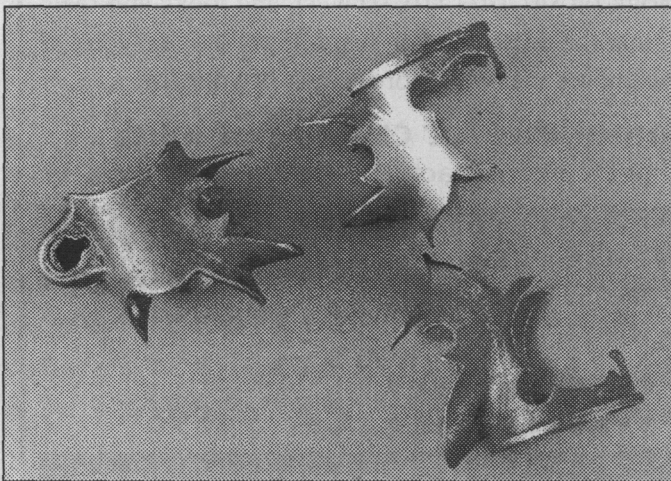
Return To:
Rivendell Bicycle Works — Fax: 925-933-7305
1561-B Third Avenue, Walnut Creek, CA 94596

A LOOK AT LUGS II: NERVEX PROFESSIONAL

When the soccer player in the green and yellow uniform sitting at the juice bar says, “Ya mon, I got me a cool old Paramount,” he more than likely means a ‘70s model, and these are the lugs on it. They’re the fancy lugs by which all fancy lugs are judged, not because they’re the fanciest, or the best, but because they’re the best-known, on account of they were on the most bikes. They were all over the place.

Considering the pedestal we put them on now, it’s hard to imagine that when these lugs debuted in the early ‘50s, they were scoffed at by the guys who fancied themselves connoisseurs of fine frames. They saw them as cheats. Especially in England, where the best frames had sand-cast lugs with hand-cut fanciness. These lugs were English or Belgian, and they had nice cast-in binder bolt ears. The best lug carvers of the day cut in their own designs... and the next thing you know, there’s this prefab fancy lug that made all that work unnecessary. Many of the builders, who weren’t up to cutting their own the old-fashioned way, could now build fancy frames just like the artists did. And these lugs convinced some of the lug carvers to put down their tiny saws and take the easy way out—and they still charged as much. This infuriated customers in the know, but the bikes sold well; and the new Nervexes raised the bar for other mass-produced lugs. Their fanciness made it possible to make fancy bikes less expensive, and indeed there are a lot of really mediocre bikes out there with Nervex Pro lugs on them. I don’t know about you, but I’d rather have a mediocre bike with these lugs, than a mediocre bike with crummy lugs or none.

Among the better-known frames that had Nervex Pro lugs were the



A. (full set) There was a bottom bracket shell and fork crown, too.

WHEN THESE
LUGS DEBUTED IN
THE EARLY '50S,
THEY WERE
SCOFFED AT BY
THE GUYS WHO
FANCIED THEM-
SELVES CON-
NOISSEURS OF
FINE FRAMES.

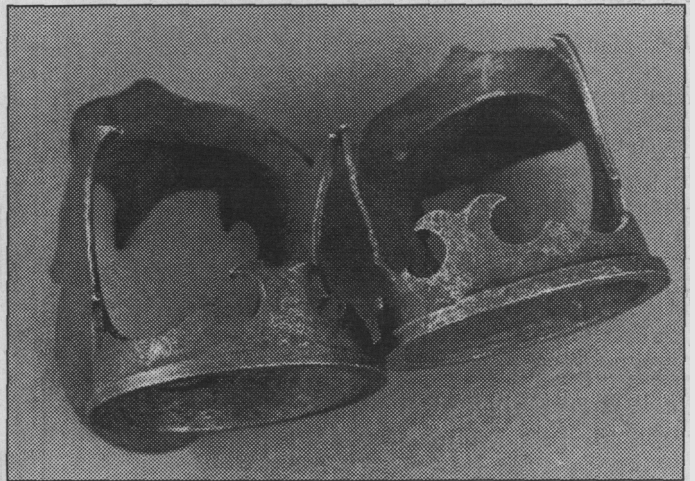
Swiss Mondias, the English Raleighs, and the French Peugeotts. Lots of lesser-known bikes had them, too, including some pretty bad ones. The fanciest Nervex-lugged frames I’ve seen on a computer screen were built by Bryan Bayliss (baylisenterprises.com) and Richard Moon (lunarlab@cwo.com).

Anytime a new somewhat-to-very fancy lug comes down the pike, a comparison to Nervex Professionals is inevitable and justified. The boy scout leaves on our new Papilio Robustus (a name that sounds sillier every time I type it, but it’ll stick) lugs are just like those on these. The Richard Sachs original Rivendell road lugs were inspired by Nervexes. When I got with Richard early on, I said things like, “...sort of like Nervex”

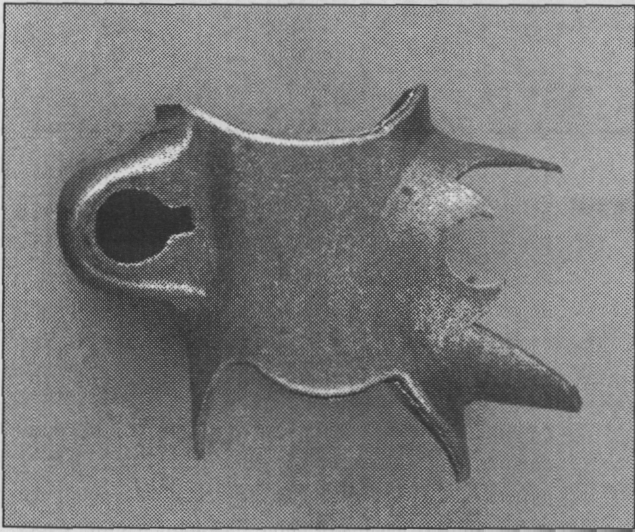
when I described to him what I was hoping to end up with. It’s not a bad model, that’s for sure.

The Nervex design is top notch. Simple and compact, yet swirly, ornate, and elegant. The neatest thing about the fanciness is that most of it was made with simple circles stamped out of a basic, starting blank. Throw in a fleur-des-lis type thing here and there, and the practical and stylish rim reinforcement, and it’s finished.

This lug is made by stamping the contours out of a flat piece of mild steel, then rolling the stamped piece into a tube, and welding it—a crude but effective way to make a lug, and a method that’s looked down upon by most bicycle and lug people these days. I’m not sure how the rim ridge was made. Though the photos here may not show it, the insides of the lugs are rough, scored, and compared to a nicely finished investment cast lug, pretty much look a rototilled field smoothed out with a grader.



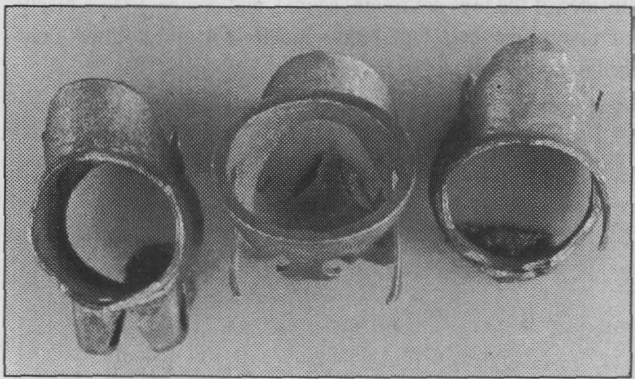
B. The reinforced rims and whale’s tails influenced our current lugs. But they weren’t original to the Nervex Pros.



C. Here's a nice-looking seat lug. The keyed binder bolt hole requires a keyed binder bolt. They used to be common. Bike shops actually sold spares.

If an investment casting sample showed up with all the crudeness this lug has, the buyer would shriek. Even the inexpensive stamped Japanese lugs of the '70s and later are centuries ahead of these, finish-wise.

Five years ago, the last remaining pile of Nervex Professional lugs, approximately 250 sets, resided with Nikko, a Japanese lug maker not to be confused with Nitto, the Japanese stem and handlebar maker. I don't exactly know why they had them, but during the '80s, when lugs were falling out of favor and lug makers were dropping like popcorn in a theater, some Japanese collectors scoured Europe for many of the traditional lugs that nobody else wanted. Nikko probably bought them from one of the scourers. At least they weren't thrown out!



d. The nice, round spoons on the underside prevent "can-opener" tube failures. A good idea!

RIGHT: The second in a series of [Ads We'd Like To Run In a Real Publication But Can't Afford To](#). If we did that, I probably wouldn't be so aggressive with the copy. It wouldn't have been as much fun.—Grant



3 models. 7 colors. Frames from \$1500, bikes, \$2800 to \$3200.

Musical Bikes, or a Rivendell?

THE TYPICAL NEW RIDER BETWEEN THE AGES OF 30 AND 45 spends \$900 on a first new road bike, and if he or she gets hooked, spends another \$5-6,000 in replacements over the next 8 years. Like 2-year old computers, the discards get sold for a fraction of their original cost, and in a mere 10 years, wind up as beater bikes, funned-up with gaudy stickers. There's not a lot of dignity in that retirement.

IF YOU LOVE BICYCLES AND RIDING, don't play musical bikes. Get one that plows through trends unaffected. A bike that keeps its value, because that value is based on craftsmanship, good design, and beauty, not a here today/gone tomorrow high tech experiment.

GET A WORK OF ART THAT FITS SO WELL and looks and feels so right, that the only bike you lust after is the one you get to ride whenever you want, for the rest of your life.

**Sometime, for crying out loud,
get a bike you actually want to keep.**

For a Free Catalogue
ph (925) 933-7304 or fax (925) 933-7305

Rivendell Bicycle Works
1561-B Third Avenue
Walnut Creek, CA 94596

www.rivendellbicycles.com

A BOOK, GREAT FAKE ARMWARMERS, & OUR BEST LUG CALENDAR YET

History and Development of the Deraillleur Bicycle



BOOK REVIEW: THE DANCING CHAIN

by Frank Berto, Ron Shephard, and Raymond Henry

For the past 5 or so years, Frank Berto, Ron Shephard, and Raymond Henry—all famous cycling names in America, Australia, and France, respectively—have been working on *The Dancing Chain*, a book about the history and development of the derailleur bicycle. It's hardbound, has 335 pages, is roughly 9 x 11 inches, and weighs 3.25 pounds.

There's a lot of information, of detail, of facts, people, and dates, and it's fun to read and look through, thanks to good text and tons of photos and illustrations, modern and ancient. Frank has access to a nearly complete library of *Le Cyclisme* magazines (French, '40s through '70s or so), and Daniel Rebour was the technical editor of them, so you'll see more Rebour illustrations here than in any other single publication out there.

One thing I particularly like about the book is that it gives you a perspective on derailleurs that you can't get out of any other book, and one that's almost as good as having used all the models it talks about. I think anybody who complains about the quickness, ease, or precision of any modern shifter, or whining about having to reach down to the downtube to shift, needs to read this book.

If you're a bicycle person, and you can afford a \$50 book, then this is a good one. Our margin on this book is really small (it ought to sell for \$65), so please don't couponate it. \$50. **Part no. 23-013.**

This is a real sock, but a fake armwarmer. Socks work great, they're cheap, and they're available in a wide variety of colors, weights, and fabrics.



This is a real armwarmer. It works great, too. They're always black. Most modern ones are made of plastic/Nasa fabric—not nearly as cozy as wool. But at least they cost more!

ARMWARMING ON BUDGET

The best, cheapest, and most anatomical arm warmers are long-top socks. Cut off the toe, put your elbow in the heel (that's the anatomical part), and off you go.

The toeless part can be up or down. Which works best depends on the sock, but get the biggest foot-size you can find. Socks come in way more variety of weights, colors, patterns, and fabrics than do prefabricated arm warmers, and even the fanciest ones, hand-knit in the Scottish highlands by the local women's cooperative, cost less than garden variety arm warmers. Wigwam Summit liner socks are great light ones. If you spend \$15 at a ski shop, you can get great knicker and ski-boot socks that work perfectly.



THE SPIRAL-BOUND LUG CALENDAR

A real 2-year calendar, with 24 different lugsets shown and briefly described, plus a cover. Stunning photos. Hi-Class paper. Spiral bound, because the paper's so thick and there are so many pages that staples wouldn't work.

Price: \$16. **Part No. 24-048.**

LIGHTS

We don't sell lights, mainly because you can get them anywhere, and it's hard to keep up with the changes. I/Grant personally don't know much about lights beyond the real basics. But having used a variety of them over the years, I have my opinions, which I'll get through as fast as possible before turning this section over to folks who know lots more about lights than I do. — Grant

BATTERY BASICS

Alkalines have 1.5 volts each, regardless of size. The more batteries, the brighter the bulb you can use. D-cells are heavy, but last twice as long as C-cells, and about 4x as long as AA's. So, if you want light lights, you get AA's. If you want bright light, you get 4 AA's and use a 6-watt bulb, but the batteries burn out fast. If you use lots of batteries (lots of volts) with dim (low-wattage) bulbs, you get less light, but long run times. Lithium batteries have 3 volts each, cost about \$17 each (for D-cells), and last 5 to 10 times as long as the alkalines. REI sells them.

If you use battery lights and ride regularly at night and for more than 15 minutes at a time, it's good to use a light that makes it easy to change batteries. Some bar-mounted lights don't let you change batteries without taking them off the bar. That's a bad deal.

Rechargeables are a good idea. You can get NiCad or Nickel-metal Hydride (NmH). I'm over my head here, but Tim Seavey, in the column to the right there, has some opinions on them.

WHERE HEADLIGHTS SHINE

I prefer head-n-helmet mounted lights for night riding on twisty roads or trails. With a bike-mounted light, the light is always pointing straight ahead, and when you go around a turn, you're turning into darkness. At slow speeds, or on straight roads, it's no problem, but when the turns are sharp and you're going fast, it's nice to be able to aim your light around the corner, and that means a head light. Bike-mounted lights just light up the area straight ahead of you. It's a strange and dangerous feeling, to be leaning your bike around a sharp turn, only to have the your bike-mounted light lighting up the ditch-rock-barbed-wire fence-hypodermic needle straight ahead of you, where you don't want to go. Remember the letter in RR17, about "target fixation" the tendency for your eyes to focus on and lead you toward whatever is super-visible? That's why it's dangerous. Your eyes follow the light, your bike follows your eyes, right into the dirty-but-still-dripping hypodermic needles.

Another thing about night riding: If you're lightless but are riding with people who have lights, you're almost worse off than you would be if the whole pack was lightless. Their lights are never aimed where you want to go, and you tend to look where their lights are aimed (target fixation again). Then, when you're forced to attend to the path just ahead of you and nobody's lighting your way, your eyes don't adjust to the super-blackness there.

I haven't found the ultimate head light, but I also haven't looked much. You can buy the strap-on kind or the helmet-mounted kind. I like the strap-ons; because you can put them on a helmet when you want to, but you can also wear them helmetless, which means they're useful off the bike. You can walk around camp at night with your helmet and helmet light on, but what's cozy about that?

Another consideration is a focusable beam. Being able to adjust the beam seems like a good idea, but I got a Petzl headlight with this feature, and with about a quarter turn of the rim it went from a tight, bright beam a huge black hole with an aurora around it. It was a \$25 light at REI, but it was made in the U.S. I don't recall the model name, but Aurora would be appropriate. I also bought at REI, a \$10 Chinese Eveready. It has a much brighter beam. It mounts on head or helmet easily, and the angle is adjustable, so you can tune it in to different speeds. The beam is more focused than I'd like, but for \$10, there's no room to complain.

Here's what another member, Tim Seavey, who two weeks after he wrote this, knocked the wind out of a raccoon and broke some bones, says about headlights in the fog:

I HAVE ONLY USED THE NITERIDER LIGHTS FOR THE LAST four years, as I have found these to be by far the most reliable, the lightest (very important when riding a 25 lb. RB-I) and extremely well made overall. Also, beginning last year, they began using a Nickel Metal Hydride battery, which is much lighter than the standard NiCads and shines longer per ounce than either NiCads or lead acid batteries. The Niterider Headtrip helmet-mounted light is excellent for riding in clear, non foggy conditions. The drawback to the helmet system occurs when riding in heavy fog, the light, being above the plane of the eyes, shines off the fog and right back into your eyes, as though a flashlight were being held up to a mirror. One ride last year, the fog was so thick I was actually better off riding with no light at all than being blinded by my helmet light.

Bar-mounted lights works much better in heavy fog and again, Niterider wins with its new Nightowl light. The battery is small enough to be mounted on top tube or down tube, and the mount has several different positions to allow full adjustment. That's good,

because on climbs the beam can be ten feet or less from the front wheel, but on descents it needs to be about 30 feet out there.

One last thought on why I like the Niterider lights so much is that the system weights for both the Headtrip and the Nightowl are both around twenty ounces, and they give on average two hours and twenty minutes of bum time, which is remarkable given the relatively small size of the battery. The engineers who designed these lights really knew what they were doing.

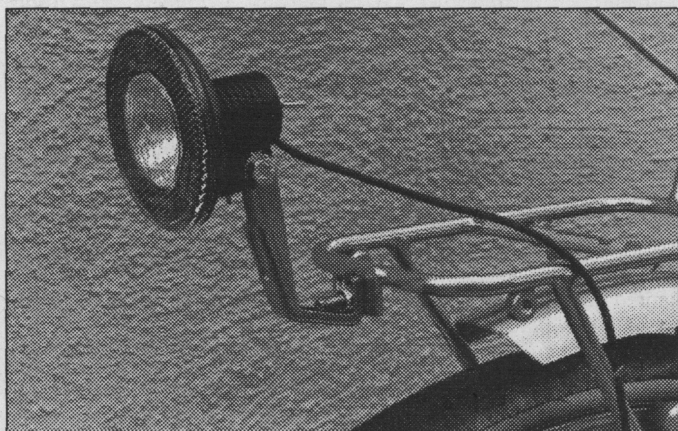
**And here's what long-distance rider Henry Kingman says about...The Schmidt's Dvnamo
(by Henry Kingman)**

I have wanted a high-quality bicycle hub/generator ever since I was eight years old, when my parents bought me the 142-piece Radio Shack Electronics kit, which came with a combination generator/motor. It looked like a little bicycle hub. Anyone could see that the two concepts were meant for each other. It was not until a year ago-26 years later that my wish was fulfilled. That's when I started using a Schmidt's Original Nabendynamo.

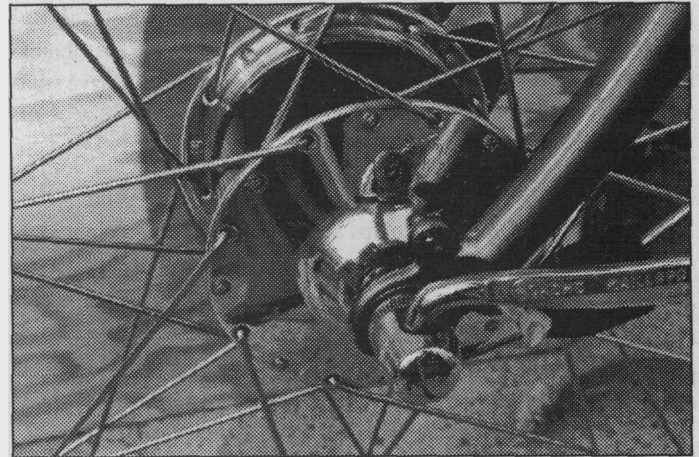
In the mid-90s, reports of high-quality aluminum generator hubs from Europe began to reach the States. Then, about a year ago, a Schmidt's Nabendynamo fell into my hands. It's a bulky, hollow-ish thing that looks heavy but actually weighs only about 1.5 lbs. It has high shiny flanges and comes in 28, 32, 36 or 40-hole drillings. It can run in either direction, but put the connector tongs on the same side as the quick-releaseskewer. That way you won't forget to undo the electrical connectors when you take the wheel out. It comes with Allen-keyed skewer instead of a quick-release, for better theft protection.

You can't use radial lacing, a minor bummer. On the upside, you can use the hub on a tandem if you want to, it's that strong. The flange spacing is fairly narrow, though, for less wind resistance. A different version for 20-inch wheels is available.

The design has no moving parts. When a load of resistance is placed on the circuit (as by flipping on the switch attached to the headlamp) the minute amount of resistance inherent in the hub increases a bit and



The Lumotec lamp mounts almost anywhere, and has a simple on-off switch in back.



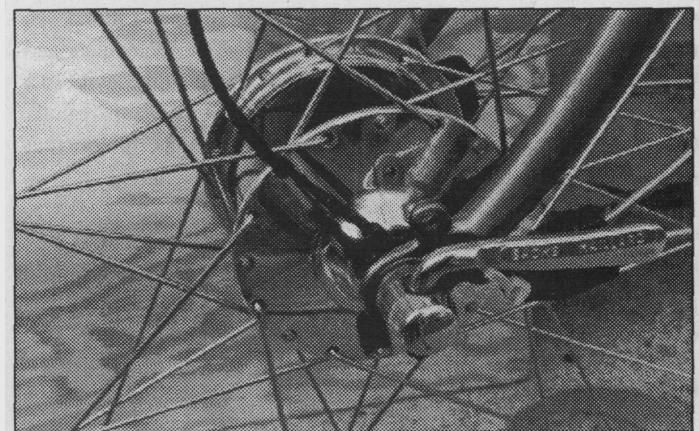
It's a high flange hub with a fat black body.

the light comes on. There is always a slight drag on the hub, even when the light is off, but it's so small as to be meaningless.

Schmidt's says the resistance is equivalent to climbing one meter for every two kilometers traveled at 18.6 mph. I know I can't even detect whether the light is on or off without looking at the light, so this baseline resistance, if it actually exists, is completely lost on me. I doubt a Schmidt's hub is much stiffer out of the box than a typical Shimano or Phil cartridge bottom bracket, though the 17 magnets catching gives it a notchy feel, as if the bearings were overtightened. The resistance is easy to feel with your fingers but not with your legs. *(Editor's note-Henry's not kidding about that notchy feel. Mine felt like the cheapest hub in the world with a bad adjustment, and with no apparent way to adjust it. It sort of bummed me out, if I didn't know about the magnets.)*

I would not hesitate to use a Schmidt's-equipped wheel in the fastest ride or race. I did use the hub in Paris-Brest-Paris, and after finishing just a few hours off the lead can't think it slowed me down much — certainly less than climbing an additional 600-meter hill would have.

The Schmidt's has cartridge bearings rated for 50K kilometers, or about 30K miles. Schmidt's recommends sending the hub back to the factory for servicing, but local machinists assure me they'll be able to



Hookup is easy. Two wires fit over two things on the hub. It takes two seconds. A fool can do it!

fabricate any necessary pullers to do the job when the time comes. By the time you wear out yours, many US shops including distributor Peter White Cycles (www.peterwhitecycles.com) will have the technology to make repairs.

The Schmidt's can be used with a single 3-watt headlamp or with a 2.4-watt headlamp and standard 0.6-watt tail lamp. I suggest going the 3-watt route — the three watt bulbs are not as reliable but do put out a fair bit more light than the 2.4-watt variety.

In a pinch, you can use a standard 2.4-watt HS3-type halogen bulb instead of a 3-watter. It won't be as bright as the 3-watter, and it will burn out faster (probably after about 1,000 miles) but it will buy you time to get the right bulb.

For offroad riding, the Schmidt's is ideal because it delivers a bright, if flickering, light at very low speed. One disadvantage is losing the capability, when stopped, of lifting the rear wheel off the ground and kicking the cranks around to generate enough light to get going. Anyone serious about off-roading should probably investigate the Sigma Sport Ellipsoid Plus, a nice unit which has the same optics as the Lumotec headlamps and a nifty 5-AA-cell rechargeable system that charges at speeds over 15mph and powers the lamp at speeds under 8mph. (From 9-15mph, the generator simply powers the lamp). It can be used as a flashlight, too.

It is also possible to run multiple lamps from the same hub, with the result that resistance increases slightly. Frankly, I find a single 3-watt bulb to be bright enough that there seems little point in experimenting with this. As a Schmidt's owner, you will already have a brighter light than most Nightsun/Night Rider owners (at least, after the first half hour on a three-month-old battery), regardless of the wattages their manufacturers claim — do you really need more? Maybe you do. So you can try it.

What else? Well, for all the advantages of the Schmidt's there is one big drawback. The price. These things are selling for close to \$250 with a Lumotec headlamp.

I think bicycle generator hubs are inevitable and should very soon become standard equipment on most bicycles. The Schmidt's is a terrific design that really shines, so to speak, as a set-and-forget part of your practical yet sporty commuter. Once design costs have been recuperated, I can only hope that mass production techniques and widespread marketplace acceptance take over to bring this device to a wide variety of new bicycles as an inexpensive OEM feature. Otherwise, I fear that shops will continue to push the inferior but much easier to install battery lights.

After all, not all of us learned to love fiddling around with those 142-piece Radio Shack Electronics Kits.

Peter White Cycles. Ph: (978) 635-0969 Fax: (978) 929-9654 or www.Peterwhitecycles.com.

Henry Kingman rides a lot, all year round, sunup or down. He came in 43d in this year's Paris-Brest-Paris, and was the first unsupported rider.

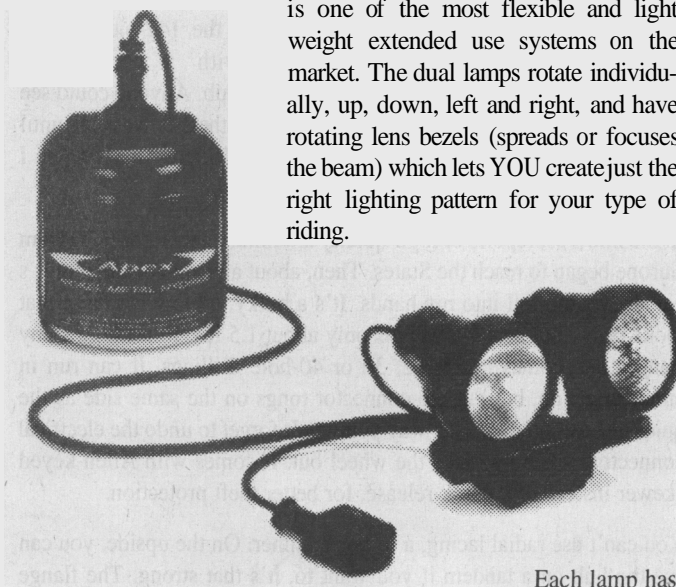
780 miles, 35,000 feet of climbing, 49 hours, not much sleep. He owes it all to his headlight.

Yet another opinion on The Apex DLR

(Reviewer: Craig Dawson)

Nightriding in recent years has become more the norm rather than the exception due to the demands of family and the job. Meeting a small group of friends at 7:00 pm and embarking on a several hour ride (mostly offroad singletrack) has required a rugged and durable lighting system. A Night Sun system had been the standard for many years until recently a new system caught my eye.

The Apex DLI-Retro (Dual Logic Independent adjustability) light system from Light & Motion Industries is one of the most flexible and light weight extended use systems on the market. The dual lamps rotate individually, up, down, left and right, and have rotating lens bezels (spreads or focuses the beam) which lets YOU create just the right lighting pattern for your type of riding.



Each lamp has three power levels, 4, 8 and 15 watts, so you can make the light brighter or dimmer, and get between 2.5 and 8+ hours of running time, accordingly. The low beam provides adequate lighting for most low speed singletrack riding, and isn't so bright that it fouls up your night vision, something I've found to be a problem with the Night Sun and many of the other brands).

The lamps are bar mounted and very easy to adjust even while peddling. They mount above the bar, which leaves the lights exposed in a crash. However with many mountain bikes equipped with the popular DH riser bars this becomes less of a problem.

With the stubby nickel metal hydride battery weighing only 580 grams, the entire system weighs only 740 grams! It costs a couple hundred dollars, but prices seem to be dropping. For more on these and other lighting systems from Light & Motion, go to:

www.bikelights.com

INTRODUCING THE ATLANTIS

AN ALL-ROUNDER FRAME FOR LESS THAN \$1,000

For six months we've been working on a less expensive version of our All-Rounder, and now that we have two prototypes and the decals and head badge are designed, we've named it, too. So long as the name clears all the legal hurdles, we'll call it *Atlantis*, after the large, skeptics say mythical island that may have gotten sunk by what some say was an earthquake 3,500 years ago. Assuming it's true, Atlantis now lies at the bottom of what is now the Atlantic Ocean. You can learn more about Atlantis by listening to Donovan's song of the same name, from the early '70s.

We have two prototypes and have ordered another six, one of each size to be built with the final lugs and bottom bracket shells, but we won't have those (prototypes) until the first or second week in January. We have to order a minimum of 30 frames at a time, and we can't do that unless we know a certain number of them are spoken for. So right here and now, we're trying to get you to speak for one.

ATLANTIS FRAMES ARE RIVENDELL-DESIGNED

frames made in Japan by Toyo, a 10-person frame shop that's been making high-end frames for the Japanese market for 30 years. Most of that time they've been building with lugs, but even in Japan lugs have declined in popularity, so lately they've been doing lots of tig-welding and fillet-brazing. Toyo has built frames for Mountain Goat, Fisher, Rocky Mountain, Specialized, Bruce Gordon (the Hikari, a super touring bike in purple) and currently builds most of Tom Ritchey's frames, and if you think Tom would let that happen if these guys weren't great, then you're nuts and don't know Tom. One well-known custom builder in the U.S. was trained at Toyo. And, for a couple of years now (inspired by the declining export market for fine Japanese bikes), Toyo has been selling high-end bikes in Japan under its own name. In terms of finish work, quality, and appearance, the Japanese high-end market is as picky or pickier than any, Toyos are prestigious there.

Our unpainted Atlantis prototypes look great. The lug edges are clean, the alignment is perfect, and the finish work on the dropout/tube junctions is well beyond the standards of the even the best Japanese production bikes from the early to mid '80s, when they were at their peak. We're eager to get the next round of prototypes, which will be built with the actual real lugs.

THE LUGS

We're using the current Papilio Robustus seat lug. We simplified the head lugs, but kept the functional and aesthetic features of the Papilios. There's a resemblance between the Papilio and Atlantis lugs because we love the Papilios and just wanted to simplify them to keep the brazing and painting cost down.

BOTTOM BRACKET

This is new also, and the only bottom bracket shell we have that's our own design. We'll use it on Rivendell All-Rounders from now on, too. It has cast-in cable guides, a drain hole, the proper angles for our geometries and clearances, and "Rivendell" cast on the underside. This bb shell has been something of a money sink. It's easy to design one that will provide

decent tire and chainwheel clearance; it's ten times harder to design one that offers excellent tire and chainwheel clearance. The Waterford-design, used on our early All-Rounders, is excellent (Marc Muller is smart); but it requires a dedicated right chainstay, and we're after a shell that'll work with Reynolds' fine off-the-shelfers. This one will do it.

GRAPHICS AND COLORS

We'd planned to make them one-color only (no painted head tube). Then Pal Jeff talked me out of that, so the head tube panel will be painted cream, just as on the Rivendells. It shows off the lugs. THE DECALS AND HEAD BADGE are being designed by Chuck Schmidt. Chuck is a bicycle rider and collector, with tons of familiar logos (bike and not bike) to his credit. He's not just skilled; he also has good taste.



The Atlantis's lower head lug (R) and the Papilio (L). A keen eye will see a similarity. The one on the right is easier to braze, theoretically. The first one will be brazed on January 25th.

COLOR

Some shade of blue, bluish green, or greenish blue. Watery.

TUBING

A mix of Reynolds 525 CrMo and heat-treated 725 CrMo. Reynolds 525 CrMo seat stays and top tube, with Reynolds 725 (heat treated CrMo) seat tube, down tube, and chainstays. Fork undecided. Either Reynolds, Dedacciai, or Columbus.

DESIGN

Same design approach and values as the Rivendell All-Rounders. Double-eyelet dropouts, three water bottles, seat stay hourglasses for a rear rack, and brake and derailleur cable stops. Excellent clearances for puffy tires, fenders, and mud.

All frames have a 2.5-degree upsloping top tube. Rear spacing is 135mm. Rear dropouts are vertical, and all dropouts have integral double eyelets. Three water bottle bosses, rack bosses on the seat stays. When you carry a front rack, clamp it on. There's nothing wrong with that.

**Tires: 26" (51cm - 56cm);
or 700c (58cm - 64cm)**

We'll start off with 6 frame sizes. The three smaller ones, 51-53-56cm, will fit 26-inch wheels because it's easier to design frames of this size with good clearance if the wheels are smaller. The bigger frames (58-61-64cm) fit the larger diameter 700c wheels, because if we built them for 26-inchers, the frames would **look** funny, with head tubes disproportionately long, to make up for the shorter for that best fits 26-inch wheels. Functionally, there's nothing wrong with a 64cm frame with 26-inch wheels, but it looks funny. We could just make the fork blades longer, which would allow a shorter and more normal-looking head tube, but then the balance of clearance around the tire would be off. You'd have maybe 15mm on either side, and 100mm above it. It would look bad, and nobody would be happy with that.

You'll find more fat knobbies in 26, and more narrowish and medium smoothies in 700c. Super-rugged road and trail tires are available up to 700x38, but larger than that, the selection drops off dramatically. The wonderful 700x45 Panaracer Smoke was recently discontinued, although the tires are still out and about. We guess someone will fill that gap soon, but at press time it hasn't happened. WTB has a monstrous 700x47 Nanoraptor, but it probably won't fit. We aren't sure yet.

GEOMETRY

Subject to change without notice. Unlikely, though.

size	st	ht	r	cs	drop	tt	wheel*	max tire size
51	725	72	4	44	4.5	53	26	26 x 2.1
53	725	72	4	44	4.5	55.5	26	26 x 2.1
56	72	72	4	44	4.5	57.5	26	26 x 2.1
58	72	72	4.5	45.5	8	59	700c	700 x 45
61	72	72	4.5	45.5	8	60	700c	700 x 45
64	72	72	4.5	45.5	8	62	700c	700 x 45

ATLANTIS FRAME SIZING BY SADDLE HEIGHT

If your saddle height is 68.5cm to 70cm	Get a 51cm
If your saddle height is 70.5cm to 72cm	Get a 53cm
If your saddle height is 73.5 to 75cm	Get a 56cm
If your saddle height is 75.5 to 77cm	Get a 58cm
If your saddle height is 78.5 to 80cm	Get a 61cm
If your saddle height is 81.5 to 83cm	Get a 64cm

The saddle heights shown represent a difference between frame and saddle height of 17 to 19cm. If you know you'll never ride a fat tire, a 17.5cm difference is fine; but if you want to ride 26 x 2.1s or 700x45s, a 19cm difference is better.

You'll notice that not all saddle heights are covered. That's because we have just 6 sizes listed, and the saddle heights shown are truly Ideal. If your saddle is 72.5cm, get the 53cm frame if you're going to ride fat tires, or the 56 if you'll stick with 26 x 1.4s or smaller. Questions? Call.

AVAILABILITY

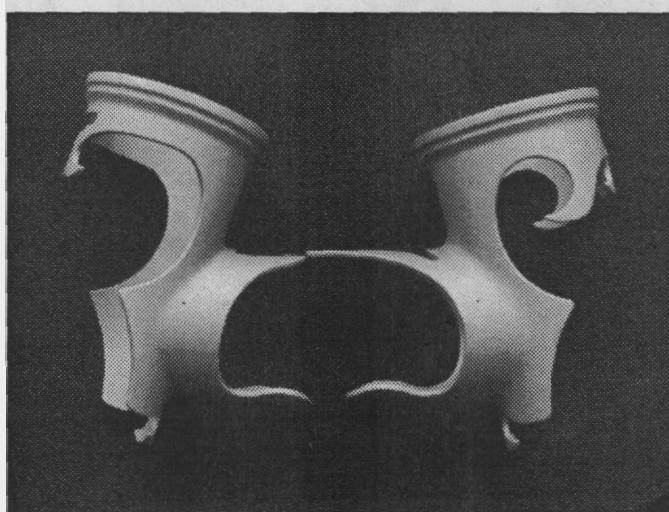
After our initial shipment (scheduled to arrive in April), we'll order more frames 15th of each month, for delivery about 60 days later. At any given time we may have a few unspoken-for frames

on hand for immediate delivery, but it's hit-and-miss. Plan on a 60 to 90 day lead time, depending on whether you order it the 16th of the month (90-day lead time) or the 14th.

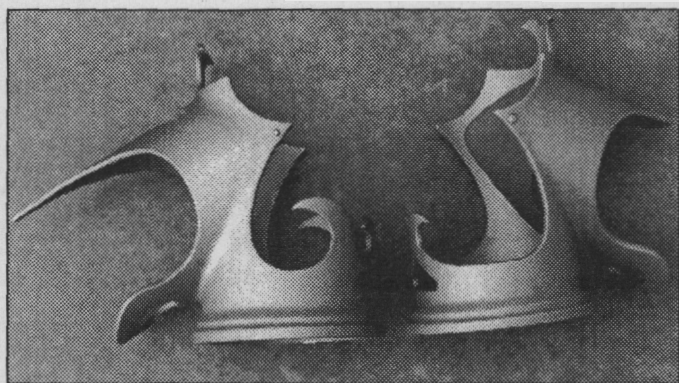
Our initial order will be for 32 frames, five of each size, plus two demos for us to ride. It's hard to predict how fast we'll sell them. If we're out of your size, the delivery is 3 months, max.

FRAME PRICE, COMPLETE BIKE PRICE

Once we're up and running, the frames will be \$950, but when you order one before February 15 (for April delivery), it's \$850. The low-early prices require a \$250 deposit. A super deluxe/expensive parts group typically runs another \$1550 or so, but on page 14 you'll see a proposed bike kit that comes in around \$1,034, allowing you to build up a complete Atlantis for under \$1950.



Upper head lugs. The Atlantis lug (right) has a shorter top point and lacks the big wave. Still a knockout, though.

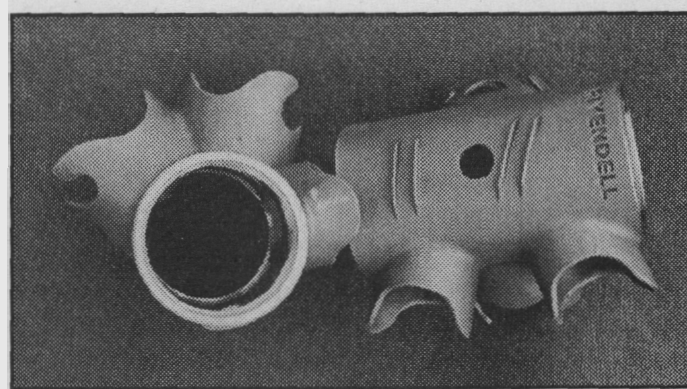


Lower head lugs. The top points on the Atlantis upper and lower head lugs are rounded and stubby. Cute!

When you send a deposit, we'll send many more recommendations for building it up into a complete bicycle—for road, off-road, touring, or commuting. Equipped the fancy way, it'll cost around \$2,300. There may be a sub-\$1,800 one in the works, but below that, forget it.

WANT YOUR ATLANTIS ASSEMBLED?

Joe has been assembling bikes, and does them to our highest standards. He charges \$125, and then we deliver to you a bike that's fifteen minutes away from riding.



Here's the new bottom bracket shell.

You just need to hook up the few things that had to be unhooked to fit the bike into the box.

Freight: \$35 per frame, \$50 per complete/assembled bike.

Frameset (with headset) Price Review:

Ordered before February 15: \$850. Requires a \$250 deposit
 Ordered after February 15: Call 925-933-7304.

continues

ATLANTIS FRAME ORDER FORM

Name _____ Date ordered: _____

Address _____ State _____ Zip _____

Day Phone () _____ Fax () _____ email _____

Age _____ Height _____ Weight _____ Pubic BONE height (PBH) in bare feet _____ In cycling shoes _____

PBH measuring tips: Get a pal, a thin book, and a metal tape. Hook the end of the tape over the edge of the book, and pull it up until it weaves through your tissue and strikes BONE. Have pal take the reading on the floor.

Saddle height on current bike, from center of bottom bracket to top of saddle: _____ cm (inches x 2.54).

Typical tire: _____ Largest tire: _____

Saddle height measuring tips: Make sure the bike is vertical. Have Pal place the end of the tape/yardstick on the center of the crank (center of the dustcap, or if the dustcap is missing, on the center of the crank bolt). Measure to the top of the saddle, and have your eye level with the saddle when you read the measurement.

Size (circle, or we'll pick: _____): **51** 53 56 58 61 64

Early Deal Price: \$850. Deposit: \$200. Refundable if you can't wait past April 20.

Sign here if okay. _____ . Check enclosed ____ . Charge Visa/MasterCard # _____ exp _____

**Rivendell Bicycle Works / Atlantis Frame Dept. • 1561-B Third Avenue, Walnut Creek, CA 94596
 ph (925) 933-7304 or fax (925) 933-7305**

A SAMPLE COMPLETE ATLANTIS FOR ALL-ROUND RIDING

COMPONENT	PART NO.	DESCRIPTION	\$	X QTY
Headset	—	Tange Falcon	0	0
Crank	12-123	Sugino XD500 46/36/24	\$75	\$75
bottom brkt		Tange Sekei	\$35?	\$35
rear wheel	18-056	Phil 32h/CR18 7sp	\$188	\$188
rear skewer	18-041	good Japanese	\$8	\$8
front wheel	18-074	XC9000/CR18	\$115	\$115
front skewer	18-043	good Japanese	\$8	\$8
tires (if 26")	10-010	Pasela 26x 1.25-wire	\$24	\$48
tubes (26")	10-003	26" skinny tubes	\$4	\$8
stem	16-046	Nitto Tech Dlx 9cm	\$33	\$33
handlebar	16-028	Moustache 260	\$50	\$50
front der		undetermined shimano	\$26	\$26
r. derailleur	17-059	Shimano 105 Triple	\$40	\$40
shifters	17-036	Sprint Downtube	\$27	\$27
bar-end mts	17-068	Dia-Tek mounts	\$22	\$22
dt boss adap	17-045	dt boss adapters	\$17	\$17
pedals	14-030	MKS Platform	\$25	\$25
toe clips	14-014	Christophe Med.	\$9	\$9
toe straps	14-031	Christophe brown	\$9	\$9
freewheel	13-015	Sachs 12x28 7sp	\$48	\$48
chain	13-019	SunRace	\$10	\$10
brake lever	15-048	Shimano 600	\$38	\$38
brake calip	15-012	Dia-Compe 986	\$25	\$25
Seat post		Kalloy? undetermined	\$20	\$20
Saddle	11-007	B.17	\$70	\$70
br. cables	15-025	SunTour/+housing	\$6	\$6
rim tape	18-054	Velox	\$4	\$8
bar tape	16-075	Yellow	\$3	\$6
		subtotal		\$974
		+ frame w/headset		\$850
				\$1824

This is a theoretically possible Atlantis bicycle that, with tires appropriate for the terrain, can go anywhere on earth. You get a fantastic frame, Brooks saddle, wheels that ought to cost \$200 each, Nitto stem and bars, the best bar-end shifters ever, and most of the same smart parts that go on fully equipped Rivendells. The major chop is the crank/bb. The Sugino XD500 crank looks good, doesn't use a splined bb (that's good) The Q-factor is higher than we love (but still lower than Shimano's), and the sealed bb that comes with it is the same quality as a Shimano LX. Tange-Sekei makes Shimano BBs. You could upgrade now, later, or never. The frame is always worth it.

LOOKING FOR 5 DEALERS AND 10 BIKE CLUBS!

If you're a dealer and would like to sell Atlantis frames, send a letter or fax on letterhead (or stamped). Tell us why you'd like to sell them and anything else we might want to know about you personally and your shop. We'll get back to you within a week. If you're a bike club and are interested in group purchases, contact us at ph 925 933 7304; fax 7305; email: gp@rivendellbicycles.com

Rivendell Bicycle Works/Atlantis
1561-B Third Avenue
Walnut Creek, CA 94596

NOTES AND UPDATES

HERON UPDATE

The joint venture consisting of Waterford, Rivendell, and Rona was formed to launch and sell Herons, and is now amicably dissolved. Too many fingers in too small of a pie. **HOWEVER**, Heron continues as a brand, we'll continue to offer them, but as a dealer, as opposed to a partner in a joint venture. That sounds like some kind of demotion, but the fact is, it's way better for us this way, and we're happy about it.

Here's a short list of changes Heron-related changes:

DELIVERY. A week if we have it here. Ten days if Waterford has it all ready to go. A couple weeks if it's in the middle of being born. And a month if it Waterford has to build it and ship it.

PRICE. Starting January 20, our price will be \$815 (either model), up about \$100. That price represents a modest, standard dealer margin on the frame, something we didn't actually have before. At \$815, Herons remain a fantastic value.

WHERE TO FIND THEM. Rona Components, who owns the brand, is also looking for other retailers. We want to help them find them, so if you are one, or know of someone who might be interested in selling a beautiful, classically styled, **U.S.** built, lugged steel road and touring frame, Ted Durant is the fellow to talk to, Email inquiries to rona@earthlink.net.

Mavic MA2 rims are gone. We are OUT of them. We're researching replacements. Two good candidates

The Nitto One-Bolt seat posts are gone AT THAT PRICE. We bought loads of them 5 years ago, super cheap, from a distributor who was blowing them out. Now they cost us a real price, and so the new price is \$50. Same part number.

The Minimum Palimpsest Eraser is gone, and probably there will be no more.

Peter left. He got a job in computers, and we wish him the best, and he may do some work for us, still. He still refers to Rivendell as we," though not at his new job.

If your club is putting on a ride and we can get our catalogues into those registration packets, give us a call and we'll send them out along with a check for inserting them. Thousands at a time is possible, given a month's notice. Please help.

IF YOU LIKE MAGNETS, GYROSCOPES, home-made rubber balls, giant balloons, prisms, microscopes, rock polishers, better than average Yo-Yos, frog hatcheries, magic rocks that you put in tall jars of water as much as we think you do, then get the Edmund Scientific catalogue: (800) 728-6999 or fax (856) 547-3292.

We're updating our website more frequently now. We'll take off some of the old things, add new ones, and the highlight of it all, in a month or so, will/should be a photo gallery of Rivendells.

RIVENDELL UPDATE

Delivery continues to be slow, and it's a grave concern. We're selling about 23 frames a month, and are able to deliver 12 at most—even with Match. These frames take a long time to build, period. If frames weren't the heart of Rivendell, and if they weren't so fun, we wouldn't bother. They have not been profitable; and if we even throw in the time we spend on them, they're just not worth it. But they're so, so fine, and we're going to keep them going. All frames now are custom, which is actually the way they have been for a while, anyway. Among other things, this means you can get a road frame for short or standard reach brakes, or a 56cm All-Rounder for 700c wheels, and we can accommodate your loooong waist and monkey arms, or your short waist and salamander arms. We've delivered bikes as small as 40.5, and as large as 69cm. We can fit you! The new frame prices are:

Road or LongLow \$1750

All-Rounder: \$1800

Our build and paint costs have increased a lot, and up to now frames haven't been profitable, and many have been sold at a loss. We can't do that and still exist. The new prices represent what by bike industry standards is a miniscule markup, and in this age of \$400 cranksets without rings, and \$1 100tig-welded frames without forks, and \$600 wheelsets, a handbuilt, lugged, steel, Rivendell is a deal, Even so, with the new prices, we'll include two water bottles, a Rivendell cap, and a special Rivendell frame-kind of t-shirt. Delivery: We're trying for 4 months, but currently it's 5 to 6—so a Rivendell is the frame you buy when you want the best and can wait.

There's a new frame order form on page 28 in this Reader. One last thing: Please, oh please don't wish to high heaven that you got in your order the second before the price increase. Look at it like this: Now your purchase helps us, too, and that's a good thing, isn't it?

THE GREAT FRENCH HOPE

IRCOS is a French company formed last year after a management buyout of two SRAM (ex-Sachs) factories. It just bought Stronglight, too, and in addition to cranks and headsets (presumably, since it bought Stronglight), will make all the stuff SRAM killed—freewheels, cassettes, metal derailleurs, hubs, shifters. According to the brief report I read, they first concentrate on the European market, maybe starting with the French one, and once they're good and ready, they'll offer up something to the U.S. We're hoping they don't trash all the old stuff. Wouldn't it be great if they started making 6- and 7-sp. freewheels again? Even if they don't, things are looking up.

THE START OF A RIVENDELL FORK

PHOTO CAPTIONS AND EXPLANATIONS BY MARTIN TWEEDY

It's hard to make a pretty fork these days, and not many makers even try—a lackadaisical attitude they can justify by pointing out that where the bend originates and how it looks doesn't affect the ride. And, in their defense, many of them are new to the game and haven't even seen a pretty old fork from the '60s or '70s.

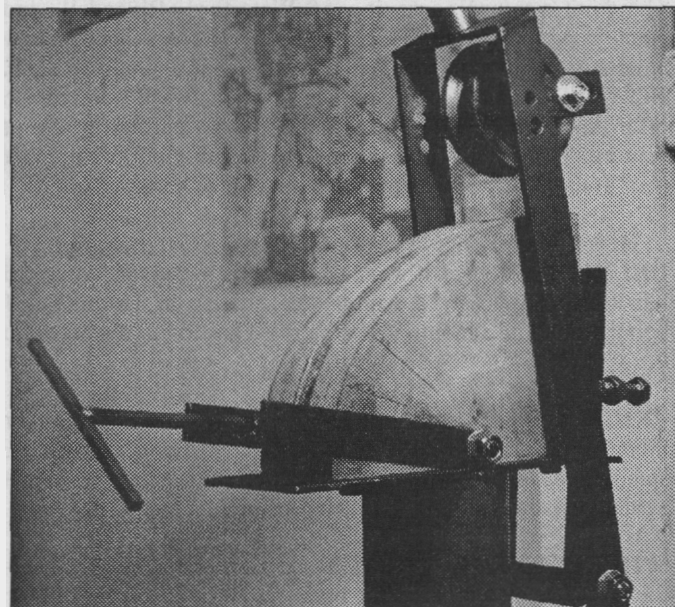
Well, that's okay. But it doesn't change the fact that some forks are ugly and some are knockouts. You can say, "Beauty is in the eye of the guy who's looking at the fork," but some forks just look great. Others just don't.

A fork gets a lot of its looks from the way the blades bend. There are many different good-looking forks, but one thing that all good-looking ones have in common is that, once the bend has begun, it continues all the way to the dropout without increasing its radius. Or better yet, gets tighter (the radius decreases) as it approaches the dropout.

You don't see bends like this often, because there's no functional advantage to it, and it takes more time to make forks this way. The usual way, of brazing in the dropouts while the fork blades are straight, and then raking them two-at-a-time over a hump, while the dropouts are clamped into a vise on the bench, won't do it. The bend can't get close enough to the dropouts; and even if it could, the lower part of the fork, with the dropout already brazed into it, is too stiff to bend. The best-looking fork I've ever seen on any bike is the fork on my Tom Ritchey Annapurna mountain bike. It has lots of rake—I think it's about 65mm—so that makes it easy for it to look good; but even so, it's spectacular. I recently asked Tom if he still had the blocks for that rack (I assumed he bent them over wooden blocks). He said, "No, I didn't do it that way. I have a big metal hump on a table outside. I made it myself. It's been rusting away for years."

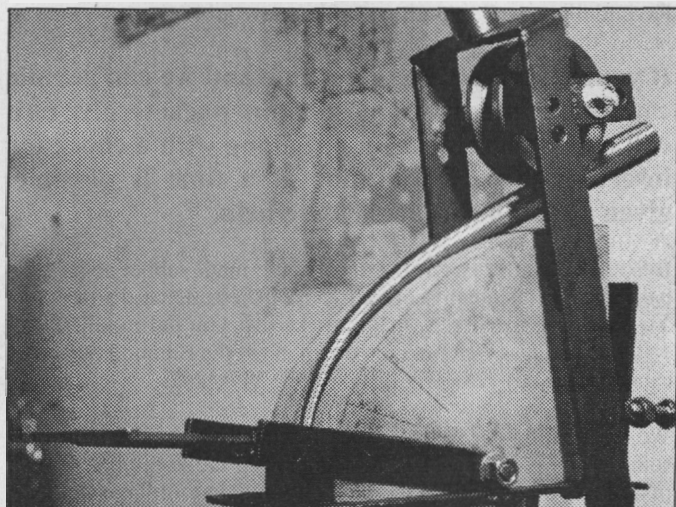
Well, I don't think he was trying to hide anything from me, but I'd like to see this table-bender. It can't work the way the others do. Maybe he was thinking of another fork.

Anyway, to the right and on the next page, Match's Martin Tweedy (1/3 of the Tim-Curt-Martin team) describes how he bends the forks for the Washington-built Rivendells. These are the nicest bends I've ever seen on modern forks. They're no better than the Annapurna fork, but they have a lot less rake to work with, so it's harder to look good.

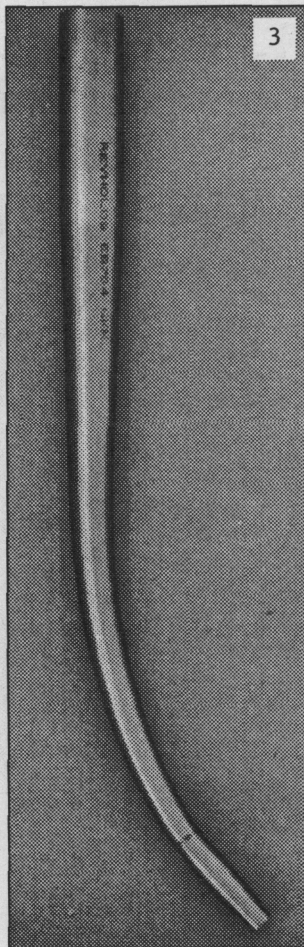


The Bender: The T shaped thing to the left is a piece of allthread with a section of square stock welded to it. This item (the dropout securing member) screws down onto the tip of the fork blade securing the blade in place during bending.

The rectangular piece of steel (the dropout locator) which the dropout securing member threads into allows us to vary where the bend occurs in the blade. You can see that the dropout locator is hinged so it can be moved up or down the bending mandrel. In the photo it is located to bend Rivendell road fork blades. The next line upward on the block is where the dropout locator is set when we are bending All-Rounder or Long Low blades. The line further up the block gives a gradual, un-Rivendell like curve to the blade.

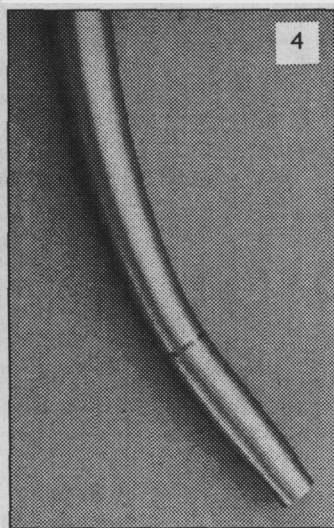


A blade being bent.



3

Photos 3 & 4: The outcome. Most fork bending mandrels have a constant radius. Rivendell's doesn't, because Tim designed it just for Rivendell, and Rivendell likes the bend as low and as tight as possible. The sharp bend in the mandrel kinks the blade, but that's okay because the kink is in the section of blade that gets cut off before the dropout is brazed in. The dotted line shows where to cut it.

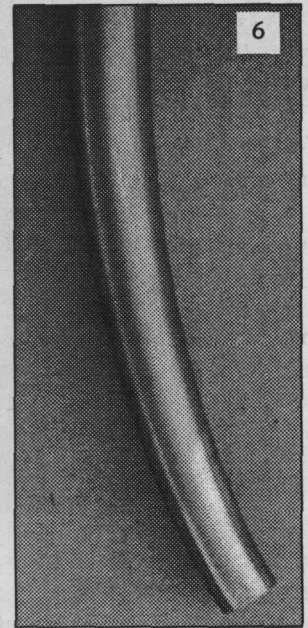


4



5

Photos 5 & 6: After the bulk cut. The road bike forks are the shortest of the three models and therefore require the largest bulk cut. This allows us to get the bend lower on the road bike fork blades than on the ARs or the LLs. Notice that the curve continues all the way.



6

Continued from page 1

willing to customize dimension even for relatively small orders. Esge/SKS fenders are unimprovable. Brooks is still making leather saddles. Red flasher lights are all over the place, they're cheap, they last for months, and they mount anywhere on your bike or body. Bike lights and reflectors are better than ever. Helmets are uglier than ever, but they're light and vent well and stay in place better than ever. Lugged frames, as scarce as they are, are for the most part, and in some cases *absolutely* better made than they ever were before. They're just kind of expensive.

January 4th was the 5-year anniversary of our very first sale—a Dixie cup of beeswax to a fellow in Oregon. We're starting to chip away at what was once a maxed out line of credit. Every non-payroll week we put a couple thousand dollars toward it—that's what your purchases and patronage are doing for us, so thanks a lot. We have \$35k to go. A goal is to become less dependent on vendors and parts makers who quit making the stuff we like, and on new-old stock. To do that, we need to be debt-free. Then, we can approach a crank maker or brake lever maker with a wad of cash and a drawing and say, "Please take this, and please make that."

A crank would be high on the list. A 110 x 74 bolt pattern makes lots of sense, but they're getting harder to find. The T.A. Zephyr is terrific, but it's hard to get a steady supply of them. Standard road brake levers are another worry. We manage to find small piles here and there, and Campy still

makes one, but I'll bet it's not long for this world. We have a great supply of non-indexed shifters, but it won't last forever, and eventually we'll have to get new ones. We aren't concerned about hubs, headsets, handlebars, stems, seat posts, front derailleurs, bottom brackets, saddles. It's cranks, brake levers, and shifters, mainly. Something good will happen, though. We're digging in, we're going to stay.

The bicycle culture and values of the past are as valid as ever and **worth** preserving—not in museums and private collections, but on the roads, trails, and workshops. That's our purpose, but it's your purchases and **support** that make it work. You're in on this more than you think.

I hope you like this issue. It was rushed together in an attempt to send out four this year, and still barely missed, so officially, this is the last *Reader* of 1999. The first one we mailed out, in January, was officially the last one of 1998, so the tradition continues. I think the *Readers* will continue to improve for a few years, and then they'll sort of taper off and stay at a good high level. I'd like to write less of it than I do. The writing part is okay, but I get sick of myself AND it's really time-consuming. I have some good ideas for features, I think, and I'm trying to talk a few people in to regular columns. In general, the *Reader* needs more organization, more time, and more thought. I'll put more into it this year, and thanks for reading. We'll have four catalogues this year. Spring, Summer, Fall, and Winter. Just like L.L. Bean used to do, before they upped it to thirty-six! —Grant

Gallery



BETH-ANN HAMON'S RIVENDELL LONGLOW

Stem.....SR
 HandlebarWald, steel. Really
 SaddleBrooks B-15 (not 17, but 15. Weird.)
 SeatpostKalloy 27.2
 Shift leversSuntour, stem-mount
 Front Der.....Simplex red-n-white cheapie model
 Rear DerShimano "Crane", long-cage, with Norco
 alloy pulleys.
 Rings48 outer (alloy, Suntour), 40 inner (steel,
 SR)

Crank:Shimano
 WheelsPhil hubs, Mavic SUP 217 rims,
 Wheelsmith spokes
 Tires.....Conti Top Tour 700x32
 PedalsSR model SP-11, platform, with ALE
 toeclips/straps
 FendersBlumels (an old pair I found in the back
 room at Citybikes before I quit)
 Bags.....Carradice Lowsaddle with
Nitto support rack

I crashed my beloved Centurion Super LeMans in the spring of 1997, in an accident where I also seriously broke my hand. The frame was twisted and couldn't be brought back (I tried, really!). When I was well enough to turn a wrench again, I set about trying to build up another citybike that would at least come close to the Centurion's geometry and ride. I went through five different used frames before I gave up. By then, the settlement had come through from the car-driver's insurance, and I talked with Grant several times about the possibility of getting a frame from him. I wanted something tough and long-lasting, that would serve as my primary vehicle — carrying or towing heavy loads, averaging about 70 to 80 miles a week in commuting and errands.

At first I was set on a Heron — I could barely justify \$700 for that, how could I possibly even THINK about spending \$1,400

on a Rivendell? But in subsequent discussions, it became clear that I needed a LongLow to approximate the geometry I'd had on my mid-70's Centurion. So, locking my Inner Cheapskate in the next room, I gulped hard and bought a Rivendell. I sent Grant my old Centurion frame to make sure he could get similar geometry.

I haven't regretted it. I had a lot of fun building it up! And the ride? Omigod! It's so smooth it feels like riding IN a bike instead of ON it.

No regrets. Only I had to put funky fenders on it and carry two locks for when I lock it up at school. But it's been three months and I still can't wipe the silly grin off my face when I'm on it.

—Beth

SOLUTIONS FOR THE POORISH

PANNIERLESS TOURING

ne weekend in November we went for a short, two-day tour, and the last-minute flurry of trying to equip everybody's bike left me and my bike pannier-free. Peter had mine, but at least he was

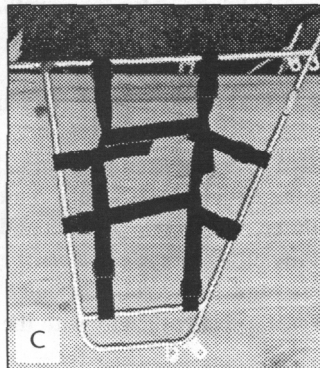
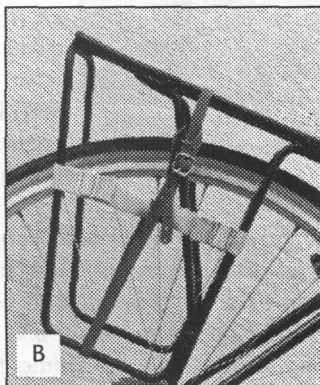
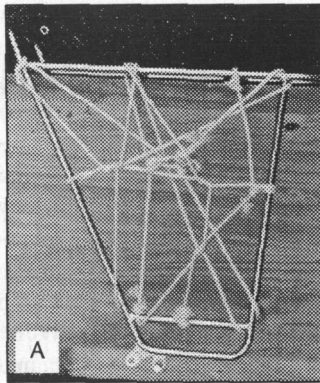
quick to suggest, "Well, 'Sir Rope,' why don't you just tie on a stuff sack and drag it along?" or something like that.

I thought about it for a few seconds, and figured out how that rope really could save the day.

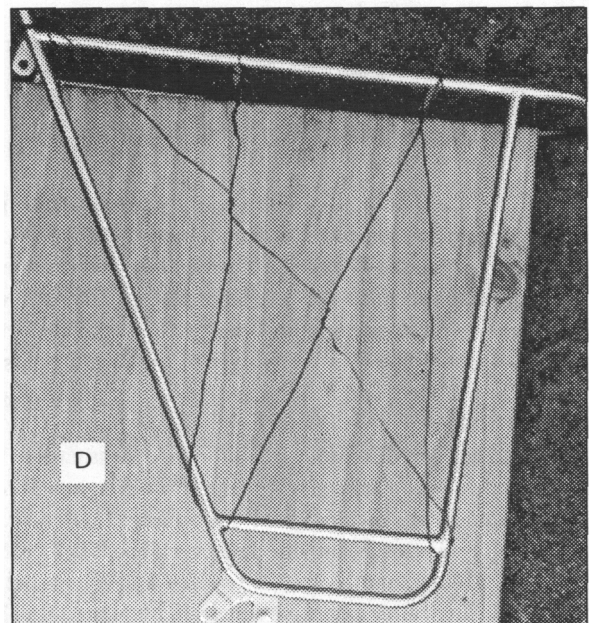
It's easy. You just lace it between the rack tubes to keep the stuff from pushing through and into the spokes. You can do it with cord, webbing, tie wire (bailing wire), or any number of generally stringlike and knotable materials. If you use cord, it's handy to know a few knots. Then you lash on a stuffsack full of gear, using more cord, webbing, or Grampa Joe's old, sway-backed and sweatstained and cracking leather belt. This works best on racks with squarish configurations, as opposed to triangular/V-shaped ones. Nitto's, Jandds, Beckmans, Gordons, Topeaks, and most European racks take well to it; Blackburns don't, because they're V-shaped.

Is lashing on your stuff better than stuffing it into panniers? We ain't saying that. It weighs less and is more versatile. It's slightly more hassle, but not that much more. If you have to have everything compartmentalized, get panniers. But, if you don't have panniers, you don't have to miss the trip. It's fun, too. My first try, fig. A, worked perfectly, but looked sloppy. Little cats B, C, and D look neater and would work as well.

There's a commercial product asking to be made here, but do it yourself and have fun. And you thought your old macrame skills would never come in handy again...



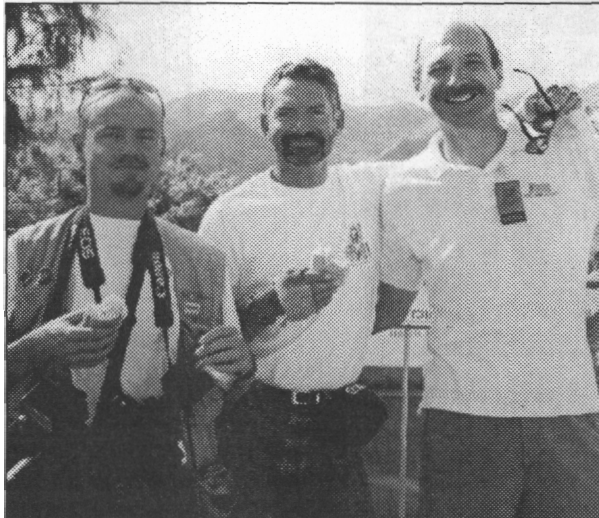
Picture Perfect: Tie or strap on your gear. Put it onto stuff sacks first. Make it secure, undo-able, and redo-able. If it actually looks good, what's *your* problem?



A (upper left): Cord • B (above left): Cotton webbing and a crampon strap • C (left): Nylon webbing and buckles; yuk • D (above): Tie wire (bailing wire). Any of these can be used on the top of a rack, too.

AN INTERVIEW ■■■■■ 'MAYNARD HERSHON

I'VE KNOWN MAYNARD FOR 15 YEARS OR SO. Both of us are opinionated, both of us tend to take things personally that maybe shouldn't be taken personally, both get our feelings hurt easily, both of us are semi-public figures in the bike world, both of us write stuff, and both of us genuinely like the other guy. If that's not a lot in common, what is? But when you dump all that together and jostle it around for 15 years, there are bound to be some minor burps in the cauldron once in a while, and we've had ours. Maynard hates wool shorts (although I'm quick to use "hate" to get a point across, and he'd describe it some other way). That in itself is no big deal, but in the past he seems to have gone out of his way to kill them off. Same with downtube shifters, and he's even poked fun, in print, at me...and lugs! What's more, Maynard has duked it out with good friends of mine, as well. It's just what happens. We all like bikes and ride them and have our ways. There's no way to avoid all the hot-spots (or Botts dots). There remains a certain amount of tension, but it doesn't change how I feel about Maynard. Maynard is one of the nicest people, and sincerest people, and thoughtful people I know. What's more, he's like a mountain goat, managing to survive in a job that has to be the toughest one in all of cycling—a freelance writer. He is admirable and an icon, and maybe



From left: Cycling photographer Rich Cruse, Maynard and the late Rich Carlson at the last Tour O' Hawaii, 1994.

forty columns away from Living Legend status.

RR. How old are you, and how did you get interested in bikes?

MH: I'm 57. I began riding in 1974 when my Moto Guzzi quit running and I couldn't get parts to fix it. I was stuck in Foster City, on the San Francisco Peninsula. The guy I shared the apartment with had a never-ridden 25" Raleigh Record. I was newly separated from my first wife and had energy to burn. I'd started running and saw the bike as a way to get to the bright lights of metropolitan San Mateo, and a fitness adjunct to running. Rides into town led to longer ones. Soon I rode from Foster City to Alice's Restaurant in Woodside, a motorcycle destination for years. Forty miles, round trip, give or take. I'd never imagined I could get there under my own power. I was amazed I'd done it, to tell the truth, and wasn't sure anyone had ever done it before. My God: 40 miles. After a month or so, I realized I needed a better bike that fit me. Then, after extensive research, I bought a Raleigh Competition, which was an almost totally French parts-equipped Reynolds-tubed neo-pro bike, as entry-level racing bikes were called in those days.

It had worthless French hubs, a worthless French headset, worse than worthless French pedals, worthless French bar and stem, an effectively worthless TA three-pin crank, made coincidentally in France — and Huret Jubilee derailleurs, also French, not worthless but not especially memorable. Oh, and cheap sewups! What junk! I loved it. I remember buying my first Campy bits, a pair of pedals to replace the aforementioned worthless standard ones, at

Talbot's in San Mateo. Talbot's advertised a monthly special in the NorCal racing district newsletter. I jumped at the chance to own gen-u-wine Campag pedals at a bargain price, \$29.95 if memory serves, and never regretted it. I may have had a Campy pumphead too, bought to replace the plastic Silca head. The Silca head, Italian like the Campy, was worthless nonetheless. Worthlessness knew no national boundaries. It was Pan-European.

RR. Why did he let you ride a bike he'd never ridden, and why'd he buy it if he didn't want to ride it?

MH. It was 1974, just after the bike-boom, when millions of Americans bought Raleigh Records and Grand Prix and Peugeot UO-8s, known then as "ten-speeds." Many of those bikes were never ridden. It's been 25 years but I remember clearly: He'd never ridden that Raleigh. Drop bars and narrow, hard saddles kept folks off their bike-boom bikes. The mountain bike craze of the '80s featured bikes you could sit up on and saddles that supported your butt, even if your butt was wide as the Queen Mary. More of those bikes, dozens perhaps, actually were ridden.

RR. What jobs have you had in your life since you were 16?

MH. I've mostly worked in retail, selling things. I never had a job I cared about or felt was my calling until I began writing for bicycle and motorcycle magazines in the early '80s.

RR. What kinds of things have you sold?

MH. I sold shoes and ice cream, Datsuns and Fiats, Porsches and Audis, Honda and Suzuki motorcycles, Honda parts over the counter, motorcycle helmets and aftermarket parts on the road, calling on motorcycle dealers. I even fixed motorcycles for a year or so, and I sincerely apologize to the people who owned those bikes, especially the guy with the H-D Sprint...

RR. What was your first bike-related job?

MH. I worked at SunshineBikes in Fairfax, CA, doing the ordering and especially buying pro **stuff** and cycling clothing. I was going to College of Marin. Many of the people I met then, say **1978-81**, are still my friends.

RR. How did you get started writing? Were you a good writer in school? Did teachers tell you?

MH. I always “wanted” to write, or more accurately to be a writer. I took all the lit classes and creative writing classes my community and four-year colleges offered, but nothing came of them. Nothing.

I read “The Secret Sharer” and dozens of short stories and poems. I felt stupid in the discussions. I didn’t get it; There was something “literary” there on the page that eluded me. Still would, no doubt.

Then I took two semesters of journalism at Dominican College in San Rafael, CA, and those courses prepared me for what I do. They gave me tools, really: The story-telling part is either there or it’s not.

RR. How did those courses help when the others didn’t?

MH. There was no mystery, no so-called creativity involved. You wrote who, what, why, when and where stories, so you knew pretty much what you had to say. You wrote short sentences and sub-40-word paragraphs. If you did well, you developed confidence that you could write “to order.” I did do well, despite rigorous red-penciling and grading, and felt sure I could write simple expository prose that would be readable if not brilliant. Same as I feel today. As luck had it, both California Bicyclist and Winning were getting their **starts** just as I was getting mine, and I found myself in the right place at the perfect time, thanks to my friend Owen Mulholland. Owen, bless him, mentioned my name to Jackie Simes and Dave Chauner, the editors of Winning. He told them I could write a monthly folksy column about a bike shop owner who would help his customers in kindly, folksy ways. I sent them a near-miss and then a winner. Suddenly I was The Guy in the back of Winning. My life changed before my eyes.

RR. Whose writing influenced you? (in or out of bikes)

MH. I read novels and mysteries. I read Jon Carroll’s column in the SF Chronicle. I like George V. Higgins’s stuff and Elmore Leonard’s and Donald Westlake’s. I love Garrison Keillor’s work but if I read it I throw up my hands in despair: Why should I write? I’m terrible! As a young guy, a car guy, I read Road & Track. I saw that R&T’s writers could drive other people’s

Ferraris and get paid to tell us about the experience. Think of it!

I decided I wanted to be an enthusiast journalist. A mere **25** years later, I became **one**.

And it worked! I went to the Tour of Italy on someone else’s dime, then got paid to submit stories about the trip. I went to England and rode in the lanes with the lads of the Coventry Road Club. I went to New Zealand and rode a support motorcycle in the Tour of Auckland. Rebecca Twigg hugged me hello once in Idaho.

RR. What kind of books or magazines do you read?

MH. I read several motorcycle magazines, and occasionally Bicycling. I read VeloNews and the bicycle trade mags. I read Car and Driver and **four or five** regional bicycle mags. I read maybe six bike club newsletters a month. I read the two alternative newspapers here in Chico and the San Francisco Chronicle. I read books about writing.

RR. Tales from the Bike Shop, your book of columns about a guy named Bob, who owns a bike shop: Who’s Bob? What bike shop?

MH. There was never a Bob or a Bike Shop. The **shops** that employed me in my early bikebiz years were always struggling, breathing through straws. I never worked in a small, enthusiast shop like Bob’s. Sorry.

RR. I thought you worked at VeloSport, and Bob was Peter Rich, the owner. No?

MH. Honest. **No**.

RR. Okay, okay. How hard is it to make living as a bike writer?

MH. Unless you work in Emmaus, Pennsylvania, as a *Bicycling* editor or in some office **40 hrs/wk** for some other mag, doing food



This is me and my mechanic, C.J. Goodwrench, as he’s known. Mavic provides the big yellow BMW, the helmets, the terrific clothing... We’re flying at this point, changed someone’s wheel or helped them mechanically, and we’re trying to get back to the pack to be ready to help someone else.

bar comparisons and testing under-\$400 mountain bikes, it is not hard at all, it's impossible.

RR. Then how do you survive?

MH. I put together a modest living doing several things. I make good money once or twice a year hauling a TV cameraperson on the back of my motorcycle. I do catalog copywriting for LeMond Racing Cycles and occasionally other outfits. I sell bicycle and motorcycle articles to five or six magazines. I live where rent is sorta cheap. I don't have a car. I get by and have lots of fun. I wish I could say I never worry about money, but I can't. I get by.

RR. Talk about working for *Winning*.

MH. The publisher of *Winning*, Jean-Claud, ~~is a~~ recognizes me when he saw me at the shows. I was only in *Winning's* office once, when the Trump Tour took us to Allentown.

The good part about working for *Winning* was Rich Carlson, my editor there for about six years. He was a prince, a truly great guy and friend, who was taken by cancer far too young. He was a poet and a blues guitar player and a reader of the classics. He was a man you could talk to about anything. My connection with *Winning* was Rich Carlson, and that was the best connection ever. An accurate picture of the writer-editor connection would amaze your readers. In most cases, I am lucky to get an acknowledgment of receipt of a story, a "I got it, read it when I can" email note. The story disappears. Weeks or months later it appears in print. You had no say in the editing, and it may have changed considerably. If you raise hell, you can get a final look at YOUR piece before the thousands of readers do, but you risk alienating the editor, who is busy beyond belief. You only add to his burden by wanting to monitor your own work. It is not the relationship you expect...unless your editor is the late, sorely missed Rich Carlson. Carlson and I would read the story together over the phone. We'd work our way down the piece, paragraph by paragraph. He'd say: When I read this sentence, THIS is what I take away from it. Is that what you want the reader to take away from reading it? If it wasn't, we worked together to make certain that the reader understood precisely what I intended him or her to understand. That was a rare and wonderful relationship. I wish all the writers reading this an equally rewarding one, but few will find it, Sigh...

RR. How did you hook up with VeloNews?

MH. Felix Magowan, one of VN's owners, approached me several times over the 11 years I contributed to *Winning*. Eventually, VN offered me enough money so I could not resist and I broke the news to Rich Carlson, one of the hardest days in my career.

RR. Talk about *At The Back*, your VeloNews column.

MH. It's funny. I was on the last page of *Winning*, facing the inside back cover. I'm in the same place in *Motorcycle Sport* and

Leisure, published in England. And in VN, I was there exclusively for two or three years before they decided I was not appealing to a broad enough spectrum of their readers, or I was writing inconsistently interesting stuff. For years in bicycle mags, I was the only person with a place in the magazine he (or she) could fill as he saw fit. In *CityBike* (SF Bay Area m/c newspaper) and *California Bicyclist*, too, I was able to write about whatever I was thinking about. That's an incredible luxury and responsibility. I still can't get over it.

RR. Well, don't you always get to write whatever you want to? Do you ever just get assignments?

MH. I don't really get assignments. I went to the first Ride for the Roses, Lance Armstrong's fundraising century in Austin, and wrote about that. Maybe VN paid for my ticket. Mostly, I ride my bicycle, think about cycling, and work at races on the motorcycle. Mavic and Shimano, my employers at the races, pay my way to and from those races. Finding things to write about is up to me. When I went to England, Reynolds helped with my Waterford S&S-Coupled travel bike and with my airplane fare. S&S helped. Campy helped me with a group. Salsa sent a stem, Mavic a pair of rims. Breaking Away Bicycle Tours helped with a discount on their tour, so I could see the TdF. All my bikes are the result of some friendship or business relationship: My Serotta mountain bike came from writing the copy for the Serotta Size-Cycle poster. My SalsBridge do-everything bike came from you, and Ross Shafer at Salsa. My LeMond frame came from writing the copy for the '98 LeMond Cycles catalog. Its Dura-Ace parts came from helping Shimano Tech Support at the races. Its rims came from working for Mavic at other races. Its spokes from Ric Hjertberg at WheelSmith, its saddle from Blair Clark at Giro. My pal Phil Brown built me a fork. I don't know what I'd do without my friends.

RR. What kind of food and music do you like?

MH. I like Mexican and Italian food. I like singer/songwriter stuff, and it happens much of it comes from Texas. I love Nancy Griffith and Robert Earl Keen. I still love Buddy Holly and Elvis' Sun Sessions stuff.

RR. Who are Nancy Griffith and Robert Earl Keen?

MH. They're Texas singer/songwriters who may not live right in Austin but are part of that wonderful Austin music scene. If you know all about Brooks B-17s and have never heard of Nancy Griffith I suggest you get out more.

RR. I like my little walnut shell, and music-wise, I'm 95 percent Bob Dylan, 5 percent other. Elvis-wise, a close relative of mine knew him really well, and I have Elvis stories I can pull out of my pocket at any time. Anyway, how do you get ideas for your columns?

MH. It's mysterious. I have stared at that blank screen a number of times, nothing on my mind and a deadline looming, and something always came through. I tend to chew on things, worry them around in my mind, and that probably helps. We writers pay attention, I think. We notice stuff. Much of what I notice, perhaps more than my readers would like to hear about, is people being less-than-nice to other people. I don't know where it came from, not from any strong spiritual underpinning, but I have an active moral sense, a sense of fairness and consideration.

So I write about training ride etiquette and elitism. I write about looking after the new guy on the ride. I'm afraid that we're not growing new roadies, that we're a baby, boom phenomenon, and part of the reason is that when we were the leaders of **our sport**, we weren't very nice. By the way, I feel I am able to be a better guy in print than in person. When I'm sitting at my computer writing stuff, I can be the best person I can imagine being. Out in the confusing world, reacting to this **or** that person **or** situation, I lose it sometimes, and behave imperfectly. It's easier to write about being a good guy than to be one.

RR. Don't you have a notebook, though? I'd think some sort of list of ideas would be helpful.

MH. No, I don't. I just write about stuff when the feeling hits me, I guess. I'm typically well ahead of deadline, maybe even a month **or so** ahead. So I have the luxury of waiting until something percolates to the top of my consciousness and I realize I am gonna write about it. Velo-News has pieces "hanging on hooks," waiting **for** just the right issue, that they've had **for** over a year. I hope they do eventually see the printed page.

RR. People say you write about women a lot, and I've heard it said as a criticism, interestingly enough. Comment on that.

MH. I do write about women a lot, more than anyone else in bicycle mags in English. I love women, and enjoy their company more than men's. All-guys-together gets boring quickly, all that male energy. All the competitiveness and contests of cool among men—it's tedious. And men often want to talk about stuff, bike parts **or** motorcycle tires **or** whatever. After you've been riding two **or** three years, what's to say? **You** went the same speed on the old

stuff. Next year your new stuff will be old stuff. Will you still be talking about it?

Women want to make connections, not be cooler than each other. I believe male energy makes things happen, but I don't always need something to happen. I need a sense of connection. I need community.



Finishing the '97 El Tour de Tucson with Molly Renner, my "niece" from Tucson and Caryn Fraser both teachers in Tucson. Caryn's husband is Canadian Cord Fraser, Mercury team sprinter.

RR. Sometimes, do you think...I mean, have you ever noticed a case where maybe one woman breaks into the boys club and gets used to being a centerpiece, and then another woman comes along and is welcomed by the guys, and then the first woman gets bummed out and shuns woman no. 2? The same could happen with guys, too. For the record, at least.

MH. George Mount told me that in the early VeloClub Berkeley days, maybe the mid- to late-'70s, the guys would meet at VeloSport for training rides, and there'd be maybe 3 women on the ride. The women would sit at the back and the group would **roll** along on an 80-miler, say, at maybe 18mph. He said that if they saw a rider up ahead in the road, and if that rider on closer examination turned out to be a woman, suddenly, somehow, the two **or** three women at the back of the pack would filter to the front and the pack speed would jump to 22mph, until the lone woman on the road was well-and-truly dropped.

Then the two **or** three women would drift back and the pace would drop back to 18. So there is competition, but I don't *see* it at the top, among the classiest riders, of either gender. On the bike, in races, you bet. Off the bike, most everyone gets along.

RR. On rides with others, do people—do you get the idea, ever, that people are aware that they might be a column topic, if they talk with you?

MH. I do, **so** when I travel I ask whomever is my intro into the group not to introduce me by name. I feel that people may seize up, afraid that they'll see themselves in a column portrayed in an unflattering way. Very occasionally, I sense that someone is trying to get into a column for publicity's sake. Evidently, those peo-

ple don't know me **or** read my **stuff**. By the way, when **I DO** write about people in my column, they nearly never recognize themselves...verbatim quotes and all.

RR. DO you have any interest in mountain bike riding?

MH. Not in Chico. Sucks. **I** would love to do social mountain bike rides if **I** could find the right crowd. **I** don't like loading the bike in a car **or** truck to drive to the start of the ride. It's an old roadie prejudice. We ride from the door.

RR. Not owning a car plays into that, too. You've always lived where that was easy, though—Marin, Berkeley, now Chico. Anyway, what's your stance on 3-point stops at stop signs? I'm not asking you as a role model to the world, just as one rider to another. Whenever I ride with new people, **I** let them set the rules that way. I remember once riding out of Boston out to a place called the Fells or something—some trails—we were about as scalawaggy as riders can be, weaving here, darting there, threading our way through traffic, and it still took us **40** minutes to get out of town. It would have been an hour and a half if we were law-abiding cyclists. How do you ride?

MH. If there are cars around to see me, **I** stop **or** slow to a walk at stop signs. **I** depend on myself, not the law, to keep me safe, **so** I'm not stopping because it's the law **or** **I** think **I** might get in an accident. **I** stop because **I** don't want to throw my "privilege" in drivers' faces. I've gotten a little weird about cars. **I** don't want any favors from them beyond simply NOT HITTING ME. **I** don't want preferential treatment. **I** don't want them to wait until **I** cross the intersection. **I** don't want to be waved across ahead of them. **I** just want to be another road-user.

RR. How has the bike world changed since you've been involved?

MH. Better shorts. Oh, and cycling is closer to mainstream than it was. We were a buncha weirdos, all lefty-liberal bikebums. No Republican cyclists in the '70s. We wouldn't have been into Spinningtm,

I'm at the races, a lot in spring and summer. At the races, virtually none of the riders have ever **so** much as stuck a foot in a toeclip. They have only ridden clipless and have only shifted indexed bikes. Many have never shifted on the downtube. Say Nuovo Record to them and they will ask you politely to repeat yourself. In July **I** worked for Mavic at the "cat.1, pro" road races at the Cascade Classic in Oregon. We don't even bother with eight-speed wheels anymore; everyone's got nines.

When **I** get home **I** have **10** days' mail waiting. In the stack is my eagerly awaited Rivendell catalog, featuring brand-new SEVEN-SPEED rear wheels. **I** get dizzy. Must be the change in altitude, Bend to Chico: **3500** feet. **I** have, **I** confess it here, just built up a bike with seven-speed wheels. **I** put together a "period" carbon Vitus, a mid-'80s bike, full Mavic. I'm learning to shift again, and to give myself plenty of stopping distance. The bike rides down

the road great, though. That bike, like the others, has multiple sentimental associations. The frame came from a friend here in Chico. Most of the Mavic parts came from my buddy David Walls in Boulder. The headset came from an old Berkeley friend, Corey Levensen, living in San Antonio. **Joe** Young built the wheels in New Hampshire. Andy Stone from Shimano, who used to be Mavic West's Tech Support Dude, gave me a seatpost, a cluster, rims, Benotto tape and a chain. The rear derailleur and handlebars came from Grant at Rivendell. The saddle came from my old buddy Phil Brown in North Hollywood. **I** can't look at the bike without thinking **of** someone **I** know and really like. That's the important thing about a bicycle to me, not the brand **or** the material. It's the folks behind the scenes.

RR. **I** know you hate wool shorts, but that's got to be because you haven't ridden Kuchariks. They're not like the stiff, nonstretchy Italian ones. **I** think I'll send you some.

MH. **I** love **you** Grant. Please don't send me any wool shorts.

RR. You don't know what you're missing, but approximately zero will be forthcoming. Your thoughts on the Spinacci controversy, where the head of the UCI has banned Cinelli's aero bar (Spinacci)?

MH. **I** have none.

RR. Well, not so fast. The UCI says it leads to crashes, and it's purely an aero thing and therefore unfair and should be banned. You must have some thoughts on that. Everybody does, and nobody's "right," but come on, you must have an opinion.

MH. **I** do not. If you want to talk about the UCI, let's talk about why women's races are never supposed to be longer than 100K. THAT'S interesting. Equipment isn't.

RR. Some is. But back to the Spinacci thing—it's not just equipment. It's politics, and it's international, and it affects commerce.

MH. If everyone rode the same bike at the Tour, **or** if they exchanged bikes among the teams, the results wouldn't change. Lance won the Tour, not some Trek **or** Litespeed. Lance would've won on Olano's bike. Trek didn't make a time trial bike and instead bought bikes from Litespeed, who therefore want to tell you that Lance won the Tour on a Litespeed. Trek bought the rights to put their name on that bike, but Litespeed didn't stay bought. Too much prestige, too much publicity...about nothing. Trek could've built an equally good bike if they wanted.

That **mess** is what you get when you let racing become a war between the bike companies. You get a saddle winning the Tour de France. If Pepe Zamboni wins the World's on an Alan frame with Guerciotti stickers, can Paulo Guerciotti put World Championship stripes around the steel seat tubes of all the bikes he makes himself? He will. There's no bottom to this. It has nothing to do with the racing, only with the money. The money's not **our** business, it's the athletes' business and their sponsors'. We

can't hope to understand pro sport, and we waste our time trying.

RR. Well, sure, okay, but does the possibility that you'll do some work for Campy sometime influence that?

MH. I can't imagine working for Campy. They have no presence at any US races, none. Campy spends every nickel in Europe. I spent a few days on a borrowed Mektronic bike, the Mavic electronic shifting setup, and it was fun. I liked the brake levers and the effortless, soundless, jerkless rear shifting. I didn't like the look, or the front derailleur lever alongside the left-side brake hood.

RR. I'm not trying to drag you into my corner or push you into another one. I'll ask a better question. I'm not asking you as an equipment nut, so don't think that by answering it you'll be branding yourself as one. What are the prettiest frames and parts you've seen? Don't name Rivendell even if you happen to believe it. I'll take that pressure off.

MH. I've always thought I'd own a Richard Sachs, and I've coveted an old Gios Torino, having seen really classy riders on them in the '70s. I had a 753 Raleigh in team colors in the late '70s, bought it back in the early '90s, then sold it again. I shoulda kept it and put late-style parts on it, brakes that work and STI shifting.

I used to go to the bike show every year and come away wanting some frame I'd seen. The last one was a gorgeous Co-Motion Espresso, maybe it's Espresso, painted colors I loved. Clean bikes, nice people. Now I walk by all those booths full of frames. Boring. I'd rather ride with friends on a lovely fall day, stop afterwards at a cafe and lean the same old bike against the hedge. There's been stuff I lusted after in every pastime I've enjoyed. I got the **stuff**, whatever it was, and nothing changed. It was the pastime that mattered. Stuff is just stuff.

RR. But what are the best-working stuff that you've used?

MH. I work at the races and many of my attitudes come from the mechanics. Mostly they don't care who made the parts; they maintain the bikes and fix them when they break. They get to know the tricks about fixing this brand or that brand, but they don't seem to form strong loyalties to Campy or Shimano or whatever. Parts. If they work for another team next year, maybe they'll fix different parts. Or the same team will get a different sponsor. Probably not Campagnolo, though... Nearly no Campy sponsorship in the States. Mostly I ride my LeMond. It's nine-speed Dura-Ace, except for the Ultegra brakes. When I got the

group, you could only get Flight Deck with Ultegra; Shimano wanted me to have Flight Deck. That stuff works wonderfully well. The brakes are fantastic, controllable, powerful, they stay centered, the pads don't pick up aluminum from the rims, they are beyond reproach. The bike shifts so well, front and rear, that it seems almost not mechanical. Could be electric. Wonderful. I use Chris King headsets because you don't have to think about Chris King headsets. I like Mavic rims because I work for those guys and I've never had problems with their stuff. My travel bike, an S and S-Torque Coupled Waterford, is all Campy, Chorus with the Racing Triple. It works great too, less electric, more *ka-klunk!* positive. Listen. I sense you wanting me to have feelings about parts that I do not have.

RR. Okay, I'll drop it. Your thoughts on drugs in cycling?

MH. I stick my head in the sand and try not to think about it.

RR. If a rider wins the Tour and tests positive, what then?

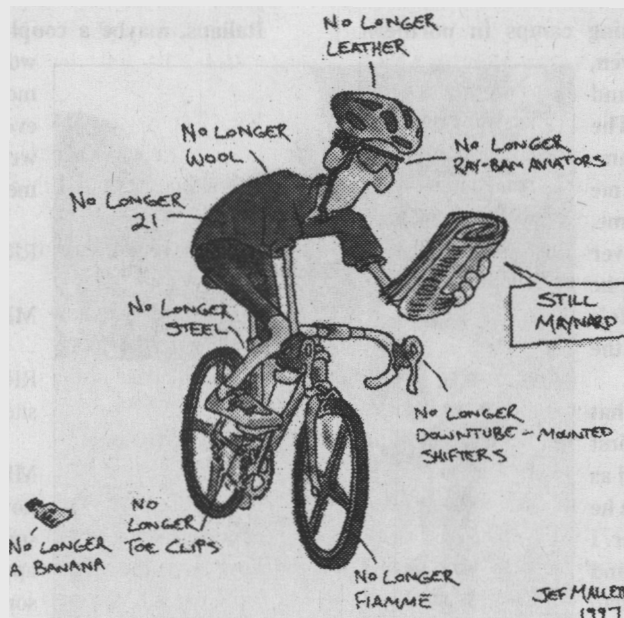
MH. That's not possible. By the time a rider had positioned himself to win a major tour, he'd have been tested over and over. Do you mean if he doped on the LAST DAY?

RR. I guess I did. What do you think about sprint specialists like Cippolini, who win lots of sprints early, get all those cheek kisses on the podium, and then drop out at the first hill? I don't think they should be allowed to start the next year—or should be forced to ride a few mountain stages.

MH. The UCI already fines them big money if they quit the tour and race some other race elsewhere. It was rumored at Philly this year that Cippolini was going to quit the Giro and race the First Union Pro Championships. He has an American bike sponsor after all. But he did not appear.

RR. You like Lance a lot.

MH. Well, sure. He was a champion before, a great rider and a great guy. Now he's a player on the world stage, and I hope he can still relax and enjoy his life. Greg LeMond is pulled in many directions at once; Everyone wants a piece of him. It'd be a hard life for me, impossible really. I like a lot of people and for lots of reasons. I like people who are fun to be around, who have ideas and speak up about them, who are kind to their friends and generally civil, who think of others... I can't write any of this without it sounding like the Boy Scout Oath.



RR. There's no need to apologize about saying you like to be around good people. What's been your biggest thrill in cycling?

MH. Riding scared in Jim Ochowicz's 7-Eleven team car at the Giro d'Italia. Giving Dede Demet and Karen Bliss Livingston m/c rides on the same day in Park City, Utah. Writing for the *Rivendell Reader*. Riding in England. Standing, chatting with Valentino Campagnolo at the Dick Dale (the King of the surf guitar) concert at the bike show in Vegas years ago and learning that young Campagnolo knew LOTS about American rock 'n' roll. Riding with teams at January training camps in northern California: Crest, Coors Light, 7-Eleven, Motorola. Meeting Beryl Burton and Francesco Moser, visiting Colnago. The biggest thrill was Lance telling the TV camera at the DuPont that the guys missed me and the race wasn't the same without me. That was heart-stopping. There's never been anything I could do for Lance, but he has never hesitated to do stuff for me. He's a hero, and not just because he won the Tour or beat cancer.

I met Felice Gimondi at Bianchi. What class he has! He was my hero in my first years in cycling. Still is. I was introduced as a journalist from America. During lunch he realized that I (!) was an actual bikerider. I walked on air for days. He's SO cool, and gave us a great factory tour. The Reparto Corse is totally cool.

RR. Your biggest bummer?

MH. There were two: Losing my motorcycle job at the Tour du Pont and feeling embarrassed by the results of the *VeloNews* Write Like Maynard Contest. There were 600 entries. I was not a judge and had no input on the results. I read the entries after the fact. The winner would not have been in the top 500 entries had I been judging. She did not imitate my style, whatever that is, but wrote a scathing criticism, asking why anyone would ever WANT to "Write Like Maynard." They gave her a Merlin Newsboy, at that time a \$3500 bike. Broke my heart.

RR. Your favorite bicycle ride?

MH. Milan to Como via Monza past the Madonna del Ghissalo.

RR. **How** about in this country?

MH. I'm not fussy. The riding here in Chico is fine. I liked riding in Marin and in the East Bay. I like the lower traffic density here. If I ride in heavy traffic a lot, I carry a bit of anger around with me at the hostility and casualness of my fellow road-users

RR. Where would you most like to ride?

MH. In the north of Italy, duh.

RR. How often do you ride, and with whom?

MH. I ride about six days a week when I'm home, with friends here in Chico. When I travel to races, I try to borrow bikes from Mavic or Shimano and get a ride in with some team. At Philly this year, I went out every morning with the Saturns and a few Italians, maybe a couple of Danes. I stayed at the race hotel,

worked the four races with Mavic on the motor, and rode my bike with the Saturns every morning. It was SO wonderful, that week... You could have raffled off "being me" for big money.

RR. Why don't you have a website?

MH. I've been too lazy. I just want to write.

RR. But you could write more if you had a site, and maybe you could sell ads...

MH. Yes, I know. I don't know precisely how one turns a website into income, but I suppose selling ad space is the idea. I have approached LeMond Cycles about sponsoring my eventual site. I've just written most of their Y2K catalog and there's been an association for several years. Maybe THEY'll help me get a website off the ground.

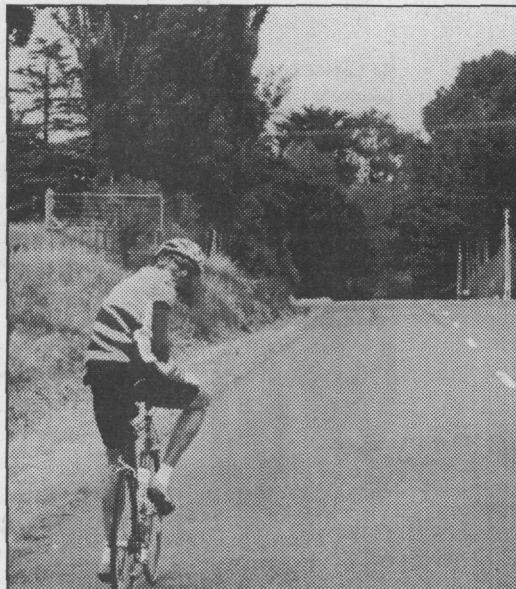
RR. What would be your dream job—for a year, for five, or twenty?

MH. I'd live in northern Italy, in Trento, maybe, somewhere...and I'd send columns to VN, one per issue, and to *Motorcycle Sport* and *CityBike*. I'd work at the bicycle races on a support motor, and I'd ride my bicycle every day. That'd get old though, eventually. I'd want to come home after, oh, 25 years. I'd be 82 then, and wouldn't have the old snap in my legs...

RR. Do you speak Italian?

MH. No, but it hasn't been a huge problem. I'd love to live there and learn to be fluent. I'd just become one of the old guys who reads *La Gazzetta dello Sport* every morning and tells his buddies that it sucks these days, not like when Bartali was riding, or Saronni, or Pantani.

END



Hawkes Bay, New Zealand on the "right" side of the road.

INDUSTRY NEWS & GOSSIP

Culled in large part from a recent issue of Bicycle Retailer & Industry News, the leading trade publication for the bicycle industry. www.bicycleretailer.com. Or subscribe, \$45 per year/18 issues. Bicycle Retailer & Industry News • 502 W. Cordova Road • Santa Fe, NM 87501 • tele (800)255-2824

1. HUFFY, the butt-of-many-jokes among us fancy bike likers, has sadly closed down all U.S.-based manufacturing, laying off more than 1,100 workers in the last U.S. Huffey factory to close. Huffey employees agreed to a 33 percent pay cut in order to make it feasible to stay in business, but it still wasn't enough. It is difficult to compete with Chinese labor rates, which are estimated at between \$58.50 per month (let's round up to \$0.40 per hour), as of 1998. No doubt the cost of living is less in China than it is here. Maybe \$58.50 per month is doing great over there.

2. NOT EVEN TAIWAN'S \$4.00 per hour can compete with those labor rates, and Taiwan makers are sweating the move to China, as well. Back in 1991, Taiwan bike factory workers averaged the equivalent of \$3.90 per hour. At the time, China labor was going for \$0.39 per hour for 60-hour weeks, but Taiwan was still favored because they knew how to build the bikes America wants. Now China does, too, and Taiwan is being abandoned. To compete against Chinese bikes, Taiwan plans to "move beyond steel and aluminum" as frame materials, and is looking at magnesium, for one, and diversifying into non-bike related manufacturing. Giant, Taiwan's biggest manufacturer, plans to diversify into carbon fiber-reinforced building materials (for buildings — remember the earthquake?), and Merida, no. 2, is already working on magnesium notebook computer cases.

3. EUROPEAN ROAD PROS, who probably average 158lb a piece, have been complaining about whippy handlebars (well, you ask for a 200g road bar, and what do you expect?), so now the solution is a newer, fatter bars and stems to match. Two large bar makers, Deda Elementi and ITM are now offering oversized bars with 31.7 clamp diameters ("normal" is 28.6, or about 118-inch skinnier) and stems to match. Cinelli and others are said to be following. The new fatties will weigh the same as the others, but just be stiffer. So, that means the tube walls are going to be even thinner. Some of the new bars will weigh 208g and sell for \$95.

4. LOOK is offering a new pedal, the PP396, that allows you to slide the bodies in and out along the axle, to adjust your Q Factor. We aren't major-major fans of clipless pedals, but this is a good thing, and if you like clipless, look into this. Most cranks do not set up with symmetrical Qs; meaning, the left and right cranks stick out different amounts. It seems smarter to have them the same, and these pedals will allow that. (On standard, non-clipless pedals, you can adjust this naturally, by sliding your foot in and out.)

5. BRIDGESTONE remains the largest bike maker in Japan, and is "making a bid to recapture its place as a high-end

supplier." According to the report. But you know, Bstone ~~was~~ never a major "high-end supplier" in Japan. Bridgestone is the highest volume builder, and in fact sponsors a top amateur road team and mountain bike team (lots of money allows that), and at one time a full 25 percent of all pro Keirin racers rode Bstones, But for high-end road frames, there's not a lot of Bstone volume there. It's sort of like Schwinn, in this country. Lots of volume, deep pockets, excellent frames, lots of R&D, visible at races because it sponsors teams...but it's hard to forge a high-end reputation when your bread and butter **is** in volume. Anyway, Bstone is launching two new brands, Anchor and Transit. The latter line includes several folding bikes, one of which was "inspired by" Alex Moulton, and will be sold by Volkswagen of Germany as an accessory to the new Bug. It has Bug-like wheels to match the car, and a one-sided fork. No mention of what Anchor is. Bstone President Shoichiro Shibauma said he has no plans to reenter the U.S. market, but Tad Kodama, GM of Marketing and former President of Bstone USA, claims to have been approached by two former Bstone employees. This will get the tongues wagging!

6. BY THE TIME YOU READ THIS, we'll have what we hope and actually expect to be our final prototype lugged stem, and you'll be able to see it on the web, or in the next issue. Frustrated with our plating results *so* far, we turned over the plating problems to a real Plating Consultant, who, for a healthy fee, will make our burden his, and promises to deliver to us a stem that looks the way we want it to, that resists rust as well as can be expected (which is pretty well), which fits both the steer tube and 26mmØ handlebars, and whose strength hasn't been compromised by vile pickling compounds or whatever it is about plating that usually hurts the metal. The price for this stem is \$175. We expect to deliver them in April or May. We saw in a French cycling magazine that someone over there just came out with one, but it is painted.

7. PANARACER will no longer make the Cat Pro tires for us, nor the Pasela with the superduper Tornado casing. Our volume isn't high enough. We still have excellent stocks of both of these models, and if you haven't ridden them, you ought to, because they're really round, true, light, strong, good-looking, and will be extinct in six months.

8. PANASONIC has introduced a new-concept bike called the Rodeo Bike. It **is** a small-wheeled bike (12-inch wheels) with a monster-long seat post and stem, so a guy who's 70-inches tall can ride it. It's a funny bike, with a 45-degree or so head tube angle, almost no fork rake, and resultingly tons of "trail," and the wheel flop that goes with it. It is marketed both as a theme bike for young Japanese kids to play rodeo-like games on, and as an aid *to* youngsters and oldsters who need to work on their balance. We recently bought one, and will show it in the next Reader.

9. MARK M., a retailer in Chicago (and a bike collector) recently sold the tandem that Ignaz Schwinn built for himself, his wife, and his son Frank...for \$92,500.



RIVENDELL FRAME ORDER FORM 2000



Date submitted: ____ / ____ / ____

Name _____

Address _____ City _____ State ____ Zip _____

Day Phone () _____ Fax () _____ email _____

Age _____ Height _____ Weight _____ Pubic BONE height (PBH) in bare feet _____ In cycling shoes _____

PBH measuring tips: Get a pal, a thin book, and a metal tape. Hook the end of the tape over the edge of the book, and pull it up until it weaves through your tissue and strikes BONE. Have pal take the reading on the floor.

Saddle height on current bike, from center of bottom bracket to top of saddle: _____ cm (inches x **2.54**).

Saddle height measuring tips: Make sure the bike is vertical. Have Pal place the end of the tapelyardstick on the center of the crank (center of the dustcap, or if the dustcap is missing, on the center of the crank bolt). Measure to the top of the saddle, and have your eye level with the saddle when you read the measurement.

Years riding as an adult _____ Current favorite bike (model, size, comments) _____

What you don't like about current bike, if anything _____

Type of riding you will do on this bike: _____ Approx. yearly miles: _____

Typical tire: _____ Largest tire: _____ Percent time riding on that thar largest tire: _____

What style handlebars will you ride? Drops _____ Moustache _____ Both? _____ Other? _____

WHY DO YOU WANT A RIVENDELL? _____

Model(circle) **Road Std LongLow All-Rounder** Size (c-t): Rivendell's choice _____ No. Please build a _____

COLORS

Light Metallic Blue, Silver, Solid Red, Pea Green, '50s Coleman Green

Surprise me but stay away from (list your fears): _____

This may include colors not listed. We'll choose colors that look good with our decals and are appropriate for a frame of this type. (All frames have cream head tube panels and lug widows. Colors are on the web: rivendellbicycles.com, and there's no need to decide now. When we get a deposit, we'll send you color chips, and then you have a month to decide.)

DELIVERY

Demand far exceeds production. 6 to 11 months. We're working on solutions.

PRICE AND PAYMENT

Price

Road Custom\$1750

LongLow Custom\$1775

All-Rounder Custom\$1800

[\$300 deposit required]

Price includes anti-rusting inside the tubes, two water bottles, all the bolts, and a Rivendell cap and T-shirt. Final payment is due before your bike gets paint.

Other: Many riders opt to receive their frames with headset and bottom bracket installed.

Headset: Tange-Sekei model with ball bearings on top, roller bearings on the bottom: \$50 installed. Want it? ____

Bottom bracket: Phil Wood (to fit your cranks): \$135 installed. Want it? ____

Specify crank model or Phil bb spindle length: ____

Deposit: Deposit: \$300. Check or credit card. Balance before your bike goes to paint. The deposit gets the ball rolling. After 60 days, this deposit is refunded only as Rivendell credit.

Freight: UPS Ground is \$35 per frame, \$50 per complete bike. International, \$200. For faster methods, call.

Payment Enclosed Visa or MasterCard: _____ expires ____ / ____ / ____

Your Signature: _____

Other comments?
Photocopy this and write
on the back, or submit a
separate page.

Rivendell Bicycle Works / Frame Dept.
1561-B Third Avenue, Walnut Creek, CA 94596
ph (925) 933-7304 or fax (925) 933-7305



OBSOLETE BRAKES

AND HUBS FOR THE FUTURE

by Jan Hein

Some people think that I ride obsolete equipment because it is cool or “retro.” Not true: I ride it because I think it is better.

My Rivendell is a good example. It is equipped with Mafac center-pull brakes. Mafac? It’s a long-gone French brake maker whose heyday was in the ‘60s, and who disappeared sometime in the early or maybe mid ‘80s. Center-pulls? You probably envision mid-priced ten-speeds from the 70s: They still populate college campuses, announcing their presence with squealing brakes, often supplemented by the rider’s foot dragging on the ground.

Yet I am completely sold on these brakes, especially if the pivots are brazed onto the frame. (Even the standard versions work great if toed in correctly and equipped with Matthäuser pads). And I am not the only one who likes these brakes! My first trip on the new bike was Paris-Brest-Paris. The oldest long-distance ride/race in the world, 750 miles in 84 hours, on small French country roads. A very pleasant ride, made even more so by the beautiful French touring and randonneur bikes some of the other riders use (I won’t talk about the many modern racing bikes with low handlebars, whose riders weave all over the road after only 300 miles, all the while complaining about pain in their necks, shoulders and wrists).

During the ride, I met a 71-year-old gentleman on a Rene Herse he’d ridden for 30 years. I rode for an afternoon with a rider on a beautiful Alex Singer “Camping” with the 650B wheels and gorgeous custom racks. All these great bikes were equipped with the same brakes: Mafac center-pulls with brazed-on pivots. By now you probably wonder what makes these brakes so special. Many things do:

Fender clearance: There is more than you’ll ever need. On my Rivendell, the fork crown and rear bridge limit the clearance, not the brake.

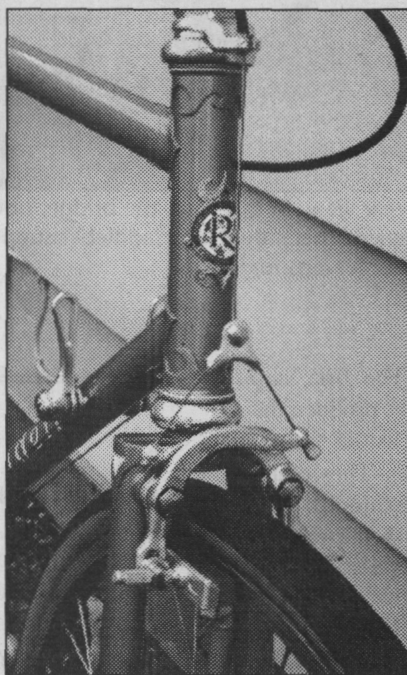
Power: Having used Campy sidepulls in the past, I had to learn braking with one finger only. These brakes stop as well as cantilevers, if not better.

Modulation: Among the best I have used.

Pad-to-rim distance: Set up with Dia Compe 251 brake levers (the ones for cantilever brakes that pull more cable), the pads are a generous 4 mm from the rim at rest, yet I am not able to pull the lever all the way to the bars.

Elegance: A brake should be symmetrical. After all, the forces are symmetrical: Two pads are pressed toward a rim in the center. On a center-pull brakes, the two arms are almost mirror-images of each other, pulled upward by the brake cable. The standard version features a third, crescent-shaped part connecting the pivots with the centerbolt. When you braze on the pivots, you discard this piece, and the result is a very slender and elegant, yet stiff brake. Since the arms only take vertical loads, they are quite thin, yet they don’t flex. The brakes don’t stick out sideways from the fork or seatstays, making them less vulnerable in crashes. By comparison, normal sidepulls look weird, and dual-pivots seem like an overly complicated design that was conceived to avoid patent infringement claims.

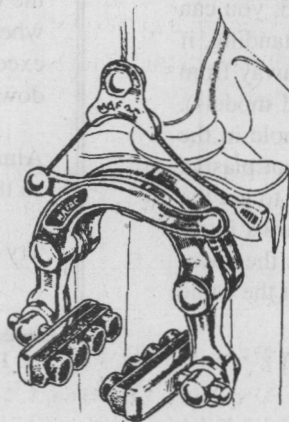
Handy quick-release: Simply unhook the straddle cable, and even the fattest tire clears the brake pads.



My Rivendell is equipped with Mafac center-pull brakes.

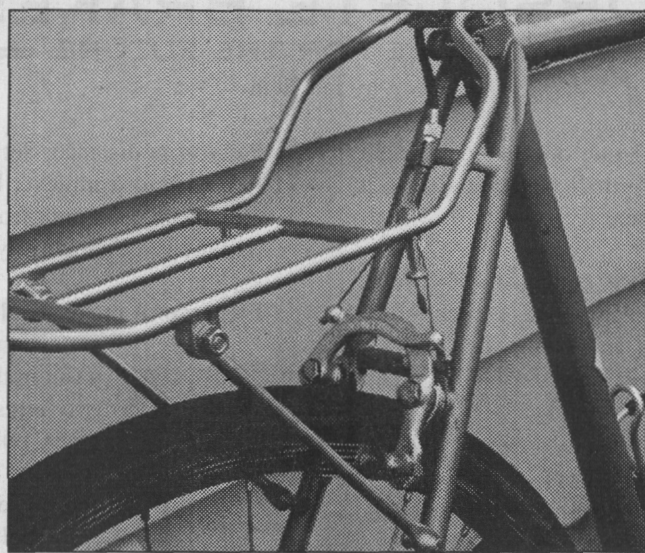
Why’d They Go Away? To this day, almost every new Alex Singer touring or randonneur bike is equipped with brazed-on centerpulls.

But Mafac is no more, and the remaining stocks won’t last forever (many of them are in Japan, where they’re the brake of choice on fine handmade touring bikes done up French-style). I don’t know of any maker of centerpull brakes these days. Apart from the usual culprits of poor marketing and the inability to see the coming of Shimano, I think a number of coincidences conspired against center-pulls. First, the brazed-on pivots make all the difference. But in the 70s, when the battle for the future of the bike was fought and lost by the French, braze-ons were not common on bikes. Only with the advent of mountain bikes did we get bargain frames that feature precisely placed braze-ons. Mafac never seemed to think of the brazed-on pivots as something that could enter the mass market. Second, instead of going upmarket, Mafac introduced cheaper versions of their brakes. Bronze bearings were replaced with plastic, and a “rough finish” version became available to OEM makers. Those are the squealing brakes described above. Finally,



the placement of the braze-ons is not standardized among different models.

The future? Having experienced the superiority of the center-pull design, I can't help but see them as the brakes of the future. The design works on any frame, as the brake is independent of tire clearance. Short, criterium-style frames could feature the same brakes as expedition bikes with 45 mm tires. Cheap (and expensive) frames with braze-ons could be made. The brakes themselves probably would work both with MTB and road levers, as their cable pull requirements are somewhere between sidepull and (normal) cantilever brakes. They may not offer quite the mud and tire clearance of cantilevers, but for all city, racing and touring bikes, they seem perfect. The first step would be to persuade some small manufacturer to produce the brakes, complete with pivot braze-ons. Then custom frame-builders could make frames to accept these brakes. They could be standard on the Rivendell Long-Low, for example. And then, Shimano would offer them as an option for their DuraAce and Nexus groups...



Here's the rear view. In this case, the bridge, not the brake, limits clearance. That's the Nitto saddlebar support there. Jan wanted braze-ons for it.

If you want to do it, here's is what to look for: If you can't find the braze-ons (the ones for cantilevers don't work), they are simple to machine. Look at the pivots on a set of Mafacs for the specs. Buy a few sets of used Mafac centerpulls. Most popular in France are the "Competition" and "2000" models, which are rare in the U.S. But the older "Racer" and "Raid" models with bronze bearings actually are preferred by Alex Csuka, who has been building the famous Alex Singer bikes for decades. The latter models feature a simple quick release, and you can use any gear or brake cable as a straddle cable (on the more expensive models, you need a double-ball straddle cable that is very hard to find). Since this cheap brake is not anodized, you can polish it to a very shiny finish to make it look outstanding, if you feel inclined (Mr. Csuka does). However, stay away from the plastic bearing versions (newer Racer and Raid models). Take the arms off the centerpiece and look at the hole in the brake arm. There should be a bronze sleeve here, not plastic. When building the frame, great care has to be taken to get the distance between pivots right. Otherwise, the two arms interfere with each other when the brake opens. Look at the specs taken from a 70s Mafac catalog. Finally, don't forget the cable hanger...

A last note: Sensible hubs All of those French bikes were equipped with Maxicar hubs. The riders told me stories of 50 years on the same hubs, so I bought a set. I haven't built them yet, but I like the paired spoke holes on the drive side. This allows you to replace broken spokes without taking the free-wheel off. The spoke head is inserted into the hole, and then pulled sideways into the slot, where it is held in place. Oh, yes, they did stop production of these hubs last year... Maybe Phil Wood can incorporate this feature into their otherwise very similar hubs?

RIDING IN FRANCE

All riders have their own idea of cycling heaven. France is a strong contender. The French road system features different levels of roads that more or less parallel each other. If you want to travel in France, you can take the toll expressway, the big highway, the small county roads or the very small roads. The latter are the secret to fast and quiet travel.

Often featuring only one lane and grass growing in the center, they are nonetheless paved and relatively smooth. They follow the contours of the land and offer long climbs, beautiful views and exhilarating descents.

Traffic is extremely light, to the point where I travelled 50 km and saw four or five cars. The little towns along the way are unspoiled from tourism, and it is hard to tell whether the calendar reads 1950 or 2000. Best of all, the excellent "Michelin" 1:200,000 maps show every road down to the unpaved footpaths in the mountains.

Almost every intersection in France features road signs, so there is little danger of getting lost.

' Try it, you'll be hooked.

—Jan Hein

by Robert H. Gordon

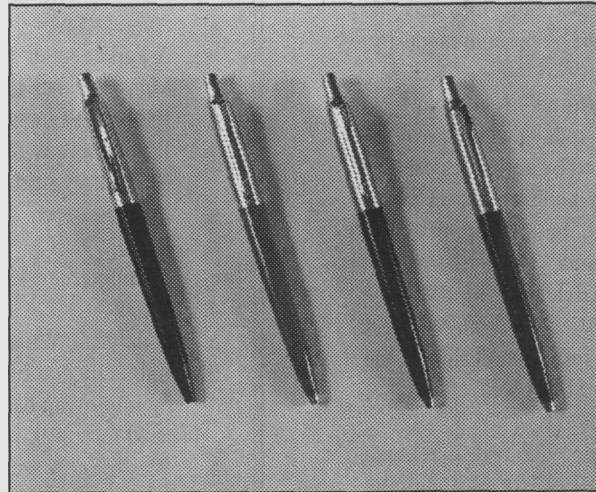
THE PARKER JOTTER

DESPITE THE FACT THAT JERRY SEINFELD WROTE ALL OF HIS SCRIPTS WITH ONE OF THOSE OLDER, SIX-SIDED CLEAR PLASTIC BICS, among pen nuts and regular folks alike, the Parker Jotter remains the ultimate conceptualization of the ball point pen.

Most of us take the ballpoint for granted, look at it as a soon to be lost, throw away and give away item that's impossible to keep track of. Actually, this type of writing tool, which was first conceived in the 1800s, had to overcome some immense design and mechanical problems to even exist. As a proposed answer to the perceived shortcomings of the fountain pen (leakage, inability to write on many surfaces, constant need to refill), early patent drawings show inventors struggling with some really challenging obstacles. Consider this (in your best Rod Serling intonation): A steel ball had to be held in a metal nose cone (or ball seat) and deliver a specific quantity of ink. To begin with, if the metal holding the ball were too encompassing, you'd have to hold the pen perpendicular to the paper to write. If there was not enough encompassment, you'd be searching under your desk for a very inky, very little ball. Then, if the ink formulation was too thin, the pen would leak; if too viscous, it wouldn't flow to the tip. Further, the ball itself has to be perfectly spherical and this technology wasn't perfected until the 1940's, when ball-bearing manufacture improved dramatically to meet military demands.

The whole thing languished until about 1944, when a Hungarian inventor, who was frustrated with the performance of his fountain pen, concocted a ball pen with a conduit that for the first time reliably delivered ink to the pen's tip. In doing so, Laszlo Biro would later be regarded as the father of the modern ball point. Sensing political tension in his country, Biro escaped to Argentina to raise money for production of his writing device. While the first few attempts were rough, he later arrived at a fairly workable example called the Eterna, and one of his financial backers was so excited that he bought the rights and later sold more than a thousand pens to the Royal Air Force, who was looking for a device that wouldn't leak at high altitudes. The Pentagon eventually got a hold of a few. About this time, a Chicago department store was soliciting a number of U.S. manufacturers for an improved design. The store's owner wrangled an Eterna from a high ranking Pentagon official, and during lunch one day, excitedly showed it to a friend, one

Milton Reynolds. No, this is not going to be a tie-in to Reynolds tubing or wrap. This Reynolds was well-known businessman and promoter, a real go-getter type, and the next day he boarded a plane for Argentina in search of securing Biro's U.S. patent rights. To his chagrin, the inventor had already struck a deal with the Eberhard Faber, who was apparently proceeding with product development at a snail's pace. Reynolds wasted no time, however, and upon his return rushed a prototype into development using surplus war aluminum. On October 44, 1945, the first US produced ball pen was introduced at Gimbel's store in New York City amidst widely exaggerated claims and to a very receptive audience. Seeing the consumer potential, others jumped into the fray and in the late 40's there were more than a hundred manufacturers. Unfortunately, and without exception, these early ball pens worked poorly and quickly fell in to disfavor with the public. They ran, blobbed and leaked, and by 1949 the market for them all but crashed.



(From left to right:) 1st edition Jotter; nylon barrel, round-button top. T-ball Jotter; introduced 1957, new acrylic barrel, round-button top. Jotter(T-ball name dropped); same barrel, new concave button, 1973. Jotter; barrel plastic re-formulated, brass inner cap threads replaced with plastic, 1980-present (see text for details)

The turn around came in 1950, due to improvements in production tolerances and ink formulation. The Paper Mate Company was the first out of the gate having spent much time and energy getting the ink to an ideal consistency. Their early examples were decent, well-publicized (using celebs such as George Burns and Gracie Allen) and impressive sellers, but, while colorful, the plastic had a flimsy appearance and feel.

Whatever apprehensions the public still had with this type of writing instrument quickly disappeared with the debut of the Parker Jotter in January of 1954. Having spent nearly 15 years in development and enlisting the design and research help of sixty-six employees given full creative reign, its quality and advancements were so overwhelming that they set the standard for the industry and have never been equaled or surpassed. Only the finest materials were used. The first examples had a rugged, grooved-nylon barrel, stainless steel cap and a heavily plated activator button and clip. The beauty was more than skin deep, though. The ink cartridge was over-sized to hold three times more ink than its nearest competitor, which Parker claimed equaled 393,000 additional words (who the hell counted that?). Further, the activator button, whose job it was to simply propel and repel the cartridge, had a new task on the Jotter, as each click rotated the point 90 degrees in order to better distribute the wear on the tip and ball seat, the latter being of work-hardened brass. It was introduced at a lofty \$2.75, and even though sales were brisk Parker

worried that it was too expensive, the days of fickle consumerism still a fresh memory. Astute observers will have noticed that Parker's trademark arrow clip, created by noted New York artist Joseph Platt in 1932 for the Vacumatic fountain pen, was lacking on its first Jotter. Pen pundits at the time read that as evidence of the company's last vestige of trepidation regarding the ball pen market. After 1958, it was a permanent fixture.

In 1957, amidst fears that its product would be undercut by cheap, overseas imitations, Parker decided to keep one step ahead and in 1957 launched its second ball pen model, the T-ball Jotter. It now had an acrylic plastic body, a plated barrel tip ring and a new range of colors. The biggest change, however, was not an apparent one. Parker was never entirely happy with the performance of the smooth stainless steel ball in pens of the day, and after three years of testing, introduced the technology of heating and compressing (sintering) five million powdered metal particles into a one millimeter tungsten carbide ball with the intent of creating better adherence to the paper and superior writing quality. The additional surface area created 35 feet of microscopic channels that supposedly held 167 times more ink, and this groundbreaking technology later became adopted by the entire industry.

To the untrained eye, the first T-ball (for "textured") looks and feels almost identical to the Jotters you can buy today, with the minor subsequent changes that ensued being motivated by aesthetics, ease of manufacturing or cost reduction. After having a convex button for 16 years, Parker went to the shallow, concave button top that was embossed with the familiar Parker logo (Trivia: The Parker arrow through the halo - can anyone guess the derivation?) In 1980, the internal brass threads were replaced with plastic. While slightly less finished, the new Jotters certainly retain the spirit and design of the older models. By 1984, 400 million Jotters had been sold.

Gillette, who has owned Paper Mate since 1955 and purchased Waterman's in 1987, bought Parker in May of 1993 for \$450 million. The difficult task of pleasing both stockholders and pen-lovers has been challenging. Regrettably, and after producing pens in Wisconsin since the late 1800's, May of 1999 marked the end of an era as the last Jotter rolled off the line in Janesville, Wisconsin and production of all Parker pens ceased in this country forever. There are manufacturing facilities in England and France; though, so the Jotter will live on.

At last count, over four hundred different Jotter models have been made, and naturally the early models are ferociously collected. Clearly though, the best part about owning a Jotter is using it; and amazingly, in a time of unprecedented planned obsolescence, you can find a 1999 Jotter refill in almost any department store and drop it right into their very first model.

Special thanks to the following folks whose graciousness and help made the preparation of this article a lot of fun and improved its quality: Henry Gostony, who wrote the definitive book on ball point pens (Schiffer Publishing Ltd., 1998); and Julia Vance, Parker Pen Representative extraordinaire.

SELF - TEST

In voluntary cooperation with state and local authorities, this magazine has agreed to participate in the soon to be mandated Adult Reading Comprehension Initiative by offering the following self-test. Please complete all questions about the article you read prior to consulting the answer key. Use a number 2 Ticonderoga pencil only. Thank you.

MULTIPLE CHOICE: Please choose the best answer(s).

1. **Milton Reynolds:**
 - a. Designed and developed 531.
 - b. Could not have been a happy camper on the plane home from South America.
 - c. Married Debbie and lived happily ever after in the Hollywood Hills
2. **Howard Hughes is rumored to have written his will with the help of:**
 - a. An autoclave
 - b. A Parker Jotter
 - c. Many Kleenex tissues
 - d. HH wasn't mentioned in the article, but I guess b
3. **If you were a gutsy guy around the old Parker plant, they said you had balls of:**
 - a. Stainless steel
 - b. Brass
 - c. Textured tungsten carbide
4. **War:**
 - a. Huh, yeah. What is it good for?
 - b. Indirectly contributed to the ball point's development by improving ball bearing technology and creating a need for a leak-proof pen.
 - c. Was friendly with the Cisco Kid, amongst others.
 - d. Friend only to the undertaker.

MATCHING:

Match the statement in the left column to its author on the right.

- | | |
|------------------|-------------------------------|
| 1. Pahka Jawta | (a) Natives of Janesville, WI |
| 2. Perker Jatter | (b) Teddy K. |
| 3. Poke-ah | (c) Croc. Dundee |

EXTRA CREDIT:

What company claimed it developed the ball pen twist propel-repel mechanism, but really didn't:

- a. Wahl-Eversharp
- b. Sheaffer
- c. Cross
- d. Parker (not a chance)

HOW BALL BEARINGS ARE MADE. BASICALLY.

Years ago I thought I heard or read somewhere that ball bearings were made by dropping liquid metal off a high platform into a pool of liquid. It gets round as it falls. I liked that, but what kind of fool was I?

The real story, naturally, isn't as fun, but as a bicycle rider, you depend on ball bearings, so you might as well know something about them, and here's the truth. I wish it were stranger than fiction.

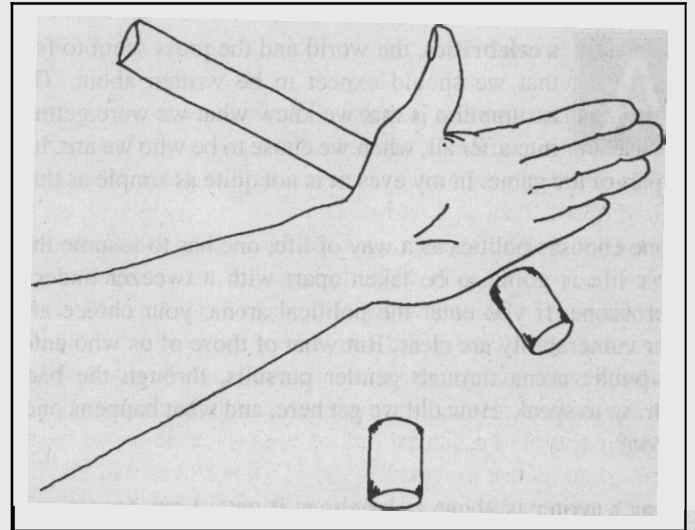


Fig. 1 You **start** with a top secret grade of steel wire. Then you chop the wire into blanks, not unlike sections of a Tootsie Roll. In a modern factory, this is automated.

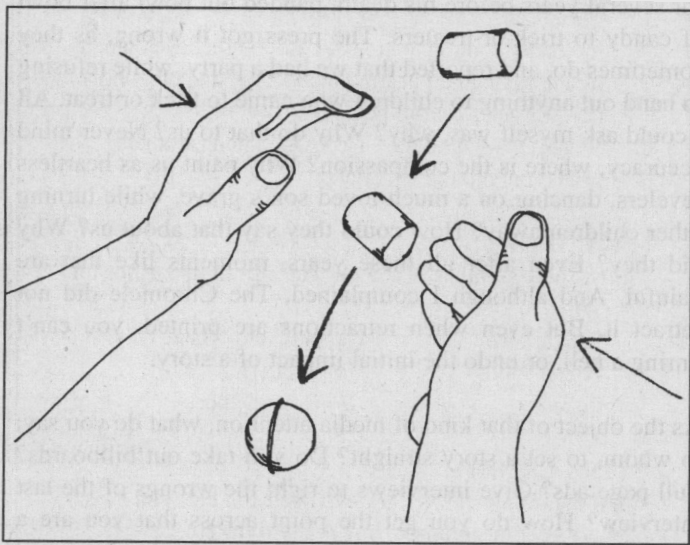


Fig. 2 Next, take the cylindrical chunk and come at it from both sides, clomping it into shape. In a modern factory, this is done with hemispherical dies. Some of the metal will squish out the seams. This is called "flash," and you have to file it off, or the balls won't roll. In a modern ball factory, this, too, is automated.

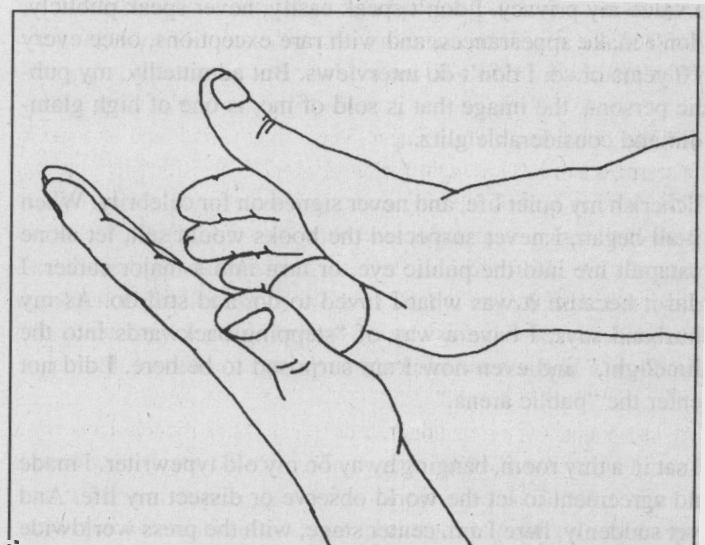


Fig. 3 Finally, you grind or machine **off** the flash, and continue machining until the ball is round. It's a lot like making a ball out of silly putty, but in a modern factory, this takes place between one fixed and one rotating cast iron plate. The plates have concentric grooves to ensure that the whole ball surface is machined equally, which is how come it gets so darn round.

BY DANIELLE STEEL

THE PERSON BEHIND THE PERSONA

.....

THE PRESS TOO OFTEN TREATS CELEBRITIES AS OBJECTS RATHER THAN REAL PEOPLE

As celebrities, the world and the press seem to feel that we should expect to be written about. The assumption is that we knew what we were getting into after all, when we chose to be who we are. It's all part of the game. In my eyes, it is not quite as simple as that.

If one chooses politics as a way of life; one has to assume that one's life is going to be taken apart with a tweezer under a microscope. If you enter the political arena, your choice and your vulnerability are clear. But what of those of us who enter the public arena through gentler pursuits, through the back door, so to speak. How did we get here, and what happens once we do?

Being a writer is about as lonely as it gets. I am agonizingly shy, and always have been. I tried my hand at advertising copy, teaching English, doing translations and was immensely relieved when I could close my doors and write books. I am ecstatically happy alone in my tiny office, writing for 20 hours at a clip. Writing is my passion, my joy. And when not writing, I am happiest driving my children from baseball to ballet, and picking them up at school.

I value my privacy. I don't speak easily, never speak publicly, don't make appearances, and with rare exceptions, once every 10 years or so, I don't do interviews. But admittedly, my public persona, the image that is sold of me, is one of high glamour and considerable glitz.

I cherish my quiet life, and never signed on for celebrity. When it all began, I never suspected the books would sell, let alone catapult me into the public eye, or turn into a major career. I did it because it was what I loved to do, and still do. As my husband says, I have a way of "stepping backwards into the limelight," and even now I am surprised to be here. I did not enter the "public arena."

I sat in a tiny room, banging away on my old typewriter. I made no agreement to let the world observe or dissect my life. And yet suddenly, here I am, center stage, with the press worldwide commenting on my life, my looks, my romantic choices, my imaginary sexual exploits. From an ordinary woman in a station wagon full of kids, in the eyes of the world I have suddenly become Alexis Carrington, and am no longer me. Perhaps because she is more glamorous than the truth, that is who the world would like to believe I am. The press enthusiastically fosters that belief.

I can only judge what I read in the press by what has happened to me. In one of my rare interviews, I walked into the room my hair in its usual braid, wearing an old sweater and jeans, and spent several hours talking to a reporter who appeared sincere. The story later described me as wearing an inch of makeup at 9 a.m. (I usually wear little or none, and wore none that day), and an "elaborate hairdo" (my long plain braid?), as I swept into the room to talk about my love life and allegedly to brag about my latest conquest, something I did not and am not wont to do. When I read the story, I cringed. It seemed so unfair. Why would anyone want to say that about me? I suppose because a woman wearing no makeup, in old loafers and jeans, isn't very interesting and has no sex appeal. The plain truth can be dull and not much fun to read.

Last year, five weeks after my 19-year-old son's death, my family was blinded by grief. Five of my children are younger than he, and when Halloween came (always a major event for them, and for me), we sat crying dismally at the dinner table. The children were too devastated to decorate the house or trick or treat.

Outside the house, a man who had been one of my son's nurses for several years before his death, handed out bowl after bowl of candy to trick-or-treaters. The press got it wrong, as they sometimes do, and reported that we had a party, while refusing to hand out anything to children who came to trick or treat. All I could ask myself was, why? Why do that to us? Never mind accuracy, where is the compassion? Why paint us as heartless revelers, dancing on a much-loved son's grave, while turning other children away? How could they say that about us? Why did they? Even after all these years, moments like that are painful. And although I complained, The Chronicle did not retract it. But even when retractions are printed, you can't unring a bell, or undo the initial impact of a story.

As the object of that kind of media attention, what do you say, to whom, to set a story straight? Do you take out billboards? Full page ads? Give interviews to right the wrongs of the last interview? How do you get the point across that you are a decent human being, a nice person, and that what has been said about you may just not be true. **Or** if it is, the truth may have been tilted just enough to give an ugly hue.

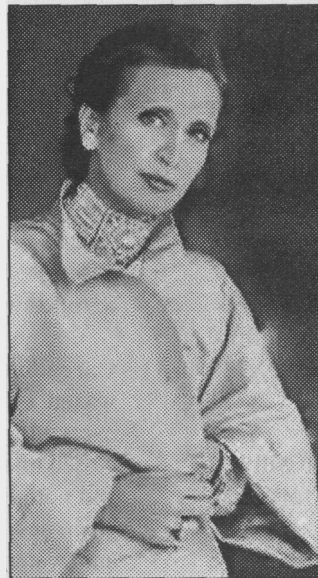
A funny thing happens when you become famous. **You** become a thing. An object. In the eyes of the world, you are no longer a person. People want to believe you heartless, glam-

They say and do things they would never do to a friend, or an ordinary stranger. You become a cardboard figure. You are not real.

The most shocking incident was organized by a radio talk-show host, who had taken a dislike to me, without ever having met or spoken to me, and hired an actor to have sex with a blowup doll in front of my home. He even had the event videoed in plain sight of six of my children (under the age of 11) as we left the house at 8 a.m. The crank horrified **my** children, mortified me, and failed to amuse the neighbors or the police.

The part the press plays in all this is that they foster the unreality about celebrities. It's no fun to talk about you pushing a supermarket cart, *or* taking a dog to the vet, or a child to the orthodontist. The press would rather tantalize their readers, who in turn want to be teased, aroused and amused. The sensational, whether entirely accurate or not, is often more appealing than a far more ordinary truth. The tabloids are the worst perpetrators of the myths, the respectable press becomes an enabler when it reprints tabloid stories, giving them the respectability and credibility they don't deserve.

How are I to believe what I read when much of what has been said about me is not always true? My confidence in the press is shaken, my suspicions aroused by what I read.



It is a marketing issue as well. Shock waves, seamy sex stories and horrifying revelations sell papers. It takes a lot to shock us these days. The smell of the sensational is everywhere around us, and competition between the various arms of the media is shark-like at best. I fear that he who sells the seamiest stories sells the most news.

Where does it stop? Who puts down their weapons first? Whose responsibility is it? Will we the readers stop reading the outrageous? If not, we have no right to complain that what we read is not credible, or tasteful. Are we willing to read what is credible, or does the reader need the high of the sensational, whether or not it is true? There are choices to be made here. The high road or the low. It is not only the newspapers' responsibility to be credible, but ours to let them be.

Danielle Steel has written 75 books. In 1998, three of the seven top-selling novels were authored by Steel, according to Publisher's Weekly. Danielle Steel is one of the most widely read authors in the world, with 400 million copies of her books sold. I have not read any of them, I'm sorry to say, but I will go buy one this week. This story was reprinted with permission. I read it in the San Francisco Chronicle. I asked them for permission, and they said Danielle Steel owned the rights. A spokesperson for Ms. Steel said it was fine with them, but she thought the Chronicle owned the rights. So, I figured it was okay to just run it. I liked it, and I hope you did, too. -G

RIVENDOLLARS

MAIL OR FAX ORDERS ONLY. NOT GOOD TOWARD FRAMES

FIVE

RIVENDOLLARS



MINIMUM \$90 PURCHASE



Good Through April 15, 2000

Members only, no phone orders,
not combinable

FIVE

RIVENDOLLARS



MINIMUM \$100 PURCHASE



Good Through March 15, 2000

Members only, not combinable,
no phone orders

SIX

RIVENDOLLARS



MINIMUM \$160 PURCHASE



Good Through March 15, 2000

Members only, not combinable,
no phone orders

WINTER FLYER

Some normal things at normal prices, some normal things at less-than-normal prices, some closeouts, some weird, and a few new rare things you should buy before they're gone for good.

Prices good through March 15, and some of these quantities are limited.

Fax orders to (925)933-7305. Phone (925)933-7304. PLEASE use part numbers. Thanks!

Mavic chainrings. 144mm bcd x 54. The prettiest modern chainrings we've seen. If you have to ask yourself, "Can I ride a 54?" don't get it. Fits the old Campy pattern. This is a 144mm bcd, not 130. #12-044: \$22

Shimano XTR front derailleur. Fits standard 28.6mm/1-1/8th-inch seat tubes. Good for 8- to 12-tooth chainring differences. Mostly silver, with some of that eery, slick, bluish, XTR sheen on the pivots. #17-020: \$30

Eldi No. 61. The best pedal wrench there ever was or will be. German steel. Better than shop quality, yet even poor folks can afford one. #19-051: \$14

1984 Shimano 600EX Touring Rear Derailleur. Shifts to 34t. All silver. Made in 1984, brand new, super duper, before Yen Shock forced Japanese makers to get cheap. There are 30 of these left in the world, and we have them. If you think they'll last us more than a month, you're dreaming, snap out of it. If you want a rear derailleur that looks great, works great, lasts almost forever, shifts to 34t, and doesn't have to index, then pretend this is written in five-foot tall letters: BUY IT. #17-072: \$65

Shimano Deore DX Rear Derailleur. Shifts great, all silver, looks fine, and has everything going for it that the 600EX does, but cost us \$15 more, so it costs you \$10 more. Indexes old Shimano 6-speeds, but they're long gone, so buy it only if you've graduated to friction. Nashbar will sell you an XT for \$20 less. If you can shift in friction, this one's flat-out better. #17-073: \$75

Phil Tenacious Oil. Use it where you ought to grease but can't be bothered: Pedal bearings (it eliminates removing the axles entirely, and disrupting the balls); chainring bolts (saves lots of time over beeswax or grease); derailleur and brake pivots; spoke nipples (before the wheel is built); seat post; and if you're going on a mud ride, it's the best chainlube going. Not perfect for anything, but works for everything. #31-013: \$6

Phil hand cleaner. Cleaningwise, it makes Lava seem like Oil of Olay. Outcleans any hand cleaner by far, and washes off better than the slimy orange ones. #31-038: \$6

Mostly wool gloves, fingered or fingerless. The fingereds are perfect for riding down to 40°; the fingerless are for cracking peanuts or keyboarding down to 50°. One size. **fingerless:** #21-024: \$9...**fingered:** #21025: \$7

Heinous Bennoto Blue BarTape. I think I got this free somewhere along the way. It's genuine hecho en Mexico Bennoto tape, just like George Mount and the Stetinas used to ride in the mid '70s. Sort of a medium blue. If you call up and make us describe the shade exactly, the price doubles. #16-002: \$5/bikesworth (2 rolls).

Carradice Rainjackets (Small). We used to sell Carradice waxed cotton rain jackets. They're good, but we can't do everything, and all we have left are these smalls—which are closer to small-mediums. If you're between 5-4 and 5-6 1/2 and not a fireplug, they'll be fine. Dark green, and too greasy when new to wear with a white dress shirt. Comfortable, quiet, and waterproof until the wax/oil wears off, at which point you've got yourself a windbreaker until you re-proof it with Carradice's own special mix (you can use Barbour's too, no doubt, and probably Filson's). They smell good, look great, and this is below our cost. We have 9 left and won't get more. Phone orders only. #21-016: \$55

Dura Ace EX Road levers with gummy hoods. We had these years ago, recently found more, and by the time you read this, we'll likely be out of the SunTour Superbe road levers. These are good. Not as nice as the Superbes, but how crummy can Shimano Dura-Ace be, anyway? These are good. Worth the price. #15-054: \$54

Campagnolo Triomphe non-aero Brake Levers w/spooky hoods. The only difference I can see between this lever and Campy's Nuovo Record is in the clamp, but this one's just as good, just different, and the difference is invisible when the lever's on the bar. There's only a little monkey business: We bought these without hoods, but they came with Modolo (brand) clear anatomic (#919) hoods, which you've got to install yourself. It takes 8 minutes and some minor cussing, and here's how: Use an 8mm socket to remove the clamp. Don't lose the washer that fits under the tightenting bolt. With clampless lever body in one hand, hold the hood in the other and approach the lever from the rear. Open the mouth of the hood (front opening) enough to engulf the whole of the rear lever body. Then, using your thumbs inside the hood to stretch it over the lever body (it tends to catch on the corners), swallow the lever body slowly, like a python swallowing a porcupine—but first. When the hood nipple is just behind the lever body nipple, grab it (hood nipple) and lift it over into place. Wiggle the hood into perfect position, then reinstall the clamp—don't forget that little washer—and the next thing you know, you've got some really groovy brake levers with some spooky,

I-Mac-like hoods. (Note: Everybody here has done at least one pair of these. It was sort of a requirement to continue working here, to prove it can be done.) If you get frustrated and call up asking for help, an unsympathetic soul on our line will tell you to give up, wrap the body with a couple of turns of bar tape like the hard men of the '30s thru '50s did, then hit the road. Weird hoods or no, these are a fantastic deal. We'll be out of them in 5 months. **#15-055 \$54**

Fake Campy Gum Hoods. Collectors, disperse! These lack ~~the~~ snooty-yet-nice Campagnolo logo on the side, mainly because they're not made by Campy. But they are brownish, they do fit perfectly, and they will last longer than the real enchiladas. As an added treat/delight/bonus, they're even easier to install than the clear Modolo hoods we've already spoken so fondly of. Fits Campy NR/SR, SunTour Superbe, some Dia-Compe, and Modolo. **#15-053 \$15**

Shimano 600EX road levers w/gummy hoods. A notch below Dura-Ace, but really well-made and respectable road lever in the increasingly rare, yet ever-desirable non-aero style. **#15-056: \$38**

SunTour Superbe Pro 7 braze-on downtubeshifters. They index SunTour or Shimano 7-speed clusters, provided every other part of the system cooperates. The left lever has a power ratchet, and if you want fast and perfect front shifts, this will be as good as it gets. The right has the indexed mode, and a pure friction (not power-ratchet) that works great and never slips. SunTour's best quality and prettiest lever ever. **#17-037: \$27**

Acme Tool & Tube Totes. If all you need to carry is a spare tube, patch kit, a few tools, and a fake Power Bar, then do it with this largish square of Filson Tin cloth. You wrap the stuff up diagonally, fold in the ends like a burrito, and snug it to the seat rails with a toe strap. No velcro to get furry and weak, no zippers to fail, no Fastex to make you feel like a rhinestone cowboy. For small loads, it's the world leader. **#20-003: \$3**

SunTour XC9000 front hub, 32H. This hub is as good as hubs get, period. Sealed, shielded on top of the seal, and it will give you 15,000 miles before you'll need to service the bearings or replace them. And, they look fantastic. It's a quick-release style hub, but without the quick-release. If you have now or ever will have need for a 32H front hub, here's the best deal ever. **#18-052: \$20**

Campagnolo Alum Toe Clips. Medium and Small only. Our stock is diminishing rapidly, and our best estimate is that we have only about a 3 year supply left. We will throw them out before selling them for less than this. Fits to 43/44 shoe size. **MED: #14-011: \$3 SM: 14-012: \$3**

Nitto Young III Stems. Not as great as the Technomic Deluxe or Pearl (both cold-forged, and this is gravity cast, which is somewhere between cold-forged and "melt-forged" in quality).

Nitto doesn't make anything crummy, so you know these are decent. Longish, 160mm quill lets you raise the bars higher than with most stems. A great deal, perfect for a decent but not super duper bike.

16-055 9cm: \$16
16-052 10cm: \$16
16-053 11cm: \$16
16-054 12cm: \$16

Sun DW 6000 26' 32H rims. By our standards it's too skinny and light for general off-road use, but is ideal for road riding for sub-190lb riders, with tires up to 26 x 1.5. Each. **#18-060: \$15**

Simplex front derailleurs, cheapo model. Years ago we bought a bunch of these from the Phillipines (via France) for a buck, and many of our customers have raved about them. They shift great, look like heck. **#17-026: \$5**

SunTour XC Pro rear derailleur. A fantastic SunTour rear derailleur. It shifts fast, it's solidly built, will last for years and years, and looks good, too. Shifts to 28t in the rear. The short cage doesn't wrap up lots of chain but it works well with a 22t difference in front (46x36x24, for example) and a 12x28 in the rear. You can't ride your favorite 24t x 12t combination, but if you restrict your 24t front for the three larger cogs in back, no problem. Eight bucks off the catalogue price. **#17-040: \$50**

Touring Bikes (a book). Tony Oliver's guide to bicycle frames and designs, with a heavy but not 100 percent emphasis on touring frames and bikes. A wealth of opinion and information, and if you're interested in frames as structures, and an inside look at details and the reasons behind them, then you'll love this book. He's English, and sometimes that comes through loud and clear. Excellent book and a great gift. I've never seen it in a bike shop or bookstore. Published in England, and distributed by a company that deals more in books on infant massage, aromatherapy, post-natal stuff, self-help, alternative life-style, and spirituality. **#23-002: \$40**

Banana Bag. The perfect pouch for long day rides when you don't have to carry extra clothes or food for the whole dang group, Cut, finely crafted (if it were a woman's purse, it would cost \$150), and sized right for tools, spare tube, wallet, a couple sandwiches, and a bandanna or thin wooly short-sleeve shirt. In addition, you can tie stuff on the top. A rain cape, sweater, whatever you like. **#20-041: \$70**

Eldi Tire levers. If you're on a mission from your inner demons to rid your life of plasticated things, and/or you like the idea of using something for 30 years, then passing it onto your heirs, then these are the tire levers for you. They're compact, steel, unbendable, smooth enough not to mess up rims or tubes (real nuts will further smooth them with emery boards), and each time you use them, you feel like an old English guy. Made in Germany. **#19-050: \$3**

The Book of Nonsense. Edward Lear's masterpiece, first published in 1848. Full of limericks that make no sense at all, and short stories about, among other things, people who voluntarily go to sea in a sieve, for the love of Pete; and some nonsense botany, and alphabet practice for 3-year olds. Deluxe edition, with a nice cotton covered hardshell, and a sewn-in bookmark. This edition is made to last for generations, and you can bet that someone will be reading it to a child in fifty and eighty years from now. Our best-selling book. **23-004: \$14**

RR6 Reprint. We ran out of these a couple of years ago or so, so had a pro copy/printer place do up another 200. That's why it costs more. Includes Tom Ritchey interview and other good Stuff. **#24-017 \$7**

Quick-Glo Rust Remover. Anytime you want to rid something of rust or polish it up, Quick-Glo will do the job. Non-toxic, been around since 1949 or something (the post-Bakelite years), and the tub it comes in has the original graphics. Every household needs a tub. If you ever boil an enameled tea pot dry and it turns ugly on the outside, this will fix it. **#31-015: \$6**

Rivendell A/R frame. 50cm. Silver with painted head tube. Had a customer's name on it, but we painted over it, and it don't look great, but it's a small area, and doesn't look THAT bad. The rest of the bike is fine, and has less than 200 miles on it. Headset included. For saddle heights 67 to 68, or so. Phone orders only. **#99999: \$800**

The Dancing Chain. It's that book we raved about on the page with the sock armwarmers and the lug calendar. Remember, this is a supersuper low-markup item for us, so don't couponate it. **#23-013: \$50**

The Elusive Rivendell 24-Month Lug Calendar. Twenty-five spectacular Marc Elliot perfectly composed, focused and exposed still-life photographs of lugs from France, Switzerland, Italy, Japan, Taiwan, the U.S., and either England or Belgium, made between 1830 and 2002. An education in lugs all by itself, and a must-have thing for anybody who likes lugs, photographs, and calendars. **#24-048: \$16**

**CHAINRING PRICING UPDATE
EFFECTIVE JANUARY 15, 2000
34T and Bigger, \$25 and Smaller than 34t, \$20
Triplizers still \$52
• regardless of brand •**

Rivendell Frame News/Update/Reminder

STARTING NOW EVERY FRAME IS CUSTOM, and the new prices reflect our need to not lose money on them. I know it seems inconceivable that a frame you can barely afford to buy (or not) could actually not be profitable, but they haven't been, and we really need them to be. Not hugely profitable, just enough to cover ourselves and ensure their future and ours. We get to eat, too! At the new prices, by all standards, these are still low profit frames, truly built for the love of really fine frames and the pride we feel whenever we put another one in circulation.

"Custom" means we design it according to the normal Rivendell values, to fit you and your riding. We've been doing this on the sly for a while now, shortening a top tube here, slackening a head tube there, and so forth. We'll go a bit further, now. You can request a Road frame to fit standard reach sidepulls. A Road with track ends for fixed gear riding, okay. If you're a heavy rider, you'll get a different head tube angle than a lightweight rider; and corresponding different fork offset. If you're all legs or all torso, no problem.

If you ask for something that's not up our alley, or doesn't represent the values we try to put into every frame, we'll respectfully guide you elsewhere. But if you like things like shallow seat tubes, longer chainstays, low bottom brackets, and higher/more comfortable handlebars, external cable stops, and fenderability, then you're barking up the RIGHT tree. We'll put you on a stunning bike that fits you and your riding perfectly, and will last decades.

Prices

Road or LongLow Custom: \$1750.

All-Rounder Custom: \$1800

Prices now include:

- 2-color paint (painted head tube/window fill)
- Two Rivendell water bottles
- Anti-rust treatment
- Cap and T-shirt
- All required nuts and bolts (no reason to rejoice here, but they aren't included on most frames)

Colors for 2000

Metallics: Light blue or Silver

Solids: Red, Pea Green, Coleman Stove ('60s, not '90s)

CUSTOM colors are do-able, but cost \$30 to \$150 more, depending on the color and how many emails, phone calls, and packages we go through trying to nail it. Or as an alternative, have US pick your color—on or off the palette. If you specify that you want us to pick from our current selection, there is no upcharge. If you want something unique, we'll have to buy the paint, and the upcharge is \$30. In either case, you can steer us away from the colors you hate, or tell us what you like in general, and we'll surprise you. The head tube panels and lug windows are cream. They are always cream.

To Order A Frame

Fill out a frame order form (page 28) and mail it in, or fax it to (925) 933-7305, or call (925) 933-7304.

Delivery is running about 6 to 11 months right now.



RIVENDELL BICYCLE WORKS

NEW FORM



1561 - B THIRD AVENUE, WALNUT CREEK, CA 94596 • PHONE: 925/933-7304 • FAX: 925/933-7305 • E-MAIL: INFO@RIVENDELLBICYCLES.COM

MAILABLE, FAXABLE, COPYABLE PARTS & ACCESSORIES ORDER FORM

NAME _____ ORDER DATE _____

MAILING ADDRESS _____ CITY _____ STATE _____ ZIP _____

SHIP TO, IF DIFFERENT _____

WORK PHONE: () _____ HOME. PHONE () _____ FAX OR EMAIL? _____

ITEM NO.	QTY	(SIZE)	ITEM DETAIL	PRICE EACH	TOTAL

BACK ISSUES/RR, \$2 EA: 2, 3, 4, 7, 8,9, 11,12,13, 14, 15, 16,17 (CIRCLE CHOICE; WHOLE SET IS \$25)

IF SOMETHING IS OUT OF STOCK

Ship back-ordered items as they become available (+\$2 shipping/handling).

No backorders.

Backordered items are charged \$2 freight (U.S.), but we toss in surprise(s) worth at least a couple bucks, and sometimes much more.

First Subtotal: _____

Minus any Rivendollars or Gift Cert: _____

Minus **\$10** membhub. renewal: _____

Second, possibly lower subtotal: _____

Tax (CA only): _____

Shipping (see below left): _____

Membership/subscription renewal
1 year \$15, 2 yrs. \$25, 3 yrs. \$35

TOTAL: _____

SHIPPING	
Parts & Accessories rates below. Wheels \$12 in USA.	
Standard (usually U.S. Priority mail)	\$7
2-Day Air	\$20
Next Day (saver)	\$30
Most orders shipped within 24 hours.	
Ground	
CANADA	\$15
INTL	\$25 \$45

PAYMENT

Check or money order number: _____ Amount: _____

Credit Card Number: _____

EXPIRES (numerical month/year) _____ / _____



RIVENDELL BICYCLE WORKS
1561 - B THIRD AVENUE
WALNUT CREEK, CA 94596

FIRST CLASS!

Presorted
First-Class Mail
U.S. POSTAGE
PAID
Walnut Creek, CA
Permit #816