



## WHEN ONLY RICH KIDS WITH BUCK TEETH GOT BRACES

**Y**es, those were glorious days, weren't they? We moved on the first of June, out of our two-story complicated labyrinth to two adjacent 1000-square foot rectangles in between a discount muffler shop and another car place. We have a Main Street address, but are on a hump of dirt between Main and Broadway, behind a day-old bakery outlet. We pay \$0.90 per square foot—cheap for Walnut Creek. Moving cost a lot and disrupted everything, and was the most stress I've felt here was the last 3 weeks of May and the first week of June. It was one of those times when I comforted myself with, "At least my family loves me, and I can walk." It's better now, and I've learned that it's possible to love work and be made miserable by its pressures, at the same time.

Our new addresses: For letters-orders-envelopes:  
**Box 5289, Walnut Creek, CA 94596.**

Same phone, fax. That's not our physical address, but we're really close to the post office, and mail gets delivered earlier there, so we can process orders earlier. We hadn't yet moved when the last catalogue was mailed. The address listed on our last catalogue (1547 Palos Verdes #403) will work through August, but try to use the new one, since it's permanent. Anything sent by **UPS**, send it to:

**2040 North Main #19, Walnut Creek, CA 94596.**

I had unreliable and often unretrievable email for almost a month, ending late June. It's hard to be johnny-on-the-spot with replies, and people naturally expect fast replies with email. The gift of email is speed, but you risk losing your patience, politeness, penmanship, and proper punctuation. I've seriously considered getting out of email altogether, but I don't want to send the wrong idea, and make anybody mad. And, it *is* an effective way to communicate, no doubt.

On August 15, the Rivendell frame prices will go up to \$2,300. Big jump, but long overdue. Compare, compare. If you get a place in line (by sending us an order form and requesting a place in line, with the understanding that it is not an order yet) before then, it will be delivered at the current price of \$1750 for a road frame built for sidepulls and standard braze-ons, \$1800 for any frame with cantilevers and extra braze-ons. Delivery is about 14 months, but we actually have no control over the delivery of them, so if locking in a sure-fire date matters, consider a stock production frame of some sort—there are many fine ones. The price increase will cover our costs and let us keep on making them, and I promise you that we'd simply stop if we had to continue doing them for \$1,800. These are costly frames to produce. Titanium frames get built much faster. Tiggged steel frames can be made in an hour. Our materials are costly, but you pay for human labor, and get the very best of that. Built slowly, by hand, and no corners cut. So: Place in line before August 15, the current price. Then we'll contact you when you're in the top 100, and that'll be your chance to make it official with a non-refundable deposit. This policy may change as things shake out a bit over the next month or two, but for now, you can go by it.

Match has closed. There wasn't enough business to sustain it. Martin went to work for another builder in the Seattle, and new father Curt moved home to Minneapolis, and is struggling trying to set up shop on his own. He needs \$15,000 in tools. He can't get a small business loan because he can't put up a house for collateral. He's looking into other ways to raise or borrow money, and I suggested that I pitch his situation in a *Reader*, and maybe fifteen of you would be able to loan him a thousand dollars each, to be paid back within a couple of years. You'll be a patron of the arts, and he'll even pay you back. If we had the money, we'd have

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**THE RIVENDELL READER**

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*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.*

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# RENEWAL & ORDER

## Rivendell Membership & Resubscription

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Mailing address \_\_\_\_\_ City \_\_\_\_\_ St \_\_\_\_\_ Zip \_\_\_\_\_

Ship to, if different \_\_\_\_\_ City \_\_\_\_\_ St \_\_\_\_\_ Zip \_\_\_\_\_

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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 \_\_\_\_\_' minus \$10

subtotal \_\_\_\_\_

CA state sales tax \_\_\_\_\_

shipping and handling \$7

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

grand total \_\_\_\_\_

MasterCard/Visa # \_\_\_\_\_ expires \_\_\_\_\_

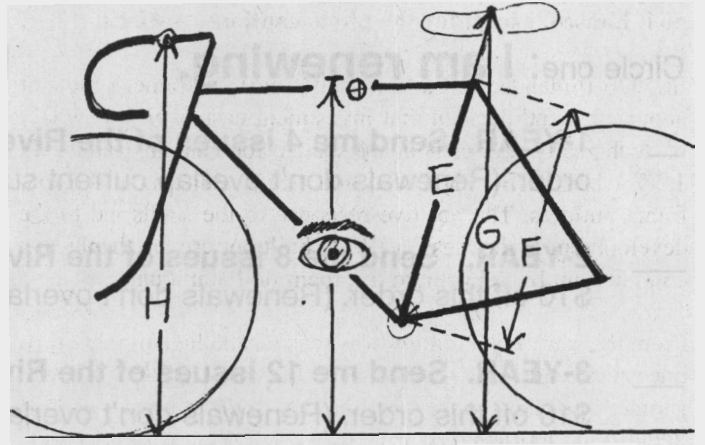
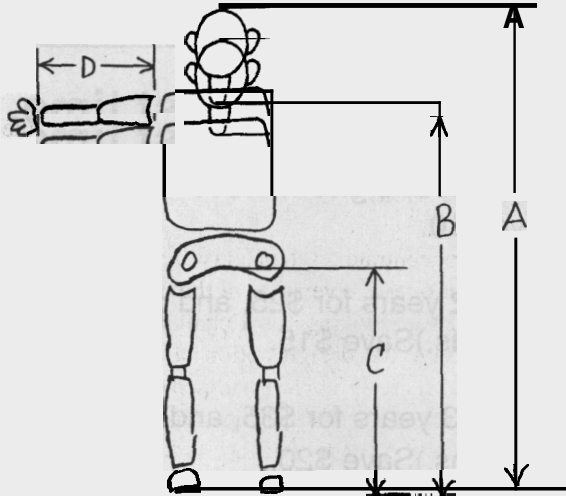
**Rivendell Bicycle Works**

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# A GUY/WOMAN SURVEY

WE'RE WORKING ON A SECRET PROJECT THAT REQUIRES LOTS OF DATA. SO, WOULD YOU DO US THIS FAVOR? USE CENTIMETERS (INCHES X 2.54). TO MEASURE C IS TO STICK A METAL TAPE BETWEEN TWO THIN SLATS OF WOOD (WESTCOTT RULERS?), THEN PULL UP HARD TILL YOU HIT BONE, AND HAVE AN ACCOMPLICE TAKE THE READING ON THE FLOOR.



I am  GUY, hear me snore  WOMAN, hear me roar  MOOSE,  SQUIRREL

- A. Height \_\_\_\_\_
- 13. Sternum Notch height \_\_\_\_\_
- C. Pubic bone height (to the BONE! Bare feet, 1 0 apart) \_\_\_\_\_  
Circle: I did / did not use Westcott rulers.
- D. Arm to wrist bones \_\_\_\_\_

Name: \_\_\_\_\_

### Now, about your best-fitting bike:

- E. Saddle height \_\_\_\_\_
- E. Frame size \_\_\_\_\_
- G. Saddle to ground, plumbline \_\_\_\_\_
- H. Top of bar to ground, plumbline \_\_\_\_\_
- I. Standover height of bike \_\_\_\_\_
- J. Bike brand and model \_\_\_\_\_

**PLEASE FAX OR MAIL IT IN.**

FAX 1 (877) 269-5847 (in the U.S.) or (925) 933-7305 (not toll-free, from anywhere)

Mail: Box 5289 • Walnut Creek, CA 94596 attn: Guy/Woman Survey.

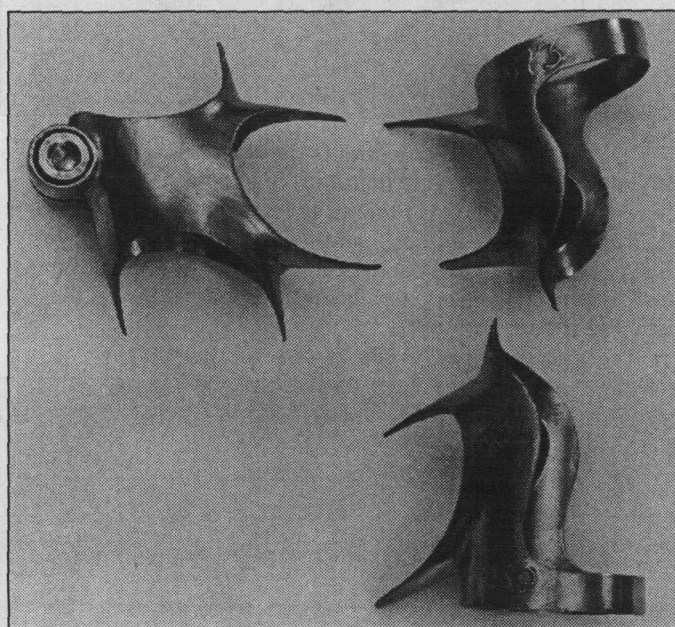
## A LOOK AT LUGS: HENRY JAMES

Most of the lugmakers are dead or don't speak English. Fortunately, Hank Folson, whose middle name is James and whose company is Henry James Bicycles, is alive and well and fluent in English, so rather than me telling the story of his lugs, he'll do it himself, except for the photo captions -Grant

In 1976 I intended to build myself a custom frame. I thought about lugs, and decided that investment cast steel lugs would be technically and esthetically better for custom frames. In 1977 I built a BB shell tool and began shipping to custom frame builders. The positive response to the shells led to the development of the lugs. In 1980 I built our crown, thanks to a commitment by Schwinn to use them on Paramounts.

From the start, my intention was to offer the lugs in more than one set of angles. I try to cover the full range of custom frame geometries. I believe we were the first to offer a wide range of angles in investment cast lugs.

At the time, the Prugnat long point lugs were very popular. I recognized that lugs are very difficult to cast, because of the thin walls. So I chose to go a little shorter. I liked the look.



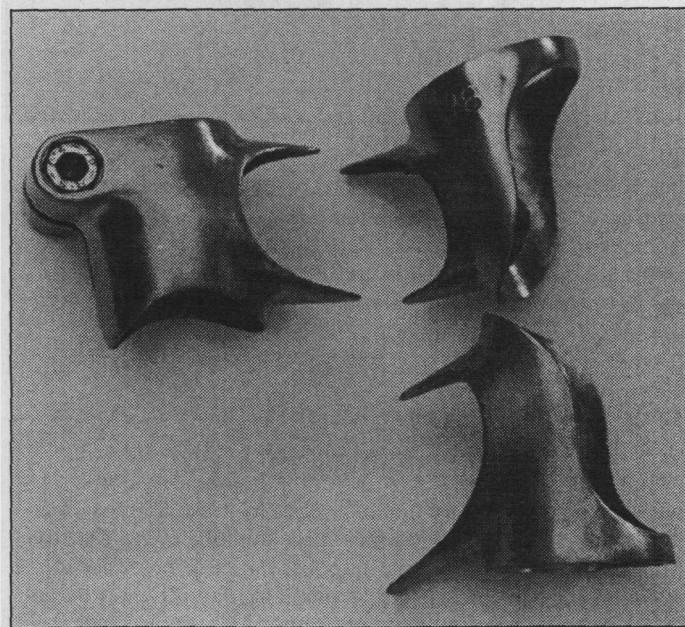
Henry James Road lugs

The most familiar lugs in America, because so many small custom builders use them. The waists are thin and delicate, the radiuses look nice, and the point on top of the seat lug influenced our own Papillio Robustus seat lug. A fine design.

I designed the lugs with tapered walls. I believe some old sand cast and bored steel lugs had tapered walls, too. The design and tooling are much more difficult with tapered walls, especially when you want thin (.03") edges. I was looking for a challenge, and having a background in both engineering and industrial design, I wanted to do it right.

The subtle contours are easily missed. If you have ever seen the Taiwanese knockoffs of Henry James lugs, the subtleties become much more obvious.

When I decided to concentrate on the Henry James business in 1989, I developed our oversize versions of the original Custom series lugs. Again, I was looking for a challenge, and I also wanted builders to have the design option of mixing regular and oversize tubing where it made good sense for what the rider wanted to do. The two series of lugs match nicely. This was harder to do than it sounds, because, while the top and down tubes are oversized, the seat and head tubes remain the same. The result is that the relationships of the tubes change. This makes it very difficult to maintain the same look.



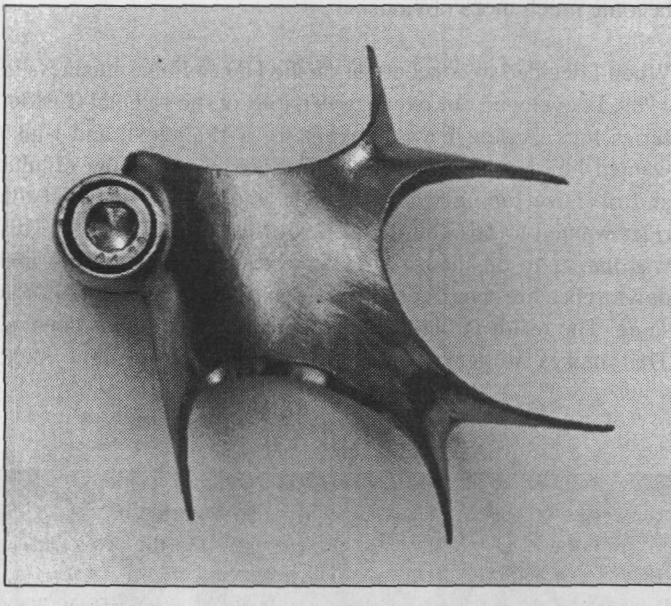
Hank Jimmy Mountain lugs

Developed when mountain bikes still had lugs. Simpler and less striking than his road lugs, they matched Hank's ideal of what a mountain bike ought to be: Plainish but good-looking, and easy to wipe clean after a ride in the gunk.

## MOUNTAIN LUGS

Mountain lugs must be quite utilitarian, simply because the loads are much higher, and loads will come from more directions than on road bikes. Needless to say, mountain bikes get real dirty all the time, so ease of cleaning up the frame after a dusty or muddy ride is more important. I designed the mountain lugs with no sharp points, and with quarter round edges instead of the traditional square edges.

A generic problem with lugged mountain frames, is that they usually end up looking like a fat road bike. The softer look of our mountain lugs comes closer to the lugless look expected on mountain bikes.



Henry James seat lug

No holes to make them harder to braze or paint, just a simple, beautiful design. Notice the compound radius on the top tube bore, and the overall balance of points and proportions. Although you can't see it in this picture, the far side of the binder boss is threaded, so you don't need a nut there. As long as the threads stay good, no problem.

Is the photo good enough to show it?

What you're looking at here are the lug edges. As Hank explained, he wanted "square" edges for his road lugs, and tapered edges for his mountain lugs; the idea being that the more rounded edges would trap less dirt, and be easier to clean. A tapered edge like this makes masking the lug edges hard, but that's not an issue on frames with single-color paint jobs. Such attention to detail is characteristic of Hank's lugs. My own thoughts on the issue of how easy they are to clean up after a dirt ride: It doesn't matter to me. Even squared edges don't really trap dirt, but if you're Felix Unger, probably a tapered edge is better.

The mountain seat lug has a distinct mountain look to it. It is flat on top in recognition of mountain bikers who drop the seat down for difficult downhill runs. The bolt boss is designed for the use of either an integral bolt, or a quick release. —Henry (Hank) Folsom

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The Points on the underside of the downtube

We prefer rounder points than this, but some Italian bikes have really sharp points here (or at least did in the days when Italian frames were lugged), and these, as you can see by my fine photograph, have been nicely rounded to reduce the likelihood of a "can-opener" break. The road lug is on the left. The mountain, right.





## ERGOGENIC QUACKERY

**MAXXTA MAKES YOU FASTER**

BY ARNIE BAKER, M.D.

**HIGH-CARBOHYDRATE OR HIGH-FAT DIET? POWER BARS OR PR? CREATINE? ANTIOXIDANTS? LAETRILE? CHELATED VITAMINS AND MINERALS? MELATONIN? YOHIMBE? DHEA? BREATHE-RIGHT NASAL STRIPS? ECHINACEA? GARLIC? MA HUANG? GINSENG? SIBERIAN GINSENG?**

**T**he headline SCREAMS “Improved performance with the new wonder miracle supplement—Maxxta.” One little seed, raising the possibility of improved performance, is planted in your brain.

Will it make you faster? Does the fact that the current world champion uses it mean that it really works? Does the fact that your friend uses it—and says it works—mean you should try it?

Snake oil was the magical elixir in times not long past. And regardless of the age, it seems there is no shortage of athletes or ordinary folk looking for the magic pill or potion to make them younger, go faster, be thinner, or cure the incurable. How can you know what is real and what is a sham?

**BE A SKEPTIC**

Perhaps the first requirement is a healthy dose of skepticism. A multitude of products have been claimed to improve performance, retard aging, or make one go faster. But in fact, very few substances have ever been shown to work at all. The personal testimony of others may be interesting, but it's no secret that such declarations are often without merit. The profit motive is frequently present. Even the most skilled observer or scientific mind is often subconsciously influenced into thinking that something is happening when the substance is actually bogus. When I started time trialing, racing 10 miles against the clock, I read that caffeine might help. I did a dozen time trials my first year. I was positive that I went better when I got that caffeine boost from my secret potion-coffee yogurt. Only years later did I learn that the company that produced the yogurt used coffee-flavored extract and that there was no caffeine at all in my magic go-faster food.

**SCIENCE IS REQUIRED**

Scientific study is the way to go. The word *science* is frightening to some and makes others suspicious. But it's really simple: in the scientific method, a question is asked and an experiment is performed. Enough people participate for long enough to enable some conclusions to be drawn.

For example, one simply looks at what happens to two groups, one taking the “good stuff” being tested, the other taking a similar looking or tasting stuff—a placebo, without active ingredients. Because believing in something influences not only those taking the product but also those conducting the experiment,

it's important that neither group knows who's getting what until the results are in, the “code” of the experiment broken, and the results analyzed.

**SCIENCE HAS LIMITATIONS**

The problem is more complicated, however. Although some fear “science,” others endorse it too readily. “Science” is fallible. Although the scientific method is the way to go, you've got to look at how the real world operates before blindly accepting scientific results. Take ten researchers looking into whether or not Maxxta makes you faster. Suppose Maxxta is a new substance, and there are no reports yet in the scientific community about it. In fact it's doubtful whether anyone cares about it at all. Of the ten researchers, nine look at the product and find no reason to pursue their study. Early studies either show no effect or just don't seem promising enough to warrant more research.

No one, not the scientific nor the lay press, is interested in reporting that something unknown doesn't work. Only positive findings on new products make their way into the press.

But one of the researchers does see some positive effect. This researcher gets really excited. This researcher contacts a product-development company, and the stuff is marketed. The public relations people are called in. The next thing you know, *Runner's World*, *Bicycling*, *Men's Health*, and *New Woman* publish articles, and people are talking. The results look impressive.

Athletes get charged up about the whole idea. Members of the national team get wind of the research and wonder whether they should be taking Maxxta. The national coaches and physiologists wonder too, and decide they'd better try it.

The manufacturer says fine, let me send you some product to try. The manufacturer notes in its advertising that the national team is using Maxxta. This gets everyone else thinking they'd better use it too. And since Maxxta costs a lot, you believe you're getting something for your money.

A couple of years go by, and Maxxta is the rage—everybody is buying it. Some of the original ten researchers scratch their heads and remember that they found no effect. Most of them are respected Ph.D.s and M.D.s. A few review their earlier

efforts and restudy whether Maxxta works. A couple of them report their negative findings at the next poster session of the American College of Sports Medicine.

Runner's *World* and *Bicycling* get hold of the negative studies. Now they are interested, because now that everyone thinks Maxxta works, a negative study is news. But by now four years have passed.

### MAXXTA DOESN'T REALLY WORK

Nine out of the ten original researchers found no effect. The one who found a little effect and sold the product might have been an honest researcher, but honestly came up with fluky results. The magazines did their job and published the original positive information because it was news.

**So** what? Somebody made a profit. Some new product will come along to replace Maxxta.

The bottom line is that you do need good scientific research to establish whether something works. But you also need to be cautious. Understand that selection bias in reporting and publishing means what works is published, and what doesn't isn't—until it's news to say otherwise.

Promoting Deception Products may be mixed with other substances to market them more effectively. Energy bars, for example, apparently cannot stand on their own. The original intent of providing ready-to-eat calories won't sell enough bars unless consumers believe they should pay for the added value of vitamins and minerals.

Low cholesterol becomes a buzzword, and foods that never could have had any cholesterol are now marketed as having none. Diet, lite, natural, and other misleading and meaningless words are added to advertising copy to sell product.

**Be Cautious.** You can get vitamins, minerals, and "natural" foods from the health food store. You can also get herbs and other "natural remedies." "Natural" isn't necessarily any better than synthetic. In any given bottle:

- It's uncertain what the active ingredients are.
- It's uncertain whether substances are in a form that will be available for your body to use.
- It's uncertain what else is mixed in with the pills.
- **It's** uncertain whether the pills are safe.
- It's uncertain whether the product is formulated consistently from batch to batch.
- It's uncertain whether the same ingredients are present in the next bottle.

A report in Consumer's Reports on a certain brand of ginseng showed that amounts of ginseng per dose varied by a factor of 10, even though the *bottles* were labeled as having the same quantity. Whether there is any good reason to believe ginseng works is another matter entirely.

Supplements have always been hot in America. They are held to a lower standard than drugs. As Brad Stone, a F.D.A. spokesperson, notes, "A company must show a drug is safe and effective before it gets approved. With supplements, the burden of proof is after the fact. The F.D.A. must show that a product is unsafe to take it off the market."

### RECENT EXAMPLES

A few years ago, creatine was the magic pill for all athletes. Most recent published studies of it have failed to show any benefit for aerobic athletes. Antioxidants have been the rage for several years. Recently a medical study was ended prematurely because of increased deaths from cancer in some groups taking beta-carotene. **Melatonin** has been touted as a cure-all for everything from sleep disorders and jet lag to cancer and AIDS. By some accounts it can prevent or cure diabetes, cataracts, Alzheimer's disease, schizophrenia, and epilepsy. It's proponents have claimed that it can reverse the aging process and energize a lackluster libido. A recent editorial in *Nature* quotes Dr. Fred Turek, Director of the Center for Circadian Biology and Medicine at Northwestern University, Chicago: "The data are simply inconclusive." Says Dr. Richard Wurtman, director of clinical research at M.I.T., "Melatonin has been vastly overhyped."

**Chromium picolinate** is a supposed cholesterol reducer, muscle builder, and weight loss aid. A recent study found that this supplement caused chromosome damage in cultured cells from hamster ovaries. "Taken long-term at high doses, chromium picolinate could potentially be a human carcinogen," says Diane Stearns, Ph.D., a researcher at Dartmouth College in Hanover, New Hampshire. The F.D.A. has received complaints on chromium, citing side effects such as heart arrhythmias, nervousness, and tremors.

It is charitable to think that a researcher or journalist is after the absolute truth. Sometimes the truth is ugly. The profit motive is large in the motivations of any industry. Marketing costs may be huge. Somebody must pay for those full-page ads. Selling the product is how people make their living. While most don't deceive intentionally, some do.

**The Bottom Line.** You already have enough to concentrate on to help you stay fit—for example, a balanced diet and plenty of rest. And if speed or fitness is your goal, don't forget the biggest and most important ingredient of all—training.

**Arnie Baker isn't exactly one of us. Not one of me, anyway. He is a Board Certified Family Practitioner. A bicycle coach since 1989. His riders have won 80 national championships, set 35 U.S. National records. He's written three books—*Smart Cycling* (1997), *The Essential Cyclist* (1998), and *Bicycling Medicine* (1998); and numerous cycling-related articles and manuals, including one for the USCF. A Masters racer, and a 5-time U.S. National champion; has 5 USCF time-trial records (more than any other racer). His is a World Masters Sprint Champion, a Cat. 1 road racer. He's won 180+ races. He rides two centuries per week, eats Fig Newtons, hamburgers, and sometimes a Snickers. He raises money for the Leukemia Foundation...and last and least, he's a contributor to that highbrow quarterly, the coulda-woulda-shoulda-been ballyhooed Rivendell Reader.**

Continued from page 1

already 'loaned it to him. Curt has a business plan. If you're seriously interested in loaning Curt \$500, \$1,000 or so, call him at (612) 781-4884. We're out of the loop, just pitching this for Curt.

The Atlantis Project is still humming. The big batch of head badges didn't come out right (the sample was fine) because they didn't match the radius of the head tube; so they had to be remade. I wish we hadn't promised a real head badge, because it would be nice to be able to bail out with a decal and send a headbadge later, when all was well. But we put the bar up, we told everybody to look at how high it is, and now we have to jump over it. Everything else about them is great. The quality, the details, the clearances, the ride, the overall look—we couldn't be happier with them. By the way, if you see one and say, "Celeste!" (Bianchi's color), you're wrong. No doubt it is celeste-*&*, but the color matches a Testors model paint color, which was the idea, *so* we could have instant touch-up paint.

Gabe Konrad, publisher of the fine, now-gone *On The Wheel* magazine and still the fellow behind On The Wheel Publications, is planning a book of cycling literature, to be released in early 2001. It will combine cycling-related poetry, quotes, and short epiphanies in people's lives. Limited run, printed on fine paper, hand-bound. Gabe is looking for original submissions. Contact him by email: konrad@triton.net, or print: On The Wheel, 13028 Cypress Avenue, Sand Lake, Michigan 49343. No fair getting bummed out or offended if he doesn't use your stuff. It doesn't mean he didn't love it, it may be that there just wasn't room and he had to draw straws to make some of the decisions.

The new Number 6 catalogue is out, and if you haven't received yours, please call for it. Or fax, using our toll-free number: 1-UPS-COW-LUGS (1-877-269-5847). We're always looking for ride packets to stuff with these, so if you know of a big, pay-as-you-go ride in your area, let me know the details and contact information (send a ride flyer if possible), and we'll see if we can get them into the rider bags. This helps us a lot. Thanks.

Debashis' and I rode up the mountain a couple of weeks ago, and at a gathering spot, a guy asked Debashis, "Why all the vintage parts on the bike?" Debashis's bike has SunTour Sprint downtube shifters, a Superbe Pro crank, Cyclone front derailleur, Simplex rear, Brooks saddle, RX100 brake levers, and some kind of Dia-Compe sidepulls—a good mishmash of countries, companies, and decades that boils down to a simple bike that works and doesn't even look funny. The conversation continued (I was circling nearby), and when "Rivendell" came up and Debashis mentioned that he worked here, the fellow

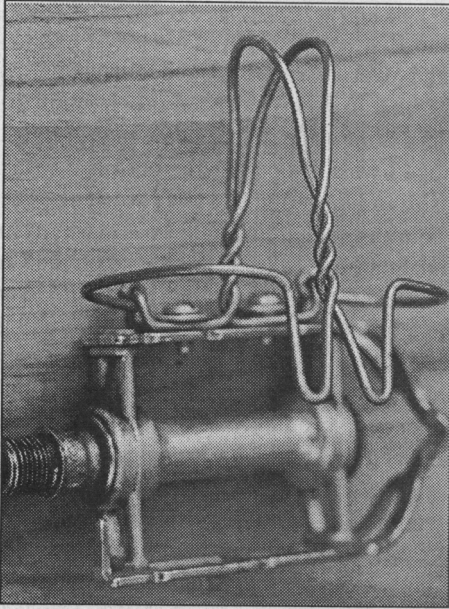
then the fellow said something to the effect of, "Oh, **THAT** explains it." Yikes. Debashis, to my way of thinking, was riding the most practical bike on the mountain that day, and all the fellow saw was "vintage." It happens a lot, but just because the girl is pretty doesn't mean she isn't smart...and nice, too.

**AFTER ALMOST SIX YEARS HERE**, we're still refining and sorting things out. We're learning more, trying to be smarter, and trying to do everything just better. We don't always win the battles, but we're gaining battlefield experience, and I find myself better able to sleep at the edge of cliffs than I was even a year ago. Still, as many of you know from reading our homepage, we almost caved in the first week of July. We owed money, orders were down, and every day we stayed open we lost ground. I didn't know what to do. We needed orders immediately. On July 8, I posted a message on our home page, almost begging for them. I hope I wasn't too pathetic, but I had to lay it out there, because sitting here hoping wasn't working. The response was overwhelming and immediate. We went from having \$900 days and \$6,000 weeks, to \$6,000 days and a \$29,000 week—our best ever. (We need about \$3,500 per day to stay open.) As of today, July 19, the orders are still coming in—not quite at that rate, but good—and the hole we were in is still being filled rapidly. We still had to cut back hours, but those of you who responded so quickly saved us, and we all thank you. I don't want us to be in that position again. I understand that we can't just cry *Mayday! Mayday!* whenever times are tough, and most companies don't get any Maydays, anyway. It's hard to be open-book without being pitiful sometimes, and there's a fine line between up-frontness and groveling. Rivendell keeps all of us on our toes, and me confused. I'm jealous of those companies who have great e-commerce, because I don't know how to get it. I curse email, yet I don't want to do without it. I feel lucky to be working with the smart-educated-kind-and-committed people I work with, yet I can't afford to pay them what I want to, and what they deserve, and I'm afraid they'll leave. I love the Rivendell frames, and want to continue employing the builders, yet they bring us down. We have great projects and products coming up in the next 6 months, and they need planning and preparation; yet we're living week to week. What keeps us going, is that we don't want to let you down; and on a more personal note, I haven't the foggiest idea of what I'd do if it wasn't this, and I don't want to do anything else. I love Rivendell, and it's been 5.85 wonderful years. You deserve a reliable source for this stuff, and we'll be that. Thanks from all of us, and here's to the next 5.85 years!

—Grant

# TOE CLIPS AND STRAPS

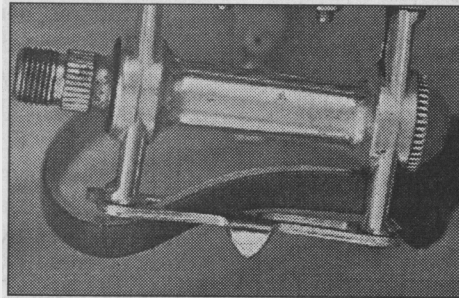
TEN TO TWELVE YEARS AGO WHEN I SAW RIDERS IN CLIPLESS PEDALS, I KNEW THEY'D AT LEAST BEEN THROUGH CLIPS AND STRAPS; NOW, THAT'S OFTEN NOT THE CASE. THE PURPOSE HERE IS TO BRING RECENT RIDERS UP TO SPEED ON CLIPS AND STRAPS. IT REPEATS MOST OF WHAT THE PAGE FOUR CATALOGUE SAYS, BUT IS MORE THOROUGH, AND HAS PICTURES. FORGIVE US FOR NOT GIVING EQUAL SPACE TO CLIPLESS PEDALS, BUT IN THE REAL WORLD, THEY GET THAT SPACE AND MORE. FOLLOWING IS A SHORT PHOTOGRAPHIC HISTORY OF THEIR EVOLUTION, AND HOW TO USE THEM.



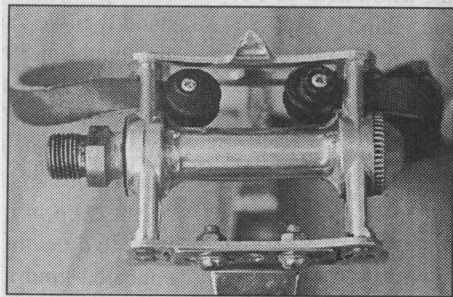
**A. 93 years old.** Twisted wire toe clip from 1907. Are those strap loops?



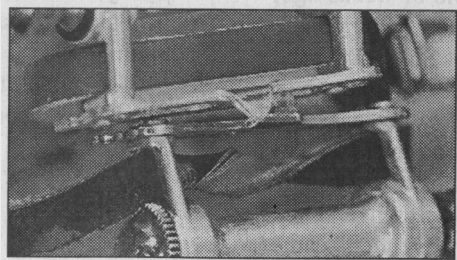
**B. 90 years old?** The part which is now the clip is leather, but there's still no strap. Hard to adjust the snugness.



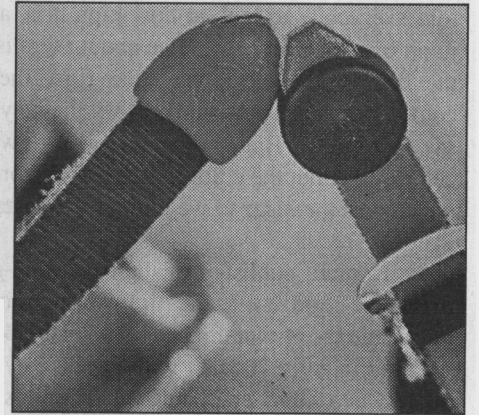
**C. Racer's Routing.** If you route the strap through one of the windows in the rear pedal cage, it grabs behind the hump on your foot or your big toe, depending on which window you route it through.



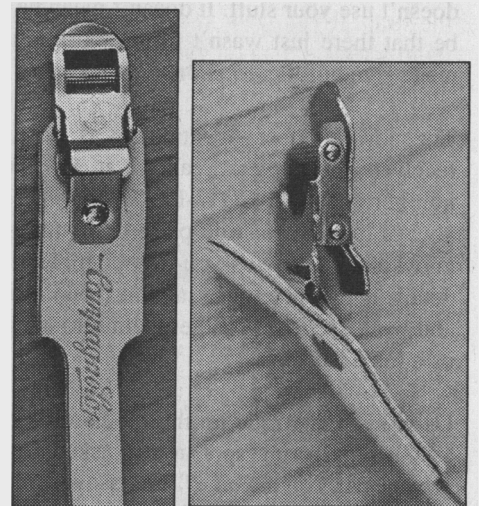
**D. Fit fat shoes.** Cut the strap and affix toe strap buttons just inside the pedal. Make a really long strap for work boots or Sorels by using two straps.



**E. Stop slippage.** If the straps are loose in the pedal, twist them as they go through the pedal cage slots. Here we show them plain (top), and twisted.

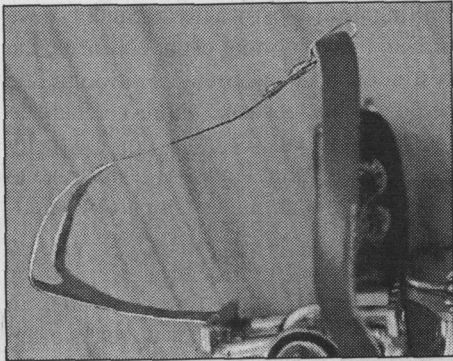


**F. Who's got the buttons?** Two types. The round one is an ALE; the pointy one is a Cinelli. No functional difference!

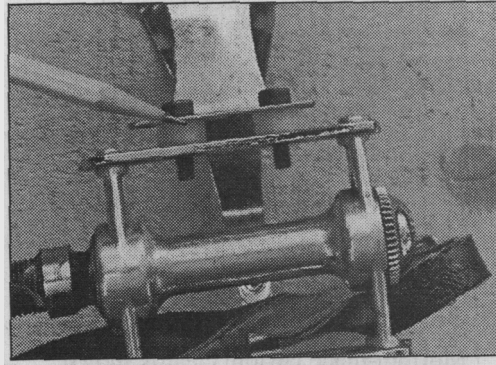


**G. They don't make them period anymore.** In the early '90s, Campagnolo supplied these deluxe straps with its top pedals. Note the built-in buckle pad (smart). The other photo shows the laminated cross section. Typically, a layer of nylon was between two layers of leather, the idea being that the nylon would prevent the strap from stretching.

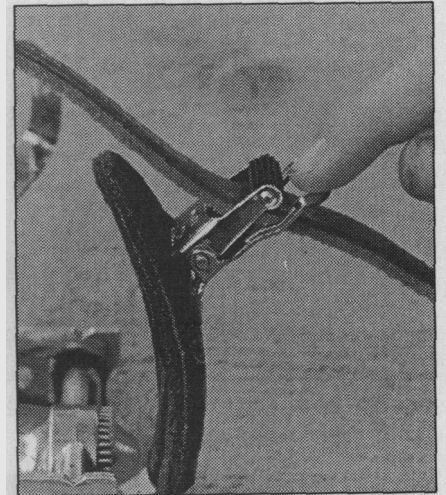




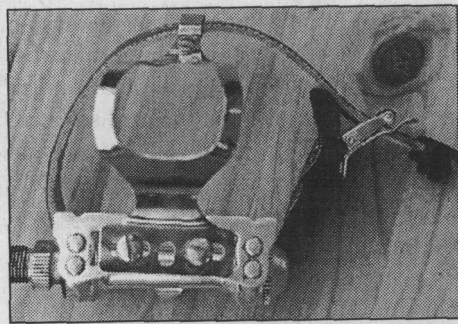
**H. As long as you love me, it's alright.** New toe clips usually benefit from a little bending and shaping. Here, the strap holder has been bent upward, to better follow the contour of my foot.



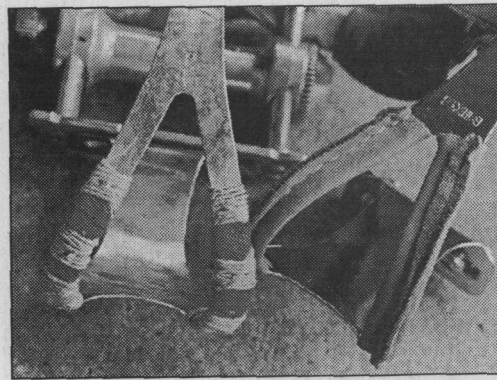
**K. Custom sizing clips.** Using spacers to make a Medium into a Medium-large. A hex nut or a spacer of any kind will do.



**N. Loosen the strap.** Push outward on the underside of the buckle.



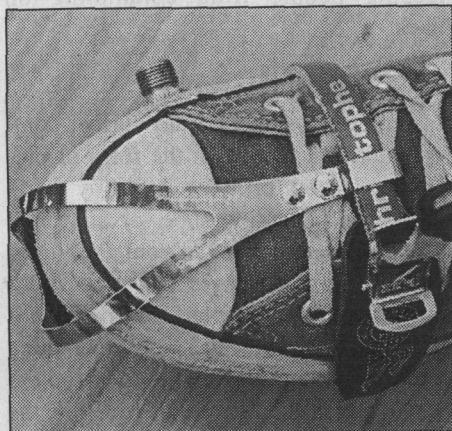
**I. Proper routing.** This is how to route the strap. If you want to see how not to do it, look at the middle column, bottom photo. That's M.



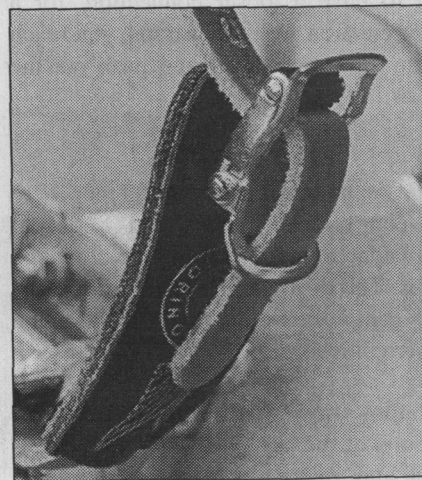
**L. Protect fancy shoes.** Some clips come with leather sewn over the metal to protect the leather. You can do it with bar tape or twine, or a combination.

**HOW TIGHT SHOULD TOE STRAPS BE?**

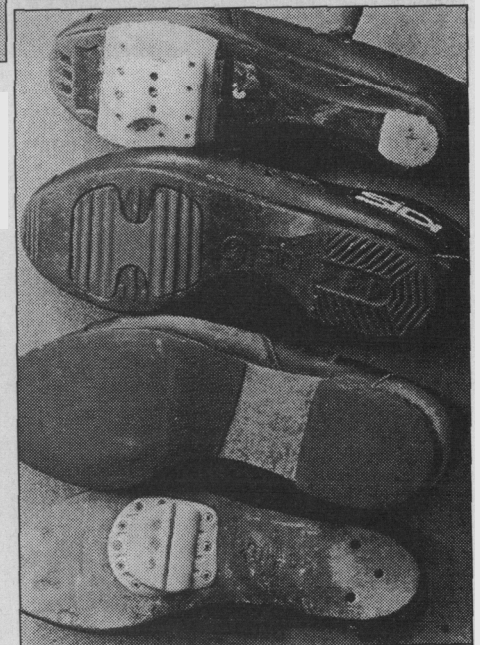
They shouldn't constrict. The better your shoes grip the pedals, the looser they can be for the same security. Loosen them for fast or bumpy descents, so if you crash, you are more likely to separate from your bike (a good thing; more often than **not**, it'll still be close enough to find).



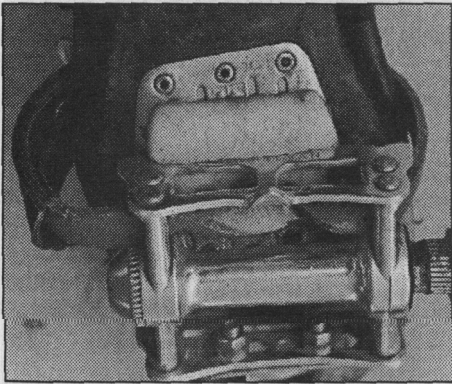
**J. Position.** Put the buckle high, toward the strap holder. It won't irritate your foot up there. **Also** notice that the toe of the shoe doesn't quite reach the clip. In a quirk of nature, it so happens that size 9 shoes are almost always between a M and a L clip. See K for the fix.



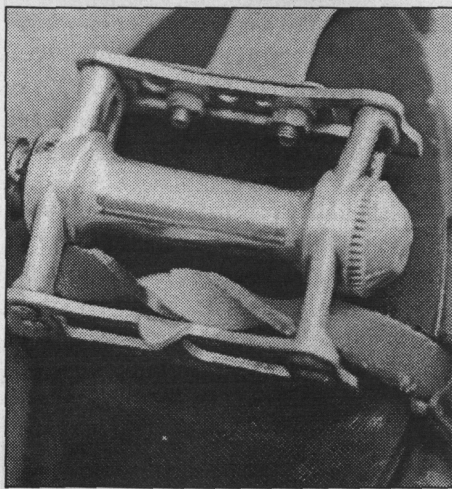
**M. NO!** Never tuck the end of the strap into the buckle slot. You can't snug or loosen it, if you do.



**O. Four left shoes.** Bottom to top: Traditional cleat for racing; traditional touring shoe with a flat, plain sole; the Sidi Touring; Custom cleat made by Pino Morroni, to fit Campy-style pedals.



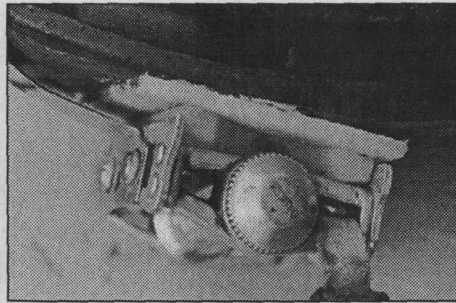
**P. Max grip.** The traditional plastic cleat fits over the rear pedal cage.



**Q. Min grip.** The smooth sole of the English shoe. It still works fine for non-competitive riding.



**R. More grip.** The Sidi Touring shoe has slots that grip the cage. For non-competitive riding, this amount of grip is ideal. Easy in, easy out, and the strap doesn't have to be so snug.



**S. Weird grip.** The oddball Pino Morrioni-made custom cleat is shown here mainly to keep readers who already know about pedals and cleats from getting bored. It's more of a hassle than the others are to stick it onto the pedal in the first place, but once there, it's a great cleat. It was never produced for sale.

### SAFETY

If you read enough and listen enough, you'll hear stories of people crashing with clipless pedals and wrecking their knees because they didn't eject. Usually, an account such as this is followed by someone countering it with the same story, only they were riding toe clips (so obviously the person who wrote the first account was nuts).

Crashing is dangerous no matter how you're attached. You can set your connection light or tight in either case. When you're descending a steep, technically difficult or especially fast section, it's best to have a looser connection, for a faster ejection. With toe straps, you reach down with your finger and push out the tab, as in figure N.

### EFFICIENCY

There is no measurable difference here between clipless pedals and a decent equivalent connection using toe clips and straps. The **downstroke** is not affected—how it be? And this is where the power comes from.

**Pedaling through the top and bottom** sections of the stroke is a matter of technique and training, and the shoe-to-pedal connection would have to be laughingly sloppy to affect it.

**Pulling up** is mostly a myth. Studies have proven that at normal pedal cadences, the best, most efficient pedalers unweight the pedal on the upstroke more so than do inefficient pedalers. But they don't actually pull up on it. Your leg uses the upstroke to relax, and it's an important part of pedaling.

It is normal to pull up for accelerating in sprints, or for short periods up really steep hills, but these are exceptions. The key is to unweight the pedal during the upstroke, and as is the case with pushing it over the top or dragging it through the bottom, this is a matter of technique, not connection.

Although I don't know of any studies on the relative efficiencies of hard soles that don't compress and soft soles that do, I'm prepared to believe that the hard soles are more efficient. I wouldn't bet my eyesight on it, but harder soles isolate your foot from the pedal pressure, so they win (here), anyway.

Outside of competition, efficiency is overrated. Bicycles are already so amazingly, miraculously efficient compared to any other form of transportation. Non-aerodynamic bicycles are not what's keeping people from commuting on bikes.

### COMFORT

Assuming the shoes fit, any further comfort gains are mostly in the form of preventing discomfort. The best way to do that is use a cycling shoe, or at least a shoe with a hard sole, so your foot doesn't feel the pedal cages when you push down hard. (With platform pedals, it won't happen, anyway.) The other thing you can do is not tighten the toe strap **too** much; and if you like it tight, position the buckle properly and use a buckle pad. It is easy to have comfortable feet with any system.

### VERSATILITY

A toe-clip and strap system accommodates a wide range of shoes, because pedals are fairly universal in design, and there are no cleats, so there's no possibility of a pedal/cleat mismatch.

## Why I Like Platform Pedals

By Jerome Haines

- 1987— Plastic mtb pedals on a Scott Teton
- 1987— Taiwanese metal mtb pedal with nylon clips
- 1988— Aero pedals came on my first road bike (Trek 1000)
- 1989— Sampson clipless pedals for the Trek
- 1989— Shimano (Look patent) for the Trek and DeRosa
- 1994— Onza HO and Shimano SPDs for a Kona Lava Dome and a Fisher ProCaliber
- 1996— Look PP-256 in vibrant blue for the DeRosa
- 1997— MKS GR-9 Platform for my Univega Italvega and more recent Rivendell (from 1999)

**I**n 1987 I WAS DESPERATE to get toe clips and straps, and the stock plastic pedals on my Scott wouldn't accept clips. But on a rainy Saturday in October during a family trip to far distant Buffalo, I finally bought some pedals that did,

The skills I learned from riding clips and straps, and the satisfaction of riding through the woods and mindlessly flipping into those pedals, were wonderful. I'd glance down and think, "Wow, that was easy!" as if I were a Jedi Master of toe clip flipping. I don't ever recall falling over or getting stuck in the clips. I rode them with whatever shoes I had on. Those pedals served me well for years and years, even after the dustcaps fell off and the black anodizing turned copper colored. I still ride them when I'm home visiting.

Then I got a Trek road bike with aero pedals that hurt my feet when I rode in normal sneakers. That led me to believe—for too many years—that I need specialty bike shoes, so I bought a pair of Performance touring shoes. I went clipless pedals when my friends did, and I started to race.

The Sampson pedals were hard to get into, but I bought them because they were light. I bought a pair of Diadora racing shoes, and walked like a duck. When I broke a cleat in the fall of 1989, I found a pair of Shimano clipless pedals on sale, and bought them instead.

Later, when I was an undergraduate in college and working at a shop, I rode Onza and Shimano pedals on mountain bikes. I was stubborn, and a bit angry that I had to buy uncomfortably stiff and ugly shoes to ride my mountain bike, and I yearned for the day that I could flip into pedals with regular old sneakers and not be called a retro guy. I never heard the term "retro"

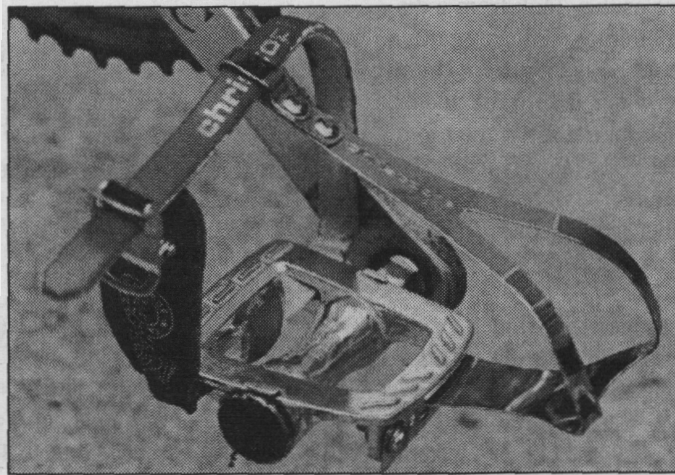
before I worked there, and being a road racer steeped in high tech, I resented it.

I rode those cheap Shimano pedaks on my 24lb DeRosa until I thought I needed to lighten up the bike. Forgetting that I'd won hilly road races, a hill climb time trial, and criteriums with those pedals, and plunked down serious cash on the new Look PP-256, in vibrant blue, and haven't won a race since.

I raced for twelve years with various cleated shoes, and currently have a nice pair of Carnac Legends gathering dust in my closet. Those are nice shoes and pedals, but impractical for everything except racing. I used to spill coffee all over myself walking to my favorite table while out "training."

What I ride now are the \$26 MKS platform pedals, and the same ProKeds canvas sneakers that I wear to work everyday. I got the pedals the day I got my first job in San Francisco two years ago, before I worked here. I wanted to commute by bike every day, and I bought the MKS pedals because I was going to wear a normal pair of shoes everyday. I commuted downtown for over a year; and have continued to commute from San Francisco to Walnut Creek for the last twelve months. I put them on my Univega, the after I got my Rivendell in March, I installed them on it. I've never opened them up, either to squirt Phil Oil onto the bearings as Grant once suggested in the catalogue, or to adjust any play in the bearings.

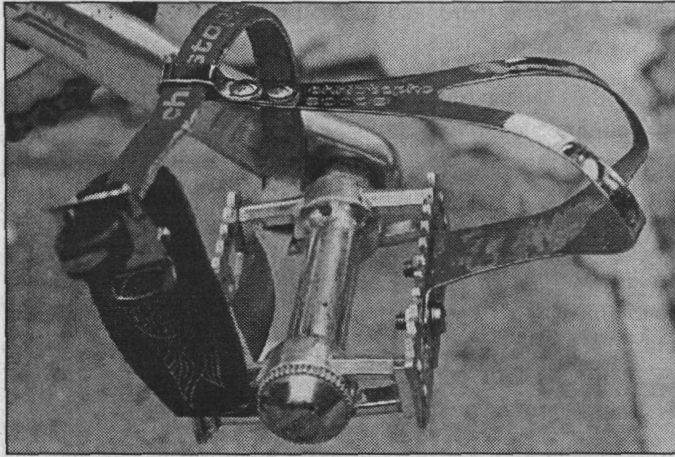
There has been no slop, no loosening, and no creaks or squeaks. I ride them in the rain (it rains in San Francisco a lot in the winter) and I ride them in the dry heat up the 11 mile winding climb of Mt. Diablo. I drop Berkeley racers on the hills, carrying ten pounds of snacks and wearing soft soled sneakers. For the past nine months I've worn low top ProKeds every day. **You** may have seen these Converse look-a-likes with a red and blue mark on the side of the sole. I found them



at the Goodwill, brand new, for four dollars. I've never had any foot pain with these sneakers on my platform pedals.

Sneakers on MKS platform pedals is a comfortable, economically sound, and maintenance free set up. The pedals are still shiny silver, easy to flip into, and comfortable on my wide E-width ProKeds encased feet. I'm worried about the shoes though. The shoes have ranked right up there on my all time comfort list, and fit my feet better than any Converse Chuck Taylor I've had. Recently I went on-line to find another pair, and discovered Keds stopped making them and all their other men's shoes back in 1996. MKS in Japan still makes these pedals, though. Not that I'll ever need another pair.





## Why I Like the Touring Pedals

by Allen Escobar

I use the MKS Touring/Cyclocross pedals with toe clips and straps on all my bicycles. It is a simple but brilliant design. It's great for trail riding, mountain biking, or road riding. You can mount clips on either side, because there's no rightside up or upside down. The pedals allow easy entry, because there are no sharp edges, and the height of the cage is low enough that your foot doesn't tend to knock it as you go to stick your foot in.

The teeth on the cages aren't as sharp as they look from a distance. They're actually rounded, and I think that makes getting in and out of them easier than it would be if they were sharp. And, since these pedals are slightly wider than most pedals, they provide a great platform for your shoe. Lastly, the top of the cage is just barely higher than the body (axle housing), so the pedal feels stable and supportive under your foot. A higher pedal cage would put your foot farther way (higher) from the axle, and that tends to be less stable as you pedal.

The Touring pedal is really comfortable. I've ridden pedals with slotted cleats, as well as clipless systems such as Look, Time, and Shimano SPD. However, no matter how many adjustments I made, they were not as comfortable as the Touring pedal with toe clips and straps. Some clipless systems make me feel like I'm standing on walnuts, the pedal is so small. But because of the Touring pedal's nice, wide width, it allows my foot to move around and find a good spot. On a longer ride, sometimes the spot I want to be in changes. I like to change my foot position, just like I like to change my hand position on the bars, to maintain good circulation and comfort.

I can use a variety of shoes with this pedal. For instance, I can go on a short, leisurely ride on the Iron Horse trail (local foot & bike path) wearing street clothes and tennis shoes. Without the clips, they're great cruiser pedals, for riding from store to store downtown. But most of the time, I ride these pedals with my Reynolds or Sidi touring shoes, which have a smoother sole than most modern sneakers or "walkable" MTB-style shoes do. This combination looks and works great.

## Meet Bhirna Sheridan

Our new inventory buyer and manager

Age: 27

Work History: The past two years I pedaled cargo bikes around Berkeley for Pedal Express, the zero-pollution delivery service. Previously I worked for the Bicycle-Friendly Berkeley Coalition and before that, Lawrence Berkeley National Laboratory's Advanced Light Source Synchrotron, Intel Corp., and 7-Eleven.

Education: Formally I have a BS in Chemistry from UC Berkeley, but I have learned more from the school of hard knocks than any accredited institution.

Plans: Life is what happens to you while you make other plans...so I plan to enjoy the ride while trying to leave a small foot print (which may be difficult with size 13 shoes).

Why Rivendell?: I believe the bicycle is the pinnacle of transportation technology...combining grace and elegance with efficiency and sustainability. Rivendell sells bicycles made FOR real people BY real people and I want to be a part of that.

Hobbies: Cooking, environmental activism, riding.

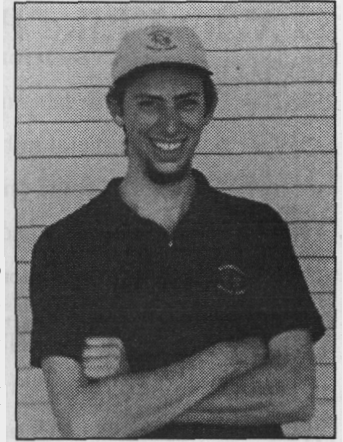
Interests: Sociology, Psychology, Politics, Economics, and Quantum Mechanics.

Favorite Books: Fiction— Mahabharata, whence my name cometh; Non-fiction— Anything by Noam Chomsky.

Bhima's job is to spend as little money as possible while **not** running out of stuff. This is the first time we've had a single-purpose person doing that. It's challenging. Nitto goods take about 90 days to get here, Anything French, English, Italian, or made just for us—cloth bar tape, TA, Carradice, ALE, Banana Bags can take anywhere from a week to eight weeks to get, and we never know. What Bhima does greatly affects **our**.

Bhima works here **25** hours a **week** for now, but we'll **up** that to 40 soon, and toss in some **more** responsibility just for fun.

-Grant





## Meet Jacqueline Jackson

**Our new order enterer  
and office assistant**

My name is Jackie Jackson, and I'm one of Rivendell's newest employees—I've been here two months. My position is office assistant and order entry, which means I file things that need to be filed, and I enter the orders into the computer. I enjoy what I do, which is helping and working with good people.

I'm 27. My hobbies are singing, traveling, shopping, and just having fun with my family and friends. And, I love reading romance and mystery novels, and watching action and comedy movies.

I'm proud to be here at Rivendell. Everybody here is really nice, and I see why you all have been with them for so many years, as customers. I plan to be here a long time, too, and when you stop by, I'd like to meet you. Rivendell Bicycle Works is the best.

Oh yes—I have two daughters—LaShawn is 8, and Jasmine is 3.

—Jackie Jackson

We took out a help wanted ad in the local paper and got about a dozen resumes. We interviewed the top four, and Jackie won. The one thing she said that got her the job, was, "I'm always really good at what I do," which, and she sure has been. There are so many opportunities to screw up an order. If I/Grant enter 10 orders, with maybe 50 items, there will be at least a 10percent reject rate. Others are better than I am, but nobody has ever done it as quickly and accurately as Jackie was doing it just a week after she started. —Grant



## Three Good Things About the Atlantis



**IT HAS MAGNIFICENT LUGS.** So the joints are classic, strong, and unique to the Atlantis. If you ever bend or break a tube, something that all advertisers are cautioned about even mentioning, then you can have it replaced. Lugs are good; and these days, rare.

**IT HAS CLEARANCE, CLARENCE.** The 51, 53, and 56cm frames are for 26-inch wheels, and fit them up to 2.35-inches-easily. The 58, 61, and 64cm sizes are for 700c wheels, and easily fit even those new, humongous WTB 700c Nanoraptor tires. With room for fenders, too. We're most proud that the huge tire clearance comes with fantastic chainring and crankarm clearance, also. Usually there's a tradeoff.

**IT'S SO DARN COMFORTABLE.** It is specifically designed to make it easy to level out the bar height and saddle height, so you won't lean over too far, carry too much weight on your hands and arms, and hurt your back. A properly sized Atlantis is as comfortable as a bicycle gets. In fact, if you can't be comfortable on an Atlantis—goodness gracious, get a recumbent. But where will you attach your Banana Bag?

**Rivendell Bicycle Works  
Box 5289  
Walnut Creek, CA 94596  
ph: 1 (925) 933-7304  
fax 1 (UPS)COW-LUGS**

**[www.rivendellbicycles.com](http://www.rivendellbicycles.com)**

# CORNERING

FOR YEARS WE RESISTED INCLUDING A TECHNIQUE SECTION HERE IN THE READER, BECAUSE THE VERY IDEA OF IT SMELLS OF EMPHASIZING PERFORMANCE OVER FUN, AND WE HATE THAT KIND OF STUFF. BUT LEARNING GOOD TECHNIQUE CAN BE FUN ITSELF, AND IN THE CASE OF CORNERING, IT CAN PREVENT ACCIDENTS AND KEEP YOU SAFE; AND THAT'S FUN. THE NEXT TWO PAGES CAN GIVE YOU IDEAS, BUT YOU NEED TO PRACTICE. **No SURPRISES THERE! THIS IS HOW I GO AROUND CORNERS. IT MAY WORK FOR YOU, TOO.**

THE SECTION OF ROAD SHOWN REPRESENTS THE LEGAL, SAFE, RIDING PORTION THE ROAD.  
IN A TWO LANE ROAD IN AMERICA, FOR INSTANCE, IT'S THE RIGHT LANE.

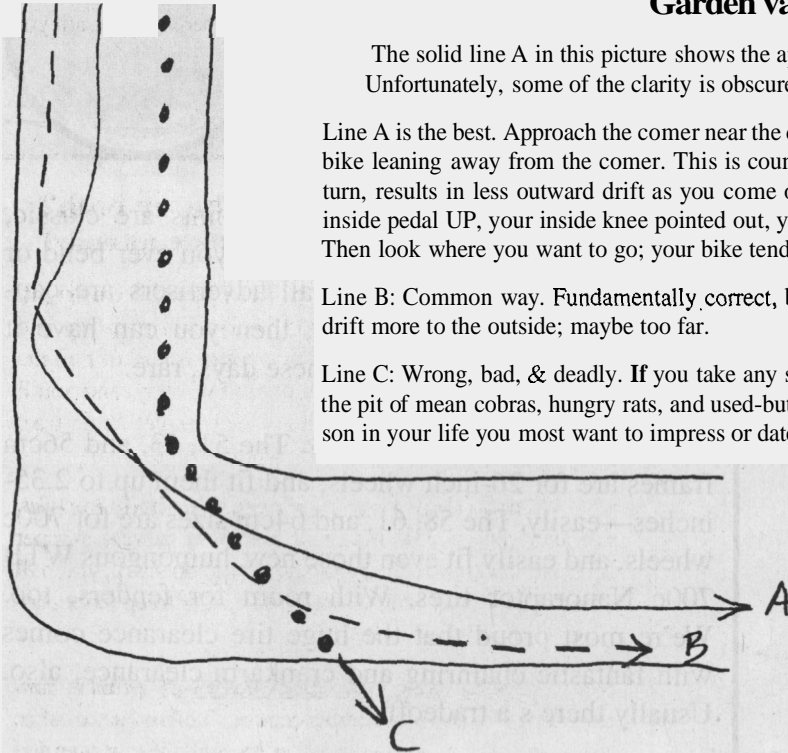
## Garden variety 90-degree corner

The solid line A in this picture shows the approach, drift/counter-steering, cutting, and straightening up. Unfortunately, some of the clarity is obscured because it also shows you two other ways, for comparison.

Line A is the best. Approach the corner near the center of your lane. As you near the apex, drift outward to get your bike leaning away from the corner. This is countersteering, and it lets you cut the corner more sharply, which in turn, results in less outward drift as you come out of the corner. So you have a cushion there. Corner with your inside pedal UP, your inside knee pointed out, your outside pedal weighted, and your hips pointed into the corner. Then look where you want to go; your bike tends to follow your eyes.

Line B: Common way. Fundamentally correct, but without countersteering, you can't corner as sharply, and you drift more to the outside; maybe too far.

Line C: Wrong, bad, & deadly. If you take any speed through the corner on this line, you'll sail off the edge, into the pit of mean cobras, hungry rats, and used-but-still fresh & dripping hypodermic needles, all in front of the person in your life you most want to impress or date; and your family.



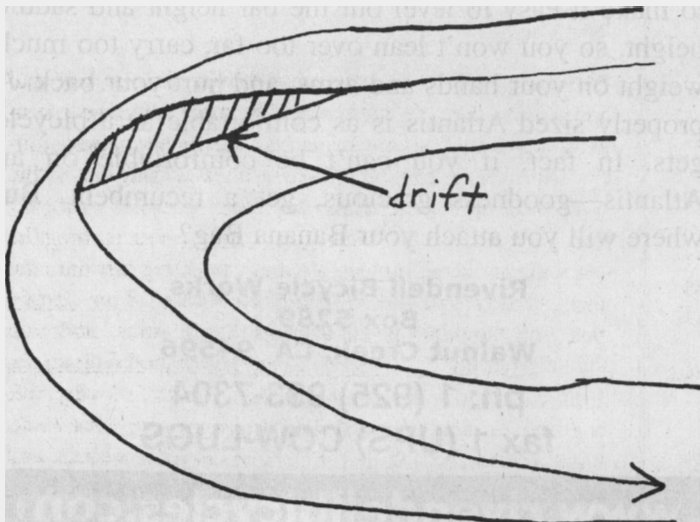
## Big roundhouse

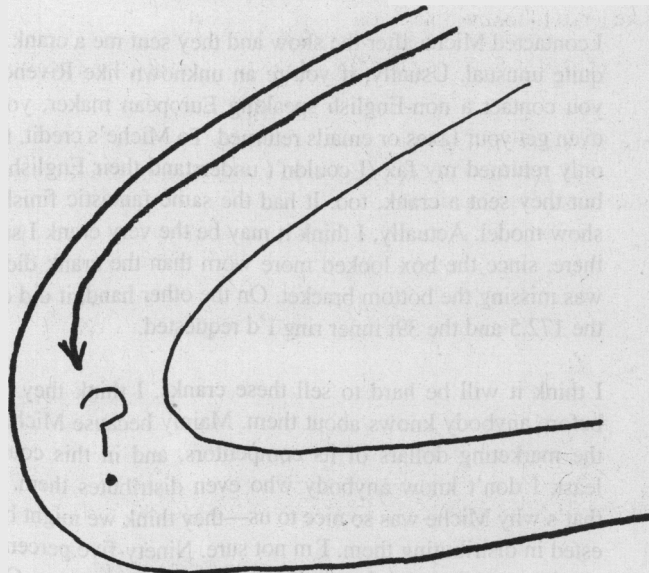
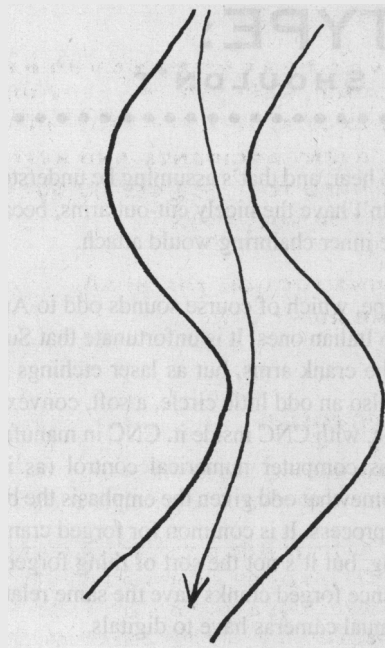
Trickier than a right angle corner, mainly because it's more than 90-degrees, and you can't tell exactly where the apex (center of the corner) is. If you know the corner, no problem. If you don't, go slowly and guess.

Still start your approach near the center, then drift out to get your bike leaning the other way. Then, as you think you see your drift zone, cut in with your

- inside pedal up;
- outside pedal weighted;
- inside knee out;
- hips pointed in the direction you want to go; and
- eyes looking at where you want to go.

The more slowly you go, the less good technique matters; but good habits might save you some day..





### Deadly Decreasing Radius

When the curve begins as a friendly gradual one, and gets tighter as you get more into it, that's what this is. I'd like to wrap up this section and become a hero to all by telling you how to ride a decreasing radius turn, but I've been doing it terribly my whole life, and if there's a trick to it, I don't know it.

It's easier if you're at least familiar with the turn, but if you're on a new road, forget it. When you find yourself in the middle of a turn that keeps getting sharper, all you can do is slow down and go straight. It's natural to lean forward when you're scared, and that's bad because it unweights the rear wheel, and you need the rear wheel weighted for traction and balance. Anyway, if worse comes to worse and you're scared and stuck in the middle of a decreasing radius turn, point the bike straight ahead and brake hard before you run off the road.

The worst possible turn is a decreasing radius, off-camber turn, with oily bumps. Off-camber means it leans the wrong way. Bumps are bumps. Oil is slick. There's no way to ride that and have fun.

### Lazy S-Curves

These are easy and fun. The corners are gradual, and you can go fast even with lousy technique.

The point of all cornering is to take a bend in the road and ride through it as straightly as you can. You do this by cutting it, or straightening it out. As you see here, the road is a more curvy than your bike's path. The path shown is the fastest and safest way to ride it.

But if the road is clean and dry, and you don't care about going fast, there's nothing to say you can't just ride a slower, more curvy path through these S-curves. Doing so is a good way to get comfortable with leaning your bike, but don't take advantage of these corners by getting into habits that will kill you on more difficult corners.

On curves such as these, it's tempting to pedal through them, and if you don't lean the bike so much, it's probably okay. But in general, coast through corners, and don't pedal again until you've straightened out and the bike is upright.

### Lean your body, your bike, or both?

And what about that inside knee there, fella/lady?

Riders who say **lean your body, keep your bike upright**, say that if you do that and find yourself in mid-turn and needing to turn more, all you have to do is sort of pull the bike down so it matches the lean of your body, and you'll carve a sharper **turn until** then, your tires get better traction. That makes sense to me.

Riders who say **lean your bike, keep your body upright**, say that leaning your bike will help you carve a sharper turn, and then if you find yourself going too sharp, you pull your bike more upright to straighten out, or keep from slipping. That makes sense to me.

Most riders say **stick your inside knee out, point it into the turn**. But the third best descender I've known tucks his inside knee the opposite direction, trying to lean it over the top tube, away from the turn. He said it put more of his weight above the rubber, helping traction. This guy can beat you down any hill.

Most riders who *have* a way want to make it *your* way, and me, too. Nothing on Earth would be more effective at sending warm chills up my spine than seeing anonymous riders approaching corners mid-lane, then drifting out to the edge to set up the cut. **Experiment and see what works for you.** Let me make this clear: **I am certain** about starting the cut wide and late. **I am certain** about pointing hips into the turn—that may be the most important thing. **I am certain** that you shouldn't pedal through sharp turns, and you should **wait until you straighten up before pedaling again.** **I am certain** that descending makes you fat, so **why** risk anything on a recreational ride? **I am not sure** what to do with my **knee**, but I think I stick mine out just for kicks, and (knock on wood) no oncoming car has hit it yet. —GP

# THE MICHE SUPERTYPE:

## A NEW CRANK THAT MAY FLOP BUT SHOULDN'T

Back in the early '80s, a mid-quality Italian company named Miche started producing Campagnolo-copy parts with a fraction of the quality and price. It didn't make a full group, but hubs and pedals and I don't know what else was there. Nobody here in the U.S. has heard from Miche since, until now.

I was at the trade show in Taiwan, where many of the world's Most Famous bicycle suppliers show their new goods alongside many of the world's Least Famous ones. I was in the Italian section, and I stumbled into the Miche booth and saw this crank. Sometimes at trade shows, the actual articles you see have been preened for the prom, so to speak, but even taking that into account, the finish on this crank was outstanding. I mean, really amazing. Compared to the best I've seen from Campy, Shimano, and even T.A., this was clearly smoother. It looked like you'd expect a Nitto crank to look, if they made one. I found some other guys I was walking around with and called them over there, and they said Wow, too. One said Whoa. Then I said, "I thought Miche was dead."

I got a brochure and talked to the fellow at the booth. Between his English and the broken English in the brochure (which he may have written), this is what I've come to believe about this crank. It is forged from high strength aluminum. Someone there at Miche got tired of mediocre parts and sub-super quality design and finishes, and put their foot down, said to heck with expense and hassle, let's Go Out and Shock the World. There's a full SuperType group, but the other stuff is normal enough—the cranks and brakes are Campy, or seem to be; the clipless pedals are red; there's nothing unusual, except the crank.

Miche is particularly proud of the fact that the pedal axle, where it sticks into the crank arm, is in the same plane as the bottom bracket spindle flats, where they insert into the crank. I'd never considered that relationship, and in all my years, etc., I'd never heard anybody mention it. But the Italian fellow, with a combo of attempted English and hand gestures, said that the pedal spindle must be in the same plane as the spindle taper, or else you don't pedal a proper circle, without wobbling. I didn't follow it, and I may have misunderstood, but I know I'm not far off. If what he says, or what I think he was saying, holds any water at all, then it makes you think about all cranks differently, especially the short-spindled, highly flared monsters that are so popular today.

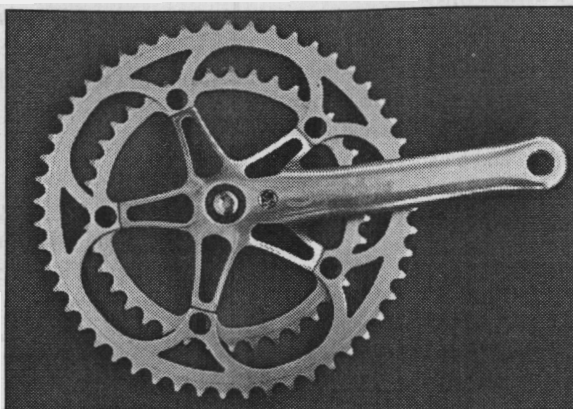
It's a racing crank only. The bolt circle diameter is 130mm, which means it takes chainrings only down to 38 or 39t. I asked about a triple version, and the Italian fellow there said it was forthcoming; but sometimes they just say what

they think you want to hear, and that's assuming he understood me. A triple version couldn't have the nicely cut-out arms, because the cut-outs are where the inner chainring would attach.

The model is Supertype, which of course sounds odd to American ears, but maybe not to Italian ones. It is unfortunate that Supertype is laser-etched onto the crank arms, but as laser etchings go, it is nicely done. There's also an odd little circle, a soft, convex bubble of rubbery clear plastic, with CNC inside it. CNC in manufacturing context usually means computer numerical control (as in CNC machining). This is somewhat odd given the emphasis the brochure places on the forging process. It is common for forged cranks to be machined after forging, but it's not the sort of thing forged cranks tend to boast about, since forged cranks have the same relationship to CNC cranks as manual cameras have to digitals.

I contacted Miche after the show and they sent me a crank. This is quite unusual. Usually, if you're an unknown like Rivendell and you contact a non-English speaking European maker, you don't even get your faxes or emails returned. To Miche's credit, they not only returned my fax (I couldn't understand their English again), but they sent a crank, too. It had the same fantastic finish as the show model. Actually, I think it may be the very crank I saw over there, since the box looked more worn than the crank did, and it was missing the bottom bracket. On the other hand, it did come in the 172.5 and the 39t inner ring I'd requested.

I think it will be hard to sell these cranks. I think they will die before anybody knows about them. Mainly because Miche hasn't the marketing dollars of its competitors, and in this country, at least, I don't know anybody who even distributes them. Maybe that's why Miche was so nice to us—they think we might be interested in distributing them. I'm not sure. Ninety-five percent of the cranks we sell are triples, so I'd rather wait for that one. Once we tie up some loose ends around here, maybe then we'll have time to consider this crank. It has a nice look, it seems to be well made, it's lighter than the dickens, and I've never seen such a translucent gel-like finish.



I don't guess it would be a big seller, even if it sold for really cheap. Riders today don't upgrade parts as much as they did in the past. Most riders buy a bike, ride it for a few years, then have to get something else, brand new, whole she-bang; and nobody's going to take off a perfectly good Ultegra/Chorus or better crank just to put this on. Anyway, it's out there.....somewhere. I got one, at least, but I ride triples these days.

—Grant



# A Fistful of Post

THE OLD WAY OF SIZING BIKES THAT SEEMS UNSPEAKABLY DUMB, BUT WORKS ANYWAY. EVERY TIME. FOR EVERY BODY.

**B**icycle fit isn't a science. It's not for lack of attempts that it isn't, but it still isn't. There are just too many variables that don't show up on the fit radar, that affect fit, position, and comfort. A young yoga master greyhound/whippet crossbreed feels comfortable in a position that will put an old sheepdog in traction in a day. A racer needs lower bars than a tourist. Flatlanders and hillclimbers have different optimal riding positions. A flexible, frog-limbed rider can ride a different bike than a guy who can't touch his knees without a fly swatter.

Furthermore, the top experts in different countries and different decades have contrary opinions about what size you should ride. They weren't neanderthals back in the '40s, '50s, '60s, and bicycling was highly evolved then, too. The experts back then were (and are, if they're still living) smart, experienced, conscientious bicycle people, and generally had more experience than most of today's experts do.

Most of us here at Rivendell are between 5-10 and 5-11.5, although the new guy, Bhima, is 6-5. Except for Bhima, who needs a 69 or 70, our personal bikes range from 57cm to 60cm. We sell many bikes, Herons and Rivendells, that are much larger than that, and every one of them gets a thorough test ride before we ship it.

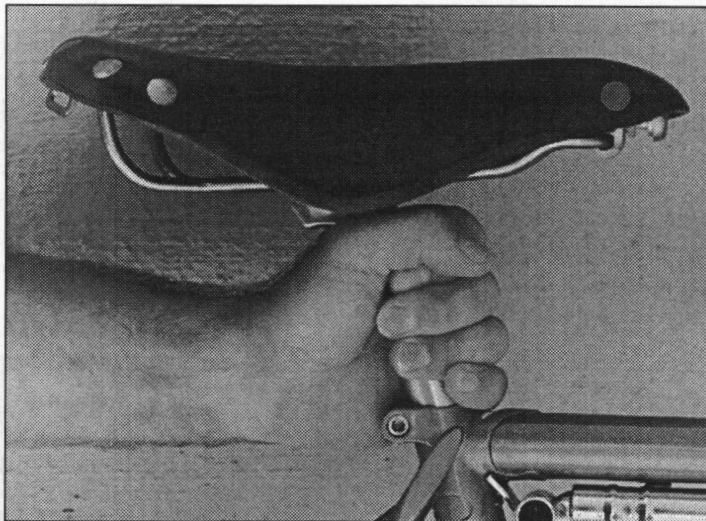
It's a common for one of us come back from a test ride of a 63 Heron Touring or a 64 Rivendell Road or All-Rounder and say, "Hey, you guys have to ride Bancroft's 65 (or White's 64, or Sullivan's 63) down there. It feels grrrrreeeeaaaatt!" It always does. We set the saddle height correct for us, and off we go down the street, thinking, "I could ride this bike all day." (And sometimes we even think, "Shoot. It feels better than my own bike.")

Then we ride it back, get off it, and review the proportions. There's a tight fistful of post showing; sometimes three fingers, and sometimes even less. The bars are often a centimeter to four higher than the saddle. To eyes trained in the last quarter century and still influenced by the bikes we see every day, the bike looks stolen by a punk kid.

One way to feel better about feeling so good on a bike that's so wrong by modern standards, is to review old bike mags or books, from 30 to 50 years ago. The riders who stood 5-foot 7 were on 55 or 56cm frames. The 5-10ers were on 60 to 61s. They guzzled horse milk and had legs of oak, and baggy grey socks, and their bikes never showed more than a fistful of post.

In an old Reader we reprinted an article titled "Transatlantic Clubroom," the author, Brian Walker, shows his touring bike, and his saddle seems to rest on the top tube. He's experienced and it works for him.

One of our frame customers, Jeannie Barnett, set up her Rivendell 54cm road frame with the bars 1.5cm higher than the saddle. Jeannie rides long, hard miles. She can hang in there with any group, and can ride 450 miles without a rest. She recently lowered her bars, but only because she added clip-ons, which raise her up again. Around the office here, we refer to "bars higher than saddle" as the Barnett style. The Barnett style works for most people.



Lon Haldeman recently told me that Pete Penseyres, former record holder for the Race Across America (RAAM) (9 days something) rides with his bars higher than his saddle, and

climbs hills on the drops. Nine and a half days across the country; bars above saddle; hills on the drops.

We sent a bike to Bicycling for a photoshoot. It was a 60cm road frame, the one in the Buyer's Guide issue. I set the saddle to my 73.8cm to ride it, and with less than 14cm of post+saddle showing, it looked wacky. I rode it around, and it felt fantastic, like I could ride it all day. I love my 57, but I want a 60, too. I won't get one, because I'm frequently recognized on rides, and I'm afraid people who don't know the whole story would see me on a bike and think badly of Rivendell—like, we don't know how to size bikes. In fact, I never put people on the largest bike they can ride, because I think they aren't ready for it in their head, and I don't want their friends saying, "That guy Grant Petersen made you wait 10 months for a bike that's too big! Sue the dude!"

On my own bike, I thought the saddle and handlebars were at the same height, until I measured them and found the bars to be 1.5cm higher than the saddle. I used to consider that dork territory, and I was surprised. But I'm not going to lower them, because they feel great, and they look good, too.

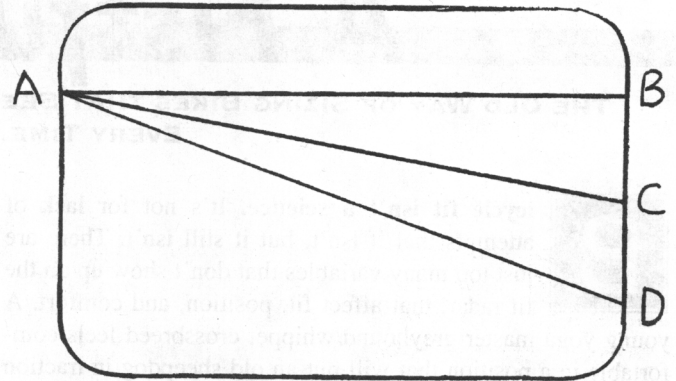
### FRAMESIZewise, WHAT'S TOO BIG?

*Too big* is a bike you can't straddle with an inch of clearance while wearing your cycling shoes. You don't need more than that, and often any more crotch Clearance comes at the expense of bar height. Don't size your bike for straddling it at a red light. Make sure you can do that, but make sure you size it for a good riding position.

If the largest bike you can straddle has a top tube so long that you feel too stretched out, then that bike's not right for you. But don't rule it out because you think a 58cm top tube is too long. If the bars are higher, they'll be easier to reach.

Do whatever it takes to understand the concept that, as the bars get higher, they also get closer, and your arms effectively become longer. The illustration up there to the right shows it pretty clearly. Once you understand this, you understand more about top tube length and horizontal reach to the bars than ninety-nine point eight percent of all bike shop employees do, bless their hearts. But it's true.

Until recently, Campagnolo made seat posts in 150mm and 180mm only. (Today's standard road post is 220mm to 250mm.) The 150mm Campy was for midgets and small fries; the 180mm was for everybody else. If you put one of those into



A is your saddle, B-C-D are the handlebars at various heights. Although the horizontal distance between A and B, C, and D are equal, the actual distance is greater as B, C, and D get lower. This is why a bike with a longer top tube and higher handlebars may be more comfortable for you than a bike with a shorter top tube (which you may think you need) and lower handlebars. Also see page 21 of our catalogue No. 6 for more of the same stuff.

a frame, and your proper saddle height required raising the post above its Maximum Height marker, the frame was too small.

The longer seat posts of today aren't the solution; they're a big part of the problem, because they make it easy for bad designers and less-than-fantastically-informed sales people to sell you a bike that's too small. If you jack up a 220mm post to its maximum, you can bet the bars are going to be way too low. Especially these days, with most stems having stubby quills, and so many stems being non-adjustable, designed for threadless/Aheadsets.



A 60cm frame with the saddle set at 73.5cm above the center of the bottom bracket, with the top of the bars 2cm higher than the top of the saddle. By conventional standards, this is wrong, bad, and dorky. It makes most modern experts uncomfortable—give them a bike like this for their birthday and watch them squirm.. With conventional fitting and sizing standards, it is also impossible. But man, it sure feels great.



## HOW HIGH OR LOW DO YOU WANT THE HANDLEBARS TO BE?

If you've never ridden with the top of the bars even or a centimeter or two higher than the top of the saddle, don't knock it. Get on the bike you ride every day, and just for fun, ask yourself, "How crummy would it feel if the bars were an inch higher? And inch and a half? Two? Three?"

There is a practical limit to how high the bars should go, but most riders never come close to approaching it. The practical limit varies with the rider and type of riding. If your cycling thing is racing criteriums, you aren't even reading this, but you'll want lower bars. For road racers, and guys trying to drop their friends, the practical limit of bar height is probably about 2cm above the saddle. (When you look at how modern pros ride, don't think they go fast because of it. They go fast because they're young and strong and get paid to ride their bikes fast for 20,000 miles a year.) For tourist, commuters, and recreational riders, the practical limit of handlebar height may be 4 to 5cm above the handlebars. Ultra-distance riders and triathletes, and in fact anybody who rides with aero bars may want the top of the bars to be 1-2cm below the saddle. In that case, the height is re-gained when they mount the aero bars (the elbow pads rest on top of the bars).

Bars-above-saddle works great for seated rides and longer distances. A comfortable saddle combined with higher bars will go a long way toward giving you a relaxed body position that'll feel good for hours and hours. On any ride, the limiting factor should be your endurance, not body pain or stiffening resulting from being in a slightly crummy position for way too long.

We aren't suggesting that you get a bike that's too big. We're just challenging the conventional wisdom on what actually **IS** too big. But the main thing is, don't get a bike that's too small. And, what you're often told is too big is still too small. Get a bike you can straddle, and that also allows you to get the bars up near the saddle. And finally, don't show too much seat post. For most road bikes and touring bikes, a fist full **is** fine.

### Other Factors To Consider

The Fistfull method works best with Brooks saddles, which **are** taller from rail to top than **are** most saddles. If you have a modern plastic saddle, go maybe a fist and a **finger** or two.

If you're concerned about being less aerodynamic with higher **bars**, consider that with higher handlebars (1) **You can ride the drops** more often and comfortably; and (2) **Your** forearms will be more horizontal, and therefore more **aero**.



Be-blacksocked countryside Rider Debashis with his hands on the ramp behind the hoods—a normal, get-down-the-road position. His back is lower, about 45-degrees, and the height of the handlebar allows his lower arm to be nearly horizontal. His hands and arms carry little weight, and his moderate back angle all but prevents painful or numb hands, arms, neck, and lower back.



Speedy climber Debashis climbing on the drops. Ordinarily, this is not recommended form, because ordinarily the bar is way too low. If the handlebar **is** raised, then the drops come up into a usable, comfortable zone, and they're right where you want them to be. **No** problem. Climb *on* the drops.

# Who Rides a Rivendell?



ARTHUR LAW'S RIVENDELL ROAD STANDARD

## A Good, Eclectic Mix, and a one-of-a-kind bike.

Arthur's bike is no clone. There are "Rivendell-style" parts, and there are modern high tech parts. **There are budget parts (Nashbar tires?) He likes the look of a black saddle on an orange bike—as do we—so he got that elsewhere. And, we're happy to say he recently replaced his nylon wedge pack with a Banana Bag.**

Frame ..... Rivendell  
 Headset .....  
 Seat post .....  
 Stem... ..... xe  
 Handlebar .....  
 Saddle ..... Brooks B.17 (original, black)  
 Brake Levers ..... Shimano 600 EX  
 Brakes ..... Shimano 105 Dual Pivot  
 Shift levers ..... Shimano bar-end, 9sp

Front Der ..... Shimano **Ultegra**  
 Rear Der ..... Shimano **Ultegra**  
 Crank, Rings ..... Shimano **Ultegra triple**  
 Bottom Bracket ... Shimano  
 Wheels ..... Mavic MA2 rims, 36-H  
 Hubs ..... Ultegra  
 Tires ..... Nashbar 700x28 tires  
 Pedals ..... MKS Nuevo **Keirin**

**Name:** Arthur Law

**Age:** 35

**Occupation:** Pediatrician (a kind of doctor)

**Family:** Married, 4 1/2 year old boy, 2 year old girl

**Favorite shoes:** Clarks, Rockports

**Favorite food:** Chinese, Japanese (sushi, especially)

**Three good movies:** Matchmakers, Local Hero, Star Wars-Phantom Menace

**Years riding a bike as an adult:** 16

**Bikes owned:** Rivendell (2); Waterford, Bianchi, Torelli, Diamondback, Sting Ray

**Favorite type of riding:** Rolling hills, single track

**Riding days per week:** 2-3

**Dream bike ride or bike vacation:** Ireland, credit card touring

**Dream vacation, no riding:** Africa, Costa Rica, New Zealand, China

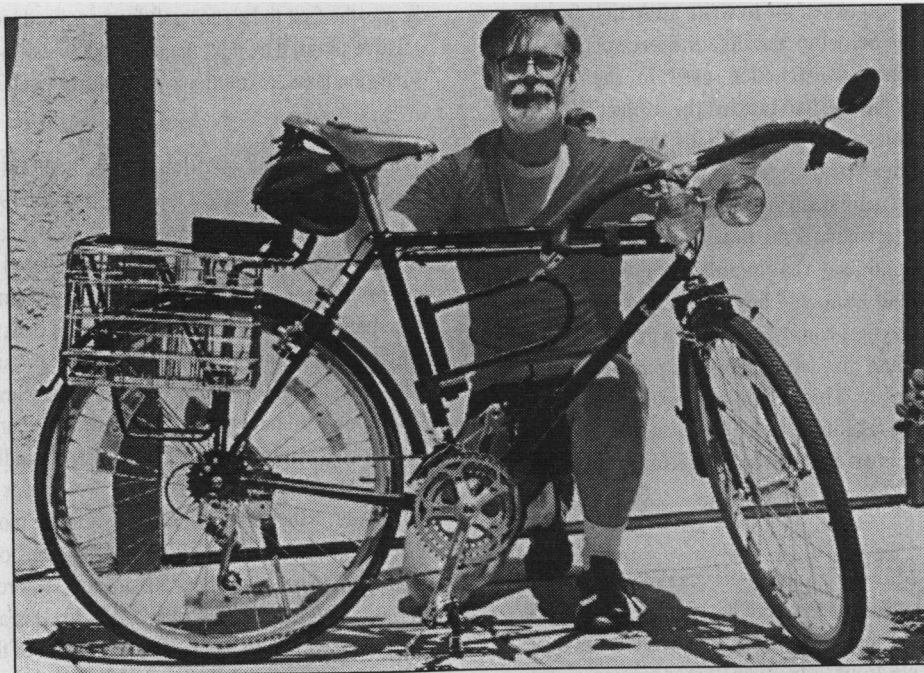
**Type of music preferred:** British pop

**Why a Rivendell?** Awesome handling and classic design. Great lugs.

**Parting words:** Thank you for the nice riding, stable bike that I can have forever.



# Anybody Else?



**STEVEN MENZEL'S RIVENDELL ALL-ROUNDER**

Frame .....	Rivendell Road, 54cm,	.....	.friction mode)
Color .....	Begged-for Black	Front Der.. .....	SunTour Alpha 5000
Headset .....	Tange	Rear Der .....	SunTour XC, long cage
Seat post .....	Nitto One-Bolt	Crank .....	TA Zephyr triple
Stem.. .....	Nitto Pearl	Bottom Bracket ..	Phil Wood
Handlebar .....	Nitto Moustache	Wheels.. .....	Sun CR-18 rims
Saddle .....	Brooks B.17	Hubs .....	Phil Wood
Brake Levers .....	Dia-Compe aero	Tires.. .....	Avocet Cross tires
Brakes .....	Dia-Compe canti	Pedals .....	Campy Record, with clips
Shift levers .....	Shimanobar-end shifters (in		

**Name:** Steven Menzel

**Age:** 45

**Occupation:** Engineer

**Family:** Single

**Favorite color:** Black

**Years riding a bike as an adult:** 16

**Other bikes owned:** 1975 Raleigh Superb 3-speed, black.  
1993 Ron Cooper road with Campy Athena, black.

**Favorite type of riding:** A day ride, about 60 miles of hilly backroads (paved).

**Riding days per week:** 5. I commute about 80 miles per week. Weekends are for recreational rides, time permitting.

**Dream bike ride or bike vacation:** New Zealand, bike or not.

## Why shouldn't your everyday bike be your dream bike?

Many people ride beaters for commuting and utility, the idea being that this style of riding isn't as glamorous or as worthy of a fine bike as recreational or go-fast riding. We've never felt that way, and love seeing committed commuters such as Steven spend most of their riding miles on a bike so well suited to the task.

Have you noticed there's no downtube decal? Steven wanted a really plain-looking bike that wouldn't attract thieves. The baskets take care of that, anyway.

**Why a Rivendell?** I commute, shop, and run errands by bicycle, and until recently, had been riding a beat-up, second-hand Giant MTB with second-hand parts. It was wearing out. My Raleigh is fine for flattish rides, but not for hills, and I live where it's hilly. The Cooper is a lightweight, not a load carrier. None of the many good local shops had anything like a fine commuter bike, but one of them recommended Rivendell, and I wound up with this All-Rounder-exactly what I was looking for.

**Parting words:** A serious bicyclist is one with a serious attitude about bicycling. The bike itself, whether plain or costly, is secondary. However, to ride a well-built machine on a fine day does wonders for the soul.

BY MARC MUELLER

# THE FENDER STRATOCASTER: AN AMERICAN LEGEND

**A** few years ago Grant asked me to write an Article for the Reader about the Schwinn Varsity, or more specifically the style of frame construction used in the classic Schwinn frames. No one had tackled the subject, so I figured I should, before the whole world forgot about them. This will never be the case with the Fender Stratocaster. Its illustrious history is documented in several books, and continues to blaze new musical paths today. So when Grant approached me to write an article about the Strat, I wondered what I could say that hadn't already been said. Then I remembered just how old I am, and how long I had been playing guitar and realized that maybe I could add a few words of appreciation and perspective that would give us a moment of pause and fond memories of this American Classic. This article will not delve into the mire of arcane historical details rabidly debated by Strat scholars, but will provide an accurate countdown to lift-off of this icon's rise to legendary status. —Marc

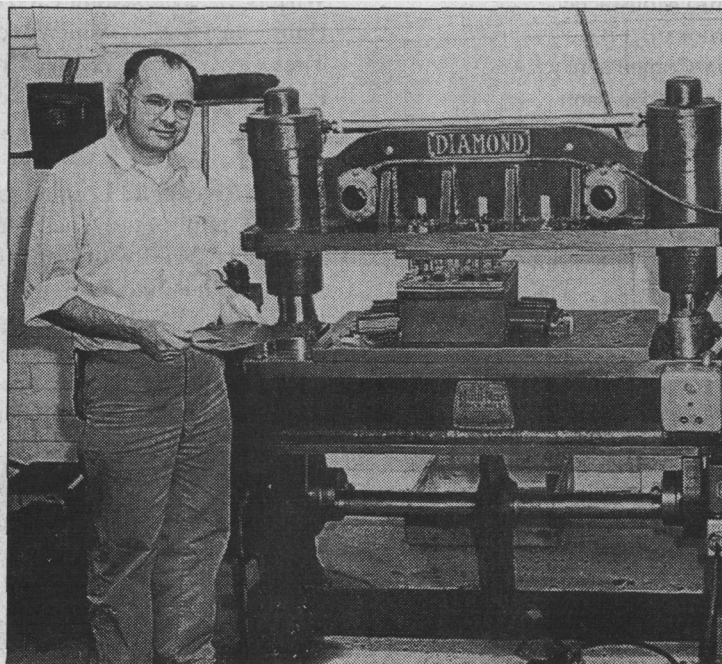
BEHIND MOST INNOVATIVE PRODUCTS is a visionary designer, one who looks beyond the here and now to another place where his product will benefit people. This is certainly the case with the Fender Stratocaster. The man: Leo Fender, accountant turned electronic repairman, turned musical instrument amplifier manufacturer and electric guitar designer. The place: Orange County, Ca. The time: late forties (I can hear the howls of protest already: Fender recognized 1996 as its 50th anniversary). We're not talking about rock and roll here. This is pure country pickin' and western swing. The electric guitar tinkerers had been at it nearly 20 years, and guitarists were still seeking reliable ways to be heard in larger bands and larger venues. Using Western Electric tube application manuals, Leo was rapidly closing in on reliable and toneful tube amplifiers for these pickers. And were they ever pickers! The likes of bluesman Pee Wee Crayton, Merle Travis, Lester Flatt, Eldon Shamblin, Bill Carson and later Speedy West and Jimmy Bryant could just pick till your ears fell off and were all based in Southern California giving advice to the non musically inclined Leo. With the amplifiers taking off, did Fender seek the easy road to financial security? He\*\* no. Like most entrepreneurs, he invested the meager profits of his start up venture on more money losing new product development! Next up: the Fender Broadcaster solid body guitar in 1948, soon to be renamed Telecaster. While this was not the first electric guitar, it certain-

ly was the first to be successfully mass produced, though "mass" is only in relative terms. The next major product was the electric bass known as the Precision Bass: revolutionary and nearly an instant hit.

With constant feedback from players, Leo saw the need for many improvements on the Telecaster. Over the period of 1951 through 1954 their input was refined and honed into an all-new model named the Stratocaster. Strato as in stratosphere, strato bombers, space travel etc. Its radical body curves, electronic package, and hidden vibrato system was unlike anything ever seen before. By this time the Gibson Les Paul had debuted. With its looks based largely Gibson's exclusive and expensive arch-top jazz guitars, it was a respectable looking electric. The Strat was no Gibson. It was California chrome, bright white plastic and pure '50s liquid sculpture. The guitars began shipping in 1954 to a largely indifferent music industry. Leo had gone too far this time. The world was still trying to absorb the Telecaster, which ironically looks so much more traditional than the Strat that few really noticed the similarities in the body shapes. I remember seeing my first Strat in the late '50s at a music store where my brother was taking guitar lessons. It sure didn't look like his arch top Guild! Sales of the Strat were steady but not spectacular. A lot of the country pickers still preferred the tone of their Telecasters and the late '50s saw a serious economic slowdown. A common misconception is that rock and roll arriving about this time saved the Strat. Not so. Perhaps if Buddy Holly and Richie Valens had lived longer their preferences for Strats may have ignited sales, but Gibson was the beneficiary of much of the early attention paid to rock and roll. Scotty Moore, Elvis's superb guitarist, preferred Gibson arch tops, as did Bill Haley and Carl Perkins. This made for rough times for the Strat.

Leo was also convinced he could do better than the Strat and introduced two more models—the Jazzmaster and Jaguar in 1959 and 1960 respectively (more howls) which were deemed the top of Fender's model line. Surf music and instrumental rock was emerging and the Strat along with Jazzmasters (the jazz guys never did like them) and Jaguars played through one of Leo's famed reverb units and either a Fender or Vox amplifier gave voice to a new generation of pickers such as Dick Dale, Hank Marvin and the Shadows, and of course the Beach Boys.

Just because the Strat was not selling, don't think for a moment that the Fender Company was not a hugely successful operation. Since this is a bicycle magazine I will pause to point out that Fender patterned their wholly



Leo Fender standing around his workshop.

owned sales distribution network after the Schwinn Bicycle Company. Schwinn had won a U.S. Supreme Court victory, allowing such a structure. By 1960, its basses and amplifiers were industry standards, while Telecasters were country standard issue, and Jazzmasters and Jaguars unfairly collected most of the credit for the **surf** sound. The Strat, however, was languishing, perhaps **seen** as a transitional instrument, bridging the developmental gap between the Telecaster and later guitars. By 1964 the British invasion had begun and was of **no** help to the Fender Company initially, including the Strat. By the time Leo decided he had had enough, he and his very astute business partner, Don Randall, had parlayed his modest TV repair shop into a cool **13** million-dollar fortune. The sale of Fender Musical Instruments to CBS **Inc.** was consummated in January 1965.

Everybody it seems has heard about the lousy CBS instruments. By the early 1970s the quality of both guitars and amps was awful. Reliability didn't particularly suffer but the **tone** was long gone.

In 1965, the bean counters descended **on** southern California like locusts, and started asking questions. Due to lagging sales, The Strat could **no** longer be justified in the eyes of the new owners, and was slated for obsolescence beginning in 1968. It was just that simple. I guess my personal experience reflected the thinking of many players at the time. I bought my first Strat in 1966, and while still a well made instrument, found nothing compelling about it. I sold it and bought a Telecaster and have played them ever since.

Cut to the Monterey Pop Festival 1967. A largely unknown Black American guitarist, backed by two English musicians with largely jazz backgrounds, took the stage and turned the music world **on** its head. The man: Jimi Hendrix, the guitar: a Fender Stratocaster. This man evoked sounds from a guitar **no** one had heard before let alone from a Stratocaster. Leo's invention for a country picker's pure, clean sound was distorted, stretched, compressed and **feedback** through a wall of amplifiers at the decibel level of a freight train. I saw Hendrix just about a month after Monterey and just could not believe my eyes or ears. And a Strat? No one could believe that. Of course hordes of aspiring young guitarists figured that buying one would allow them to sound like Hendrix and began a buying frenzy and Fender began shipping Strats by the truckload. If you think the bicycle world is faddish, (**think** it is anyway) the music industry is slave to the latest and greatest mentality. Hendrix single handedly saved the Strat from extinction. Doubt me? Leo Fender, in a 1979 interview in *Guitar Player* magazine, said so. An ironic footnote. Remember that by Hendrix era, Leo had sold the Fender company. It is said he never fathomed the new found success of the Strat as he considered it a flawed instrument. He spent the rest of his life unsuccessfully trying to top his **1954** creation. **So** much for self-satisfaction.

**Not** only did the masses embrace the Strat, but other major musical names also began to explore the musical nuances of the Strat. By the early 1970s longtime Les **Paul** players Jeff Beck and Eric Clapton were regularly playing Stratocasters. Ironically, or maybe not, they preferred the older models, because of the sagging quality standards at CBS/Fender. Clapton became

such an advocate of the older guitars that he financially assisted a management buyout of Fender from CBS in the mid 1980s, upon assurances of a return to the high, pre-CBS standards.

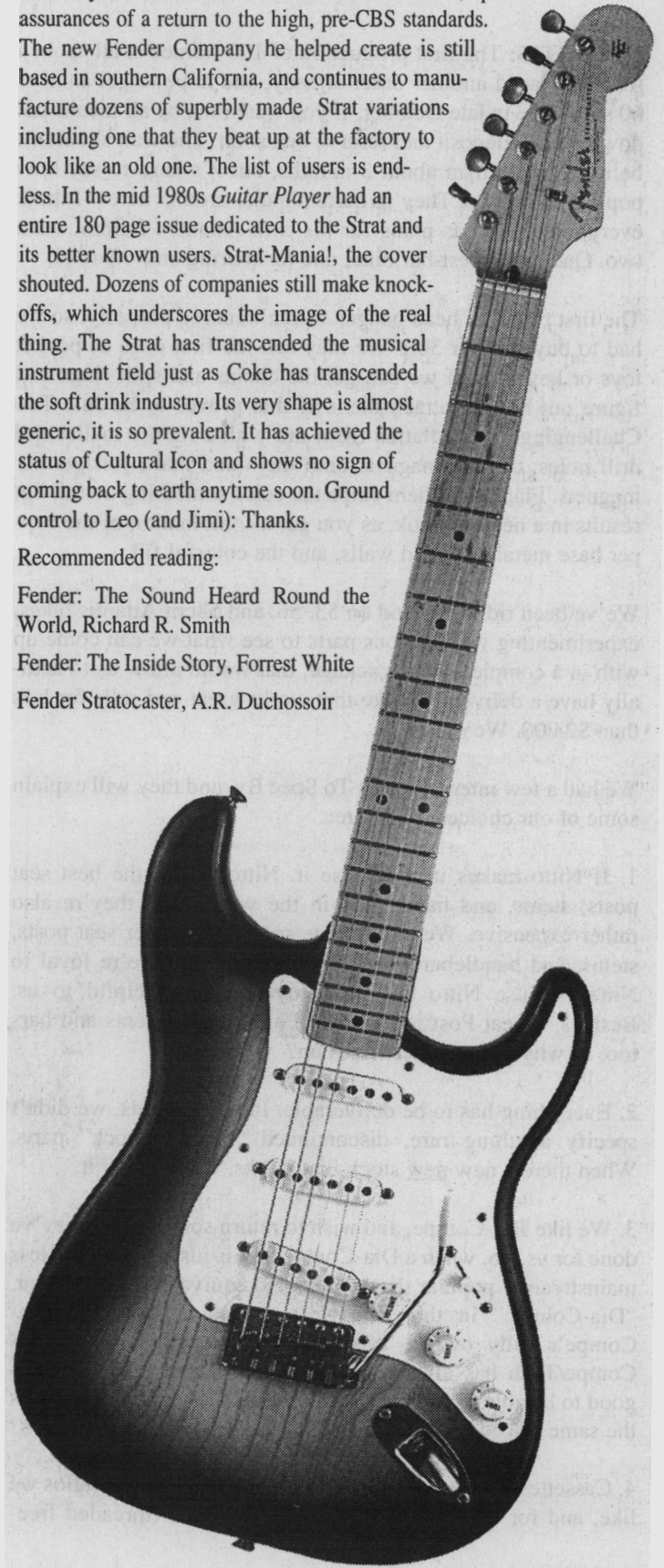
The new Fender Company he helped create is still based in southern California, and continues to manufacture dozens of superbly made Strat variations including one that they beat up at the factory to look like an old one. The list of users is endless. In the mid 1980s *Guitar Player* had an entire 180 page issue dedicated to the Strat and its better known users. Strat-Mania!, the cover shouted. Dozens of companies still make knock-offs, which underscores the image of the real thing. The Strat has transcended the musical instrument field just as Coke has transcended the soft drink industry. Its very shape is almost generic, it is so prevalent. It has achieved the status of Cultural Icon and shows no sign of coming back to earth anytime soon. Ground control to Leo (and Jimi): Thanks.

Recommended reading:

Fender: The Sound Heard Round the World, Richard R. Smith

Fender: The Inside Story, Forrest White

Fender Stratocaster, A.R. Duchossoir





# NEWS & UPDATES



**ATLANTIS:** The first production of 100 frames is all spoken for. We placed another order already, and hope to get another 60 sometime in late October. If you want one, by all means put down a \$250 deposit and reserve one soon. The wait shouldn't be much more than about 3 months, but it's hard to say how popular they'll be. They're quite popular around here—I think everybody here has plans for his own Atlantis. I/Grant want two. One as a Priest-bar bike, one for touring and off-road.

The first round of head badges weren't curved properly, so we had to buy another 300. We may sell the first ones as pocket toys or key fobs, if we can get the chains and split rings and figure out how to attach them. If that proves to be Just Too Challenging, we'll flatten them out with a rubber mallet and drill holes; or glue magnets onto them and make refrigerator magnets. Flattening them chips the color something awful, but results in a neat old look, as you get a combination of the copper base metal, the gold walls, and the colorful fill.

We've been riding around on 53, 56, and 58cm Atlantis bikes, experimenting with various parts to see what we can come up with in a complete parts package, that would allow us to actually have a deliverable bike that works great and sells for less than \$2,000. We did it.

We had a few internal Rules To Spec By, and they will explain some of our choices. They are:

1. If Nitto makes it, we'll use it. Nitto makes the best seat posts, stems, and handlebars in the world, and they're also rather expensive. We could have spec'd any other seat posts, stems, and handlebars, and saved money, but we're loyal to Nitto because Nitto has been loyal and so helpful to us. Besides, a Seat Post is Virtually Forever, and stems and bars too, so why put mediocre ones on?

2. Everything has to be deliverable. In other words, we didn't specify anything rare, discontinued "new-old-stock" parts. When there's new new stock that works, we're using it.

3. We like Dia-Compe, and wish to return some favors they've done for us. So, when a Dia-Compe part is just as good but less mainstreamly popular than a Shimano equivalent, we'll use it. "Dia-Compe," in this case, also means "Dia-Tech," Dia-Compe's fully owned Taiwan manufacturing facility. Dia-Compe/Tech has always treated me/Grant well, and it feels good to be able to use their stuff when it's every bit as good as the same priced Shimano.

4. Cassettes! Freewheels are getting hard to get in the ratios we like, and for the most part, require Phil hubs (threaded free-

wheel hubs are getting harder to get, Phil still makes them of course, but they're expensive, and we're shooting for sub-\$2,000 on this particular parts package). Cassettes are ubiquitous, and can be had with 8 cogs or 9. We're going with the 8s. Friction shifting 9 cogs is too weird. Too sensitive. The cogs are so close together and so ramped and hooked to grab the chain, that if you're slightly between gears, the adjacent cog just wants to grab that chain and pull it on up. Eight cog cassettes are ten times easier, and fit onto the same cassette-style hub (called "freehubs").

5. A mix of parts you'll never have to upgrade, and some you might, later on. Instead of equipping the bike with all mediocre parts, why not put some stuff on it that's totally jewel-like? The Nitto stuff is the jewelry. We went a little cheaper where it made sense to, where the function and safety were all there, but hey, the bike is supposed to sell for well under \$2,000, so something has to give—but everything on the bike works great, and will for a long, long time.

6. We like 110/74 cranks. Those numbers refer to the diameter of the chainring bolt circles, and are sort of the old mountain bike standard. We actually tried several of the newer compact cranks, and they work fine, but when we considered all the other drivetrain parts that play with the crank and rings, the winning crank was Sugino's XD, a newish model, and one of the few around that still use the 110/74 pattern. Although this pattern is not popular any more, it still lets you use more different front derailleurs than any other, and more chainrings are available for it, and that is a huge benefit. Plus, it has a lower Q factor (is less of a "birthing crank") than do most of the mountain bike specific compact models. At some point we may offer a compact option, but right now we're going with the Sugino XD.

7. 46t (minimum) big chainring. Going to a 46t ring lets you use ANY front derailleur, indexable or not, double or triple-style, compact or normal, road or mountain, old or new. Most of the new mountain fronts are made for indexing only, and they move in and out laterally, without moving down as they move inward, to shift to the smaller rings (as "traditional" front derailleurs do). This avoids the problem of the lower part of a conventional triple-style front derailleur hitting the chainstay, but I think this is an inferior movement for a front derailleur, because it works only if you have the proper ramps and hooks on your chainrings. While it may be true that most compact chainrings have such chain-grabbing features, we believe it is fundamentally sneaky to redesign a basic bike part so that it requires a special feature in another bike part. It is entirely possible that we've overlooked some technical improvement here, but since regular front derailleurs work so well, it's fair to say



that any such improvement is not worth even whispering about.

**8. Friction shifting.** It is *so* easy and takes almost no time to learn, even for a beginner. Most importantly, it frees you from 90 percent of the compatibility issues that tend to confound you when, later on, you introduce another chain or derailleur or cassette or freewheel into your bike's drivetrain. If indexing came first, the benefits of friction shifting would be revolutionary. Friction came first, but that is no reason to run away from it! We'll go to stock Shimano bar-end shifters when we're down to a year's supply of the SunTour Sprint downtube shifters required for the Supermix shifting.

**9. No pedals or saddle.** These parts are more personal than the others, and you don't need any help choosing. If you want our advice, ask for it and we'll happily tell you to get a Brooks something or other; and will help you pick the right pedals. Otherwise, we're out of it!

When you place an Atlantis order, we send you a list of strongly recommended parts, to build it up beautifully, functionally, and cost-effectively. These parts are:

Stem:	Technomix Deluxe, your choice of size
Bars:	Dream, Moustache, or DirtDrop, your choice
Seat Post:	Crystal Fellow
BB:	Tange Sekei or Shimano, XT grade
Crank	Sugino 110x74 XD-500 with 46-36-26, either 170 or 175
Shifters:	Supermix bar-ends
Front der:	Shimano 105 triple
Rear der:	Shimano Deore (new one)
Wheels:	Deore hubs on Sun CR-18 or equivalent Bontrager
Rear gears:	8-sp cassette, 11-32
Tires:	Pasela, either 26 (for 51, 53, 56cm) or 700c (58, 61, 64cm)
Brake lever:	Dia Compe aero
Brakes:	Avid cantilever, 15c shortie model
Chain:	SunRace

**SIDI NEWS:** The Touring shoes are too hard to get. We are expecting another shipment sometime in September, but it may be the last shipment. Sidi doesn't want to make them. If you have orders in and want to cancel, please feel free. If you can hang in there, great.

**KUCHARIK NEWS:** Recently our favorite shorts ever have had minor problems. The one-piece chamois, heralded the world over for its seamlessness, is too stiff for the wool. It was intended for Kucharik's plastic shorts, but some of them snuck into the woolies. Anyway, the wool didn't have enough elastic to grab and snug it up around your unmentionables. So that's one thing. The other is sizing. The mediums were big. The larges were huger. The extra larges fit Louisiana. Please under-

stand, we love the shorts. Nothing even comes close, when they're right. But if yours aren't right, send them back. Kucharik has vowed to resolve the fit issues, and we'll continue to carry the shorts so long as they do.

**TA NEWS:** TA has decided to keep the Zephyr crank as it is. This is a happy thing, since it is the best crank made and needed no changes. Supply is still going to be bad, but we'll at least be able to get them, probably starting in October. If you want one, put in your order now. New armset price: \$225.

**SUGINONEWS:** When we thought the Zephyr was kaput and we were desperate for a replacement, we found the SUGINO XD-500, a rare 110/74 bolt circle crank (like the TA) in a world of compact mountain cranks. It is a good crank. It's forged and silver. The finish isn't super-pro, but it's decent. The stock chainrings are 46/36/26 (sometimes 24, no choice), and it comes in 170mm and 175mm arms. Sugino recommends a 113mm bottom bracket (such as the Shimano UN-52 x 113 or the higher grade UN-72); but we've found, that at least on Atlantis frames, a 107mm works better, and results in a Q of 160mm; wider with the longer BB spindles, of course, and that's high by TA standards, but when you consider the new Shimano cranks are all up around 170 to 180, it ain't *so* bad. This Sugino crank used to be called the Fuse, but the name has changed. To be safe and conservative, our bottom bracket recommendations are as follows:

- 107mm: Road frames with straight chainstays, or Atlantis
- 110mm: Typical cross-type frames or Rivendell All-Rounder
- 113mm: Most mountain bikes

**MAVIC NEWS:** We picked up a Mavic catalogue at a trade show, and actually saw Mavic's new sidepull there, but assumed they were short-reachers. They aren't, as we found out when hawk-eyed customer Allen O sent us a picture of them that he got off [www.velostore.com](http://www.velostore.com) (a French internet page); and that's odd. What's so strange about it is that most modern race bikes are built *so* that the brake shoes contact the rims when the shoes are set at about 44 to 45mm below the brake bolt: and these standard-reach brakes adjust from 47mm to 57mm, meaning even if you slide the shoes up as high as they'll go, they won't work on most modern bikes. That won't help aftermarket sales, but it will make them the brakes of choice for randonneurs and all practical cyclists who still want sidepulls, but want more clearance for tires and fenders.

Availability: According to Mavic USA, these brakes will be available sometime this Fall. Price: Unknown, but it's probably one of those, "If you have to ask, you can't afford them" deals. The important thing is that they're a standard reach brake. That is so good.

Color: Mavic's new group is all black, powder coated. That's not a cause for celebration, but overall, it's better than yet another short-reach dual pivot in silver. Maybe if we all beg Mavic, it'll show up in silver sometime later.

**A Tire Name Even Specialized Could Love:** We will have a new 700c road tire to replace the discontinued Panaracer Category Pro. We'll call it the Roll-y Pol-y because it rolls and is slightly fatter than most road tires. Actually, it's about halfway between a 700x26 and a 700x32, which means it'll fit almost all road bikes except Kestrels and maybe Cannondales. It'll bridge the gap perfectly between those two tires, and Panaracer will make it in Japan, so it'll be round and true and good in all those ways. We made up the tread design, and it truly offers something for everybody. The tire will have black tread, unless we go grey at the last minute, and tan sidewalls. It will be available with kevlar bead at least, and maybe a wire one also, later. Delivery will be about 4 months after we say it will be...so look for it sometime this October, but stay tuned in the Reader. Price will be, gulp, around \$38 each, about the same as other fancy road tires.

**DIA-TEK,** Dia-Compe's Taiwan subsidiary, plans to introduce a non-aero brake lever next year, in response to demands from Japanese traditionalists. So far as we know, it will be less than a pro-grade part, but still plenty decent, and any such move is a good sign.

**BagginsBags,** It's our budding line of cycling bags. We have prototypes now, and designs being worked on now, but our track record of delivery is bad enough that it's probably good to say we won't have these for another nine months. They will include everything we've ever wanted in bike bags, in a variety of models. Duluth Pack is making them for us, to our specs, and they'll have the Baggins Bags logo, shown here. We're hoping for a February 2001 launch date. Some of you may rec-

ognize *Baggins* as a hobbit surname from Tolkien's trilogy, the same place that gave us Rivendell. For those of you who haven't read the books, there you go. By the end of August there will be a Bagginsbags website.

We're out of calendars. Maybe we can print again next year. I don't know, though. It's a nice calendar, and a hit, but they cost a lot, and maybe everybody who wants one already has one, and they go through 2001 already.

**Lugged stems.** Ah! Nitto has built and tested plenty of prototypes, with various minor differences, and will send us the test results in a week or so. They all passed, so our decision as to which variation to go with comes down to practical matters such as cost, appearance, delivery. The order is scheduled for delivery in late September.

The lugged stems cost \$175 each. They're gorgeous. The stem quills are 180mm long, so you can get the bars up high if that's what you like. The lugs are filed. Nitto plates them inside and out with nickel. The angle is 73.5-degrees. They fit 1-inch threaded steerers and no threadless version is planned, but you're free to do that yourself and sell them on e-bay. They won't be heavy or light, but they will be strong. Delivery time, 3-4 months (they're made one at a time by hand, you know). Measured the normal, non-Nitto way (center of stem bolt to center of top of bar clamp). Part numbers are as follows: 8cm (16-088); 9cm (16-089); 10cm (16-090); 11cm (16-091); 12cm (16-092).

# RIVENDELLARS

MAIL OR FAX ORDERS ONLY. NOT GOOD TOWARD FRAMES

## FIVE

### RIVENDELLARS



MINIMUM \$90 PURCHASE

Good Through October 15, 2000

Members only, no phone orders,  
not combinable

## FIVE

### RIVENDELLARS



MINIMUM \$100 PURCHASE

Good Through Sept 15, 2000

Members only, not combinable,  
no phone orders

## SIX

### RIVENDELLARS



MINIMUM \$160 PURCHASE

Good Through Sept 15, 2000

Members only, not combinable,  
no phone orders

# LETTERS

## HIS UNCLE, THE EIGHT DAY RACER

I grew up in Brooklyn in the Golden Age, the last ten years that the Dodgers played in Ebbets Field, the final years of George C. Tillyou's Steeplechase Park in Coney Island. We would cheer our hapless beloved Dodgers and swim in the holy waters off Brighton Beach. Although Gil Hodges, Peewee Reese and Jackie Robinson were my heroes, no one was more heroic to me than my Uncle Irving Markoe.

Uncle Irving was 5'4" tall, 5 inches taller than his wife, my mother's sister, Aunt Millie. We are a short family. At 5'7" I am one of the tallest men in the family. When I meet older relatives who I haven't seen since childhood I am struck by the fact that these men who once seemed so tall to me are really not. Irving might have been short but he was a rugged, stocky, feisty little guy. He kept his bike - a fixed gear track bike with no brakes - in the hall closet of their tiny apartment on Ocean Avenue. I remember sneaking into the closet and stroking the paint of his Legnano, admiring the sheen of the varnished wooden wheels. The wheels and tires seemed to be one piece. This was my first contact with sew-ups. He always rode with two spares. Every Sunday from April to October he took his bike out of the closet, leave the apartment at 5:30 in the morning, and ride out to Long Island to watch the bike races and hang with his cronies. He called these races "cork races." I never really knew just what that meant. He never even owned a car until the mid-fifties.

I knew that he was a fairly well-known racer in the Eight Day Races at Madison Square Garden in the 20's and 30's, although I was too young to have seen him compete. He always claimed (half-seriously) to be Italian. He said that Markoe was a contraction of Marconi, not Markowitz as his wife claimed. Irving's best riding buddy was Connie Lentini, and Irving claimed that Connie was his cousin. His daughter, my cousin Ruth, tells me that he used to have a roomful of trophies. These ended up in the houses of his blood relatives. I never saw one since I guess my Aunt Millie felt that they were inappropriate decorations in a leftist Jewish intellectual household. It was enough that Irving could smoke a cigar in the house. In those days most people smoked and cigar smoking was not yet seen as anti-social.

I once found an old bicycle in the cellar of the side-by-side we lived in, in Flatbush, back in about 1948. I was about ten years old. Our working-class neighborhood then was 90% Jewish, 20% Italian, and 20% Irish. My best friend, Richie Gallozzi, said the neighborhood was 50% Jewish, 50% Italian, and 20% Irish. We were both right. The Irish kids didn't want to have anything to do

with the Jews and the Italians unless it was to beat them up and steal their bikes. When mine got stolen from the ball fields at Avenue "J" Uncle Irving said it was probably the Irish. Irving said that an Italian wouldn't bother to steal an English bike. My karma was to become an Irish fiddler and spend part of ten years in Co. Clare.

I painted that old bike and rode it for a while. It was a kind of silver (I had hoped for a chrome effect but it turned out more like a zinc garbage can) and it had track handlebars and a fixed gear and heavy clinchers. I took it apart and greased everything and reassembled it. To my great surprise and delight, it worked. I put so much air in the old tires one time that they both blew out on the Marine Parkway, near Floyd Bennet Airfield. It was a very long walk home, pushing that bike with two flat tires. I patched the tubes and rode the bike for a while but the no-brakes angle scared my mother to death. So they bought me a Rudge, an English bike much like a Raleigh. It was this bike that got stolen. My heart was broken. Forty years later somebody stole my jacket at a dance in Lisdoonvarna. This time I knew for certain that it was stolen by the Irish. This time too my heart was broken.

Sometimes Irving took me to the early morning races out on Long Island. A few times he took me on rides of our own. I rode the 3 speed English racer and he was on his fixed gear Legnano, wearing what looked like a catcher's mitt on his left hand. When it came time to stop he would reach down and grab the front wheel to make the bike slow down. Even though he was riding a fixed gear he had enough strength to push me up hills when the going got tough. We would leave early in the morning and ride to the ferry to Staten Island, eat our sandwiches, ride around there for the day and then head home. I was the son he never had. I wished my father could have been more like my Uncle Irving. But my father never learned how to ride a bike, even though he sold them in the juvenile furniture store he worked in most of his life.

I always wanted a bike with dropped bars, but Irving discouraged me. He said that I'd be more comfortable with upright bars than all hunched over. My riding at the time consisted of all day jaunts around the whole City of New York (thirty or forty miles) and once or twice longer bike trips around Massachusetts. But I was a frustrated racer. It could be because of that early denial that there are now about ten bikes for the two riders in our house. Eight of them are mine. The bike I ride through the winter is a hybrid with upright bars, although every time I ride one of the bikes with dropped bars, or my fixed gear, I think of Irving at some point in the ride.

I did race for a while. I lived in Berkeley in the sixties (another golden age) and raced with the Berkeley

Wheelmen for a few years, both track and road. I was never very successful, aside from a few top ten finishes. I won a few heats on the track. No trophies. Now I just ride the way Irving did when his racing career was over. I ride for the fun of it, to be outdoors, to breathe deeply. It's fun to go fast and fun to feel challenged. It's great to take a nap in the late afternoon, exhausted by the day's ride. I am older now than Irving was when he died.

Irving died in 1957. He was only 57 years old. He had a heart attack on a ride and died, I was told, before he hit the ground. He never saw me race and never rode with me when I could actually ride with him. I wish I had one of his jerseys, or a trophy. I wish I knew what happened to his last bike. All I have is a picture of him leaning over the bars of his bike. But when it's tough going up a hill I remember his hand on my back and the hill levels out. When I ride to work now on my fixed gear bike in early Spring, in New Hampshire, when the mist is still on Turkey Pond, I remember those rides with my Uncle Irving in the days before derailleurs and clipless pedals, when Don Newcombe pitched both games of an afternoon doubleheader at Ebbets Field. —David Levine

## FILM IS DEAD

Did I read that in PC World or MacUser or both? I guess I've read it so many times that I've lost count. Sure, I would read these articles berating the inconvenience of film. They would go on and on about how the future of imaging would be digital. "Change while you can or you'll soon be the dinosaur, the buggy whip manufacturer of the 21st century." I graduated from college in 1984 with a degree in photography. We studied the great masters of photography and their ground-breaking work. Names like Alfred Stieglitz, Paul Strand, Irving Penn, Andre Kertesz, and Henri Cartier-Bresson. What they could do with one camera and one lens was phenomenal. During lectures, we'd view Edward Weston's "Peppers." Two green peppers in a lover's embrace... the brilliance of its simplicity and technical perfection. They understood light and composition — but, they also had to. Light meters were primitive, cameras were slow and ponderous. Instead of this limiting their work, it raised their visual acuteness. I realized that if anything is so easy to master, then there is really nothing to master at all. If producing great photography is simple, then we would all have work in museums.

My first foray into the use of large format cameras was somewhat sketchy. To determine exposure, you'd use the time-honored formula: Bellows extension squared divided by lens length squared. This would give you a factor to multiply your current exposure by. After con-

sidering your depth of field, an exposure was made. The results were, with proper developing, a monstrous-sized negative capable of huge enlargements, revealing the subtle tones around us. People took you seriously when you gently placed that 10 to 15 pound behemoth on an even heavier tripod. You'd throw the dark cloth over your head and passers-by would ask you if they could take a look, also. They immediately realized the image was upside down and backwards. But you knew the world on the ground glass could really be boiled down to spatial relationships. The photographic process was beautifully slow. Leave the snapshots to my grandmother (bless her soul) and her disk camera, who vainly pointed that flat little device at family picnics. I was determined to be, what I considered, "a real photographer."

In the early '80s, the photographic equipment industry was still producing solid, well-made cameras. Metal clad, weighty, and finely machined, they would serve any professional for at least 10 to 20 years. The lenses were blazing sharp and had that greased feel when focusing. At that time, no self-respecting photographer would ever be caught dead with one of those new zooms. I was always taught that if I'm the wrong distance from my subject, I should get off my dead butt and move.

By the late '80s, the general public was being convinced that they would be better-served if they were unshackled from the confines of focusing and the tedious task of using the camera's internal light meter—the one with the plus and minus symbols. You couldn't be expected to deal with all that. Mix the disgruntled consumer with the local discount store's goof-proof processing policy (where they buy back your screwed up photos), and we've got a perfect climate for change. The manufacturers soon introduced to the amateur market cameras that resembled consumer electronics. They guaranteed perfect exposures and bright colors in any situation. Light? No light? — no matter, just out-of-the-box success. I'd pick up one of these cheesy things, weighing 6.5 ounces, and wonder how quickly I could fry its little electronic brain. Twenty rolls, or fifty?

The constant droning of the "film is dead" thing started to reach my clients. Of course they were concerned that their photographer would be caught high and dry without film. Shoots would be cancelled — production times pushed back. The photographic apocalypse would be upon us. I was able to dispel their worries, but I also agreed to accompany them to a digital photography seminar. After the ceremonial wine and cheese, we were led into a studio. Lying in wait, a barrage of cables tethering some sort of camera to a computer. In walks the scantily clad model wearing this Mardi Gras head piece ... Lovely, I'm hardly impressed. "Fire this thing up and make some photos or pixos, whatever it's called." Five shots later, the computer takes a puke, "crashes" as they say. Photo session over. Now, if this happens on a job, you are expected to produce camera number two and if that one dies, number three and so on. I professionally inquire about the cost for some such system with backup. I'm told "\$70,000 to \$100,000". Further investiga-

tion reveals that to be on the cutting edge of imaging would require updating the system every 18 months. Eighteen months? I haven't even begun my tax depreciation. I guess I could donate it to a local college for the write-off. "Ouch."

During my conversation with the sales rep, I proposed this scenario: "Suppose the digital era preceded the chemical era. Cameras used on location had mediocre resolution or better, but electronic storage space was a problem (unless you download your photos into your handy laptop). Weather posed even more difficulties, electronics hate moisture and the cold. In the studio, art directors stare at monitors (electronically looking over your shoulder), while you stare at the camera cabled to this whole mess. Now, open your hand and pretend I place in it a small cylinder. It contains the possibility of 36 photographs. Yes, 36 images permanently stored on a five foot strip made of a high tech polymer. You could shoot it now or later. In the arctic or the tropics. No complex electronics — no need for downloading. In fact, the images could be revealed chemically through thousands of labs located on every continent. Permanent? Archival? You bet. Wouldn't this revolutionize imaging, freeing us from all this stuff?" (As I gesture around the room.) She paused and said with a smirk, "You know, film — that's rocket science." We both laugh as they finally re-boot the computer and finish the photo session.

Certainly the professional would never go for this. I mean, look at the cost. And the public hasn't film served us well recording man's every moment for 150 years? Does anybody really believe that in the future you will be able to retrieve the electronic information? In 100 years, if I hand you a disk from the year 2000, will you be able to produce a physical copy of anything? Will the 1's and 0's still reveal a bygone era? This is our future and our history. I wonder if anybody cares or do we all want the new toy?

I started to notice how Kodak, Ilford and Agfa hedge their bets. In one publication, pushing digital, in another, soothing the "old school" and rallying behind traditional film, paper and chemicals. Although, just try to buy that beautiful silver-rich paper you bought last year. "I'm sorry, it's been discontinued." "Discontinued?" I raise my voice. "Yes, you know the EPA ... blah, blah, blah." I hate to sound conspiratorial, but ...

To get the local industry's gossip, photographers hang out at the professional photo lab. We would hear that so and so just bought the new plastic-fantastic-auto-iris-global-tracking-mega-pixel. My natural response was, "That bastard's gone digital. He sold out." My wife's was, "Well, look at what he shoots — it's a ketchup bottle on white seamless."

People who make their living with the camera are slow to purchase the industry's latest gadget. Reliability and longevity are paramount. Equipment is rigorously tested before you dare to bring it on a shoot where your reputation and livelihood are on the line. But the printing industry doesn't hold the same sentiments. They started

installing digital studios. Sure, drop \$70,000 to secure the entire job start to finish. The big bucks are really in the printing of hundreds of thousands of catalogs. Do this a few times, make sure the client gets used to the quick digital turn-around time and you've got that account locked up.

My wife, Monica, and I, realizing a rapidly changing industry, started discussing our future in photography. I was tired of being the "film apologist". The industry is going digital and I can't stop it. Am I the 37-year-old dinosaur, the last one who believes (as far as film is concerned) that there is no substitute for square inches? Is it time to put down the Carl Zeiss and pick up a mouse?

Lives rarely go as planned and neither did ours. In 1997, Monica was diagnosed with cancer. Our first reaction was shock, then tears — she was only 27 years old. The oncologist laid out an aggressive nine months of treatments — chemotherapy, radiation, the whole works. Before the first day of infusion, I asked my wife a question I prayed she wouldn't misinterpret. I wanted to photograph her entire cancer experience, wherever it took us. She would, God willing, be healed. But if not, whatever happened, it would be on film. A no-holds barred, tri-x, available light approach. Through the camera, I would for a short period of time, separate myself — not in a bad way, but in a way that helped me deal with this tragedy. I had a job to do, to record the woman I loved battle cancer. This event caused me to reevaluate my career. Why did I choose photography? What will I leave behind? Does my work matter?

This isn't a diatribe against technology. Oh, I should mention that Monica is doing well (total remission) and it is at least partially due to technology. I didn't go into the hospital and say, "Do you have one of those classic radiation machines from the '50s?" No, there is a time to throw every available technology at something. Cancer was one of those times. But as far as photography is concerned, we will stay with film. In fact, we've moved into more of a fine art venue where digital imaging is the exception and traditional materials are revered. So, every time digital imaging takes a leap forward, I'll choose to pursue some obscure photographic process from the 1800's: platinum/palladium, gum bichromate, albumen. I'll master it and try another. Who knows, maybe even a hand-sensitized glass plate negative? In some ways I feel inexplicably attached to the cameras I use. The 50-year old finish of a wooden field camera, the silky smooth focusing of fine German optics, the smell of the leather on an old Speedgraphic. All of these things change your approach to a subject, and in the end, change your finished work.

Photography has a rich past. Go to any bookstore and review the myriad of published works. See how film captures light, how light falls on a subject, and know that photography's most noble achievement is the metallic record of people's lives. —Chas Meissner, Florida



# NOT GREEN

by Maynard Hershon

In 1976, I was riding the Raleigh Competition I mentioned fondly in my recent Reader interview, but I longed for a more distinguished mount.

The Raleigh was a “neo-pro” as we called entry level racing bikes in those days. It was a mix of Reynolds tubing types as most bikes were. Deciphering the various Reynolds decals was an art of no particular usefulness, like reading barcodes at Safeway.

Though my Raleigh rode and handled just fine and exhibited no vicious habits, I felt I should have a bike befitting the rider I intended to be: a faster, stronger, tougher, more graceful version of the adequate club cyclist I was. Ah, vanity.

I made that longing known to Tony Tom, then and now proprietor of A Bicycle Odyssey in Sausalito. I told him I could not afford to buy a new Masi or Ron Cooper, desirable as they may have been.

Instead, I wanted to buy a used frame, then build it up using the parts from my Raleigh. Weeks later, Tony showed me an homely Bianchi, its paint stripped off in preparation for a new finish.

Oh my, a Bianchi, I thought: A bike for the cobbles of Paris-Roubaix, for the hairpin turns of the Alpe d'Huez, for the bike path from Sausalito to Mill Valley...

Though it was romantic, as ugly and unready for prime time as it was, the Bianchi was cheap. Tony looked at me, knowing I was imagining the jerseys a guy with a racing Bianchi might wear. The embroidered shorts. He smiled.

I bought the frame. I don't believe I ever saw it with original paint on it. Twenty-five years later I can't remember if I even knew what color the factory painted it. Not green, I remember that much.

We guessed that it dated from the early '60s, so it probably needed paint by 1976. It was a Specialissima, Bianchi's top model. Made from Columbus tubing, far heavier than today's featherweight tubes, it was entirely conventional except for the headset.

Unique to Bianchi for years, the headset design had long been abandoned by the mid-'70s. The one in the frame was trashed. I searched and found a new one at Velo-Sport in Berkeley, last one in the world, it seemed. Luckily it never wore out.

I took the frame home to my apartment. On my tiny patio, I removed the rest of the paint with foul liquid stripper. I sanded and sanded the frame, which was entirely chrome plated. The areas of chrome that had been exposed were polished. Areas that had been covered by paint were not.

I decided I'd have it painted sand-and-sable, a British staple, light brown and chocolate brown. The lugs and a panel on the down tube would be tan. The rest would be a rich-looking chocolate.

And that's exactly how it turned out. Lovely.

I couldn't find old-style Bianchi decals so I thought I'd have the name

hand-painted on the down tube and the emblem hand-painted on the head tube.

I found a painter, and he got it dead right: Having never seen a Bianchi emblem, he painted an eagle on the head tube that was nearly perfect, its head facing in the proper direction. He got the script perfect on the down tube sides, too.

I began building up the bike with the Raleigh parts. I realized that from the time I began dismantling the Raleigh until the Bianchi was together, I had nothing to ride. Gave me a sense of urgency I might not have had.

I bought a few things as I remember, perhaps a seat post because of size, and a bar and stem because I just couldn't face putting anything on my Italian thoroughbred but Cinelli or TIT.

When I got the bike together, it rewarded me for the effort. Solid and long from axle to axle, it glided down the road, steered flawlessly and gave me confidence on twisty descents.

It felt deluxe, if you'll forgive the old-fashioned word smooth, expensive, capable, unflappable.

At that point, I had only one set of wheels, the French-hub set from the Raleigh. I had the TA 3-pin crank; Brooks 9-17 Narrow saddle; Huret derailleurs and shift levers, and crummy Weinmann centerpull brakes from the Raleigh.

In a matter of months, all those parts went away. I bought Japanese sidepull brakes because I couldn't afford Campys. I could afford a used set of high flange Campy hubs, though. I bought them cheap and replaced their bearing races. Tony built me my first set of handmade wheels.

I bought a worn-out Nuovo Record rear derailleur and put a new spring, pins and bushings in it. I bought a Cinelli Unicanitor saddle.

I learned a lot as I built up that Bianchi and as my relationship with it evolved. I learned to trust Campagnolo: the two-bolt seatpost, the everlasting hubs and pedals, and eventually all their parts.

I learned how to wrap cotton tape, and how to break and re-rivet chains. I learned how to ride a paceline and sprint for city limit signs. I learned to stop for coffee after rides. I learned how much I enjoyed the company of cyclists. I was preparing for my career, but I thought I was only having the time of my life.

I rode the Davis Double Century on that Bianchi, the one and only time I did it. I began racing on it, met my girlfriend while riding it, made dozens of friends while I had it who remain my friends today.

I wonder who has that old Bianchi today... Perhaps a Rivendell member has it, and doesn't realize his old two-tone brown Specialissima made so much difference in one cyclist's life.

If you do own that bike, let me know through the folks at Rivendell. I'll come visit. Be good to say hi after all these years.

## CAMPY RECORD SIDEPULL BRAKE LEVER



**his is the part that made me like Campagnolo.**

I never disliked Campy parts, but this is the one that made me appreciate the thought behind them. It is perfect in every way, and beyond that, it is an example of how, ideally, all bike parts would be designed and made.

### APPEARANCE

The Record lever is the best looking brake lever ever made, and is surely the most copied. SunTour and Dia-Compe had near-identical copies, and at least a dozen others, including Galli, Modolo, Shimano, and Zeus, were heavily influenced by it (and the heavier the influence, the better the result).

The curve of the lever and the shape of the hood are just so nice. Tullio Campagnolo did a good job here. Nothing made today—including current Campy brake levers—comes close.

### FIT (ERGONOMICS)

It's slender but not too skinny. The body is long enough for all but the biggest hands, and if Campy made it any longer, it wouldn't look as good. Lengthwise, it's short by modern standards. A modern Shimano lever feels better when you're doing a "feel test," but when you're out there pedaling and steering clear of the trucks or gazing at the redwoods or focusing on your knee pain, the difference gets lost. Compared to current Campy brake levers, the Record lever is slender side-to-side. Compared to all modern brake levers, it is shorter front to rear. To really appreciate the thought that went into the lever, you have to take it apart.

There are 9 or so pieces. Each is replaceable, should it ever wear out or break in a wreck. Each piece is as polished in its hidden nooks and crannies as it is on the outside. What makes this even more impressive is that, at the time this lever was introduced (1969, I think), Campagnolo wasn't rising above a bar that others or the passing of time had raised so high. Tullio, when he made this part, walked out of the bleachers, raised the bar by 40 percent, grabbed a long bamboo pole, and pole vaulted 23 feet with it on his first attempt, landing on his wingtips.

Let's say you crash and wreck the lever and have to replace it, or over the years it has developed some side-to-side play (about the same amount that most levers have after a couple of years, but it still bugs you), and you want to fix that.

In the case of a broken or bent lever, most levers, you couldn't get a replacement handle for, but you always could with Campy, and they must be still out there. In the old days, every pro shop had an official Campy spare parts cabinet, with nearly every part that would ever need to be replaced.

In the case of too much side play, with most levers, the solution was (and is) to get some channel locks and gently squeeze the lever body down again, to hug the lever and eliminate play. The lever bodies were flimsy, and you could do this, but if they weren't flimsy, it wouldn't happen in the first place. With this Record lever, the body was cast and rigid, would never bend and allow play. Between the lever handle and body were thin plastic bushings. They took up the space and provided smooth, lubricated lever action, and after about 10 years and 300,000 applications, they'd wear out. The replacement parts cost about \$0.50, and popped in easily, once you had the lever handle out.

Here's how to take one apart and reassemble it, assuming you have to do that to replace a part.



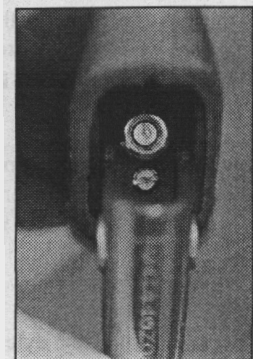
### **The Record lever and the tools you need to work on it**

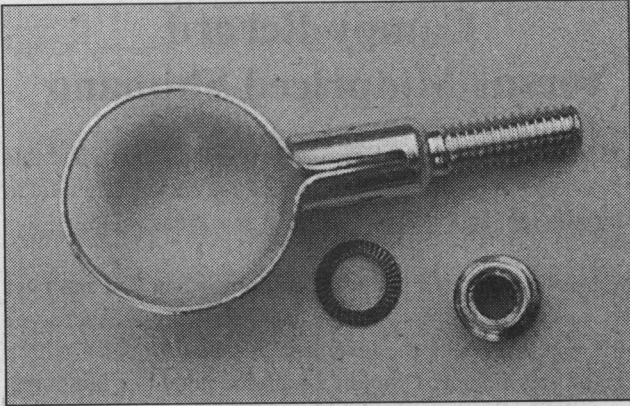
An 8mm socket wrench ("properly" a Campy T-wrench, but I've lost mine, and I have Hozan Y-wrenches stashed in every corner of the house, and they work fine); and a small, flat-bladed screwdriver.

### **1. Looking inside the lever**

Top: The 8mm nut that fixes the body to the clamp and tightens the clamp to the handlebar.

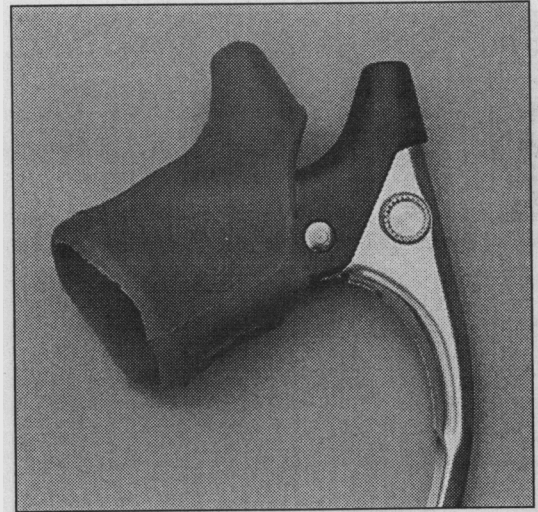
Bottom: The set screw that fixes the lever to the body. A set screw is just a short screw of constant diameter.





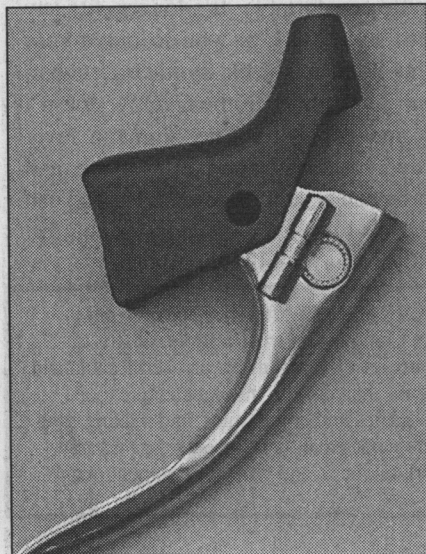
**2. Removing the bar clamp assembly**

Use the Y-wrench to remove the clamp from the body. Just put the 8mm socket over the nut and unscrew it till everything falls apart. The clamp and its hardware look like this.



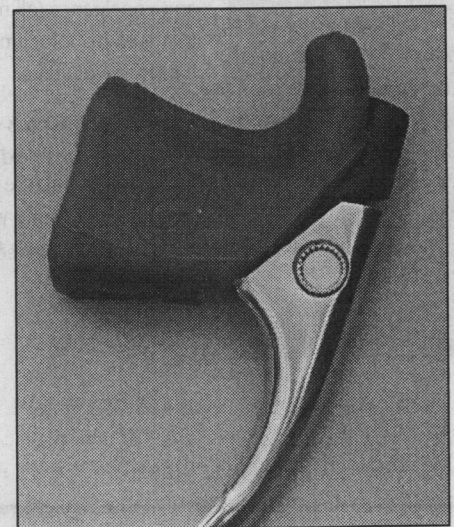
**5. Putting it back together**

Once the lever is back in the body, the hood goes back on. First, swallow the body from the rear. Then work it back on slowly, like a boa constrictor swallowing a porcupine. This is the hardest part of the whole job, but it's just slow and awkward, not mechanically challenging.



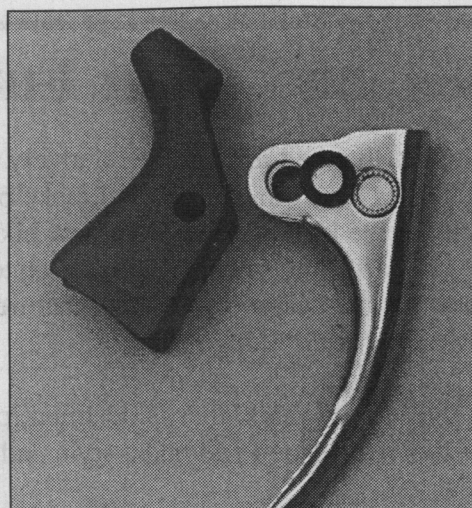
**3. Getting ready to remove the lever**

First remove the lever hood by wrestling it off with your hands. Then loosen the set screw a couple of turns, and push the retaining pin out. That's it there, resting on the lever.



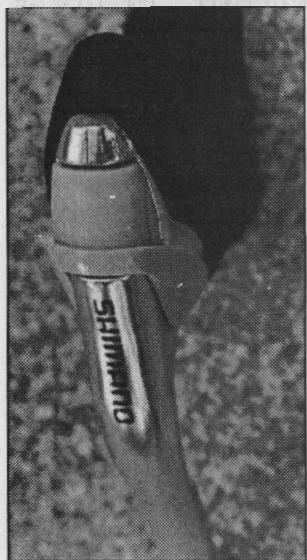
**4. Removing the lever**

Just pull it out, now that there's nothing holding it in. There's a black plastic bushing on each side of the lever, to prevent metal from rubbing against metal. That's one of them on the lever there. Presumably, you would disassemble the lever only to replace a broken one, or the bushings. Once you're finished, put it back together the same way you took it apart, just reverse the order. It's impossible to screw up.



**6. Pulling the hood-nipple over the lever**

When you're this far, grab the nipple and pull it on over the tip of the body and massage the lever until it's happy and in place. Then put the clamp back on (don't forget the little washer that fits under the 8mm nut), and put the thing back onto the handlebar. A satisfying experience! All Campagnolo Nuovo and Super Record parts had a simple, rider-mechanic friendly designs. They were worth repairing because anything you'd replace them with wouldn't be as good.



Top: The Shimano has a longer, more comfortable body, fits your hand better, lets you roam more — when you discount (not throw out the window completely; just & count ) serviceability, guts quality, and appearance (all reasonable things to do sometimes), it's the hands-down winner.

Left: The Shimano is unserviceable, since the lever is held in with a piece of weird grey plastic. If you need to replace a part, get a new lever. Meanwhile, it sure feels good.

## Campy Record Versus Midpriced Shimano

Shimano makes two non-STI road levers these days, and this is the cheaper one. The Dura-Ace grade lever isn't that much better, though, and we feel this lever is a great value.

### Bad

It's unserviceable, but is that a bad thing when you can't get parts, anyway, and replacements are relatively inexpensive? Still...you can't take the lever out. It's held in place with a piece of grey plastic. I couldn't yank the hood off, but hoods are available for it, so maybe if you rip one up you can rip it all the way off, and maybe the replacement goes on more easily than a whole one comes off. The insides look cheap. Shiny, glaring, unfinished. Poking around where you aren't supposed to on this lever is embarrassing.

### Good

The Shimano lever is more comfortable. It's longer, fits any hand better, and the aero styling allows you to move your hand around more. The hood is black synthetic rubber, which, unlike the natural gum rubber in the Campy, doesn't break down over time and exposure. The Shimano lever weighs about the same and costs less than half as much, and is actually available. If you can accept its aero style, and can ignore its guts and unserviceability, and consider its comfort and function and price, then it is a really good lever.

These levers are a microcosm of every difference between old Campy and new Shimano. Campy went to unworlly lengths to make even the smallest parts jewelry, and every part serviceable and replaceable by hack home mechanics with the right simple tools. Shimano's focus is on mechanics and ergonomics, and making even relatively inexpensive parts work great—often better than Campy—but please don't try to work on them, and what replacement parts?

## Classics Defined, and Their Future

For purposes of this column, *Classic* refers to parts that had a long life relatively unchanged, were widely available and popular, were nearly perfect when they were introduced, and make plenty of functional sense today, even if they are no longer made or would be the kiss of death on a new bike sold by the local shop. Timeless parts, with good looks and high function; parts that probably aren't high tech by today's standards, but are high quality by any standards. And, parts that the designer and manufacturer fully intended to go on and on with no changes, because they were already so well thought out.

We can't think of any bike part introduced in the last 10 years, that is destined to become, by this definition, a classic. It may become a collectable if it was really good and had a style and so on, but things change



# SUMMER 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.

Some of these quantities are limited.

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

## ACME Tool and Tube Tote — \$3

The perfect way to carry a tube, patch kit, and a couple of tools. It's just a 16-inch square of Filson Tin cloth, so it's tough, waterproof, and brownish mustard in color. It doesn't replace a Banana Bag; it does replace any of the compact/micro/mini-wedge packs that most riders use. **You** strap it to the seat rails using a toe strap. #21-003

## SS Woolies— \$24

Thin wooly undershirts continue to be our best-selling garments, and we continue to get repeat business on them. They're cozy, light, warm-but-not-hot. **You** can wear them under jerseys or shirts, over jerseys or shirts, and in any combination. They're good in warm to hot weather with nothing else over or under them, they're good under cotton shirts or wool or plastic jerseys when the weather's cooler, and you can layer them with other thin woolies. **You** can usually cram one into a Banana bag, even if it's full already.

S: #21-117 M: #21-118 L: #21-119 XL: #21-120

## Sleeveless Woolies — \$17

Maybe the most useful of all, but always as an undergarment, or layered over the top of something. For \$17, why even blink?

S: #21-113 M: #21-114 L: #21-115 XL: #21-116

## Summer Gloves — \$15

The best-looking gloves we've seen. They're so plain and no logos, slogans, nothing. Crochet-backed cotton with leather palms, and a terrycloth patch for wiping your nose on, if that's what you're into.

S: #21-084 M: #21-085 L: #21-086 XL: #21-087

## Beeswax — \$3

The greenest, best-smelling, most versatile and non-abusable substance we've tried. For threaded surfaces to shoe laces, beeswax does something good to everything. A small dixie cup full, about 2.25 oz. #31-038

## Lip Ivo — \$1

There is a growing cult of raving, rabid, rapid, and rabbit-loving Lip Ivo fans out there. Risk a buck and see for yourself why this, the original Lip Balm from 1903, is still so groovy. Vanilla/peppermint. Just the right thickness. Stays on, non-addictive. #31-009

## Simplex B&B front der — \$3

Proof that ugly and cheap derailleurs work great. Red and white and chrome. Made in France by Simplex. Fits standard 28.6mm seat tubes, and designed for double chainwheels. #21-003

## SunRace chains — \$10

Cheap, strong, silver, and they work great. Chains are as fun to buy as hubcaps, but a good cheap one like this hurts a lot less. It's always good to have a fresh chain around. If it's Saturday night at 9p.m. and you don't have a fresh chain, that's no fun. #13-031

## Boeshield T-9 Drip, \$7; Spray, \$13

This is the best chain lube out there. The drip takes longer, is less wasteful. The spray is faster, and also serves as an anti-ruster for bare steel. It forms a waxy coating that you can't see or feel or smell, and it works great. The aerosol (boo!) is even easier, and serves the double-purpose of rust-proofing frame tubes or anything else that's metal. It works really well.

Drip bottle, 4oz: #31-033 \$7

Aerosol, 12 oz: #31-034 \$13

## Chuck Harris Mirrors — \$16

Rear view mirrors let you see behind you without looking back there, and there are places you're nearly nuts to ride without one. These are made by Chuck Hams, by hand, out of recycled parts and a spoke. He's made more than 60,000 of them. In rear view mirrors, this is the rear! thing. Large mirror, easy to use, to fit wire- or plastic-framed glasses.

wire glasses: #21-023 plastic glasses: #21-022

## Shimano 105 Triple Rear Derailleur — \$40

For cogs up to 28t. Shimano says 27, but we've used it to 32t, so feel comfortable in saying "up to 28t." In fact, on the phone or in person we'll deny that it works to 32t, and seriously urge you to limit it to 28t. It's a great rear derailleur in every conceivable way. Looks, works, weight, longevity, value. #17-059

## Shimano 600EX Sidepull brakes — \$40

These are the most fanatically underrated sidepulls of all time; great brakes that are so well-made and have such useful details, and look so good, and are so cheap, and fit on so many bikes, that ...oh, this is tiring. **You** won't find a better all-around sidepull anywhere; really. One quirk, no biggie: The front brake is allen-style, and the rear is nuted—but it fits in allen brake bridges, and we supply a small plastic sleeve that takes up the space perfectly. It is a simple, clean solution that works perfectly. Short reach only, so these brakes fit on almost any road frame. #15-042

## Whole Set-0-Back Issues of the Rivendell Reader—\$24

We don't have all of them, but we do have most, and have compiled them into neatly bundled, 2 1/2-inch stacks. The coupons, if any, and prices in the Flyer are obsolete, but there's lots of information and some entertainment in each issue, and if you like this issue and reading about bike stuff in general, and you aren't too poor, and you don't already have them.... #24-021

## Atlantis cycling caps — \$9

It's all cotton, made in America, fits fat heads reasonably well most of the time, and sports the Atlantis logo and the mysterious "2" that has folks around the world puzzled. #24-058

## Rivendell 28oz. Water Bottles — \$3

Made by Specialized. This is the best bottle, and we have the cheapest price. Clear, with blue Rivendell shield. #24-060

**Nitto Hi-Crown stem — \$45**

Recently Nitto moved, and in the move found 200 long-lost forgings from 1980, and offered us the chance to get stems made of them. We asked, "What length extensions?" and they said, "7cm and 9cm only." We said, "O-kay. What length quills, and what's the handlebar clamp diameter?" They said, "Pick a length, pick a diameter." We said, "One eighty and twenty-six." They said, "Okay," and the deal was done. It's forged, has an I-beam like cross section, and is just a spectacular looking stem, with unique details unavailable on any other stem you might run across these years. We've sold about 30 of them sight unseen, and expect the last 170 to go before the end of August. If you're after a beautifully made, strong, unique stem to put on a special bike, you'll do no better than this one. Expect delays in shipping. **7cm: #16-098 9cm: #16-099**

**SunTour XC 9000 32H front hubs—SPECIAL DEAL**

This hub, made fresh in the year 2000, would sell for \$100 and be worth it. There is no better hub made. The body is cold-forged for strength, with angled flanges to reduce spoke stress. The bearings are the easy to get, most common sized, 28mm OD x 12mm ID sealed cartridge bearings, and they're not only sealed, but shielded, too. So the gunk has to get past the shield (unlikely) before it even gets to Commodore Seal! Each hub is good for at least 10,000 miles of bad-weather riding, and probably twice that for fine weather riding. If you need to replace the bearings, hand a \$6 tool to the closes kindergardener and ask him or her to do it (it's almost that easy). No, we don't have the tools, but they're out there, and they really are that cheap and easy to use. We bought lots of these hubs early on, and still have Quite a Pile, which is Taking Up Precious Space. So, if you order more than \$100 of deliverable goods between now and August 31, 2000, you can buy one of these hubs for just \$10. if you use this new part number: #18-108

**Nitto Rear Racks — \$115**

Finally we have a good supply in stock. These are the prettiest, lightest, strongest, and easiest to mount rear racks we've seen or used. They actually add to the appearance of any fine bike, and make less-than-fine bikes cower in shame. Fillet brazed tubular CrMo steel, nickel plated a lustrous satin-like silver.

M, for frames up to 57cm tall; and L, for bigger ones. **M: #20-022 L #20-021**

**Banana Bag — \$75**

This is so cute, so functional, and so addictive, that close to 30 percent of our customers who buy one come back for another. One fellow, who also owns a Steinway piano, said, "The Banana Bag is the most beautiful thing I own!" (Take *that*, Steinway!) Perfect size for longish day rides in fair weather. Grey or Olive cotton duck with brown leather trim and metal buckles. Easily mounts on any saddle.

**Olive: #20-041 Grey: #20-048**

**Brooks B.17 — \$70 or \$128**

When you're finished trying out every high-tech gimmick saddle out there, and you just want comfort and a solid hunk of hide, this is the one you'll settle on. The two we're now selling have the same B.17 cut that has pleased rear ends since 1925 or so, but we have two worldwide exclusives: The steel one has copper rails; and we have a Grey one with titanium rails.

**Honey brown leather with Steel rails: #11-00621-003**

**Grey leather with Titanium rails: #11-007**

**Nitto Dream Bars — \$40 to \$50**

The nicest regular-type road bar we've used. Aesthetically, it beats the pants off of any other handlebar out there, with its shiny silver and engraved Nitto crest on the sleeve. There are no grooves, because grooves only seem to add something, but in fact add nothing at all. Aero, even double-aero routing (as on Ergo brakes) is easily accommodated here, and the added surface area resulting from the humps over the cable looks fine and just offers you additional support, or something more to play with while you're bored out of your skull and still 30 miles outside of Ely, Nevada.

**40cm: #16-080 \$40**

**42cm: 16-081 \$40**

**44cm: #16-082 \$40**

**46cm Heat Treated #16-097 \$50**

**Cotton bar tape— \$3 per roll**

The only tape we sell. If you want something padded, wear gloves or wrap this OVER padded tape. But mostly, it's just good to feel, and even when it starts getting abraded at the edges, it just looks even better. We have the best color selection on earth.

**Black: #16-068**

**White: #16-074**

**Yellow: #16-075**

**Red: #16-073**

**Lt. Blue: #16-076**

**Pasela Tires — \$25 to \$35**

Either 700x35 or 26x1.25. We have the 700c model in both wire and kevlar beads; the only difference being 60g and foldability. All models have the expensive Tornado casing, which Panaracer has discontinued because it's too costly. It's a strong, light casing made of kevlar, and makes this the best we've used for commuting, touring, tandems...anywhere, when you don't want the sidewalls to blow out and dump you. These are the last of the Tornado-casing Paselas, and you cannot get a better touring, commute, or tandem tire.

**700c x 35 Kevlar: #10-011 \$35**

**700c x 35 Wire: #10-028 \$25**

**26 x 1.25 Wire: #10-010 \$35**

**Torelli Master 700c Road rims — \$35**

The next best thing to an MA2, which is no longer made. It's almost as wide, lighter, and still has the double eyelets and parallel sidewalls. The braking surface is even but unmachined—in our opinion, the preferred way to do it. Our current favorite 700c rim, and a fantastic value, my goodness! The next time we offer these, they'll be

**\$40. 32-hole: #18-094**

**36-hole: #18-095**

**MKS Touring Pedals — \$38**

Allen's favorite, but he's not the only one. It's hard not to love these pedals. Big, lots of support, strong, smooth, easy to flip into, you can ride both sides, and they work fine without toe clips, too. **#14-020**

**MKS Platform Pedals — \$26**

Jerome's favorite, and the preferred pedal for riding in sneakers. The lightest pedal we offer. Simple to flip into, and they're so much surface area, you can ride them on flat roads even in thick woolen socks. **#14-030**

**MKS Keirin Pedals — Whopping Deal**

A pro-quality track-style pedal, with needle and ball bearings, hard and smooth and everything else you'd expect from an expensive pedal. If you want a tradition pedal of this quality, you might as well get these, because we're offering them super cheap. **#14-029 \$75**

**Sprint Downtube Shifters — \$30**

The best shifters we've ever used. On the downtube or mounted to Dia-Tech shifter mounts and made into the regionally reknowned Supermix bar-end shifter. If that's what you want to do, and you don't already have the mounts, just order the whole Supermix kit, which includes cables, housing, and everything. #17-036

**Dia-Tech shifter mounts — \$22**

Convert nearly any braze-on style downtube shifter to a bar-end shifter with these. It won't work if your shifters have built-in and nonremovable concave mouths, but if "concave mouths" doesn't mean anything to you, then yours don't have them. Made just for us. We usually sell them with the Sprint downtubers, but they also work with Campy, Shimano, Simplex, most SunTours, and probably others. If you want to buy them and make Supermix shifters, and you don't already have the mounts, just order the whole Supermix kit, which includes cables, housing, and everything. #17-068

**Supermix Kit — \$65**

Includes all you need except the downtube shifter boss stops (which you may not need, so we sell them separately). Namely, the Sprint shifters, the Dia-Tech mounts, cables, housing, and cable end caps. If you like bar-ends, you'll want to marry these. #17-089

**Downtube Shifter adapter/stops — \$17**

If your frame has downtube shifter bosses and you want to use bar-end shifters, Ergo, or STI, then you'll need these. They fit right onto the bosses, and there you go. #17-045

**Priest handlebars — \$18**

Convert almost any bike into an Upright with these and a tall-quill stem. Sit upright, take the weight off your hands, be happy, look aroundya. I/Grant designed these back in 1990 or so. #16-056

**Campy 5mm Allen wrench — \$5**

These are silver, so it's easy to pick them out among the fours and sixes. The cheapest way to own a Campy anything, and honestly, everybody who thinks of him- or herself as a bicycle-person-who-uses-tools-even-just-a-little should own one at some point in their life. It's a classic, for crying out loud, and it's a measly \$5. #19-017

**Eldi No. 61 Pedal Wrench — \$15**

If your tool bench is covered with a mess-0'-crummy tools, you should gradually fix that over the next two years. This one's a good start—the best pedal wrench ever made. It feels so good in your hand, and never fails, never rounds out the pedal flats, and it looks great. #19-051 \$3

**Pine Tar Soap — \$4**

Nothing smells better, nothing works as well, and it's as good on skin as it is in the nooks and crannies, and lathered to a froth in every type of hair your body has. Brown, and our most popular item. #25-001

**Ale Bottle Cage — \$10**

The Parker Jotter/K1000/Clark's Desert Boot of bottle cages. Chromed Italian steel. Will never mark up a bottle. Will never release it unannounced. Rusts nicely after about 3 years. That's okay. The best value out there. #29-001

**Bad Atlantis headbadges — \$5**

Hooboy. We got in the Atlantis head badges, and they didn't fit the head tubes right. We flattened some out with rubber mallets, and that was fun until the now-compressed paint started jumping up at our retinas. Finally it stopped (after a day and some hand stress-relieving), and we have these really neat looking, falsely weathered gold-plated copper medallions, which someday some kid is going to find, and his parents will think they're rich now. We don't recommend you do that with these, but if you do, wear glasses. Otherwise, keep them as they are and figure out something else to do with them—drill a hole and make a key fob thing, somehow convert them into bolo ties, or make a Christmas tree ornament. It doesn't matter, it's just a pretty thing, showing a clipper ship coming at you in full sail and somewhat choppy seas. A small but gorgeous chunk of gold-ish plated copper, with various other colors for the ship, sky, and water. #24-074

**Shimano Ultegra 8-sp downtube shifters — \$40**

I didn't even know we had these. I think we bought them from Italy, now that I think of it. If you want indexing, 8's a good way to go. You can use these on the downtube or put them onto the Dia-Tech shifter mounts and make them into bar-end shifters. #17-050

**Chainring: 130bcd x 47t — \$8**

For non-racers, this is a way, way more useful size than a 52 or 53. It lets you use the big rim more often, improves front shifting tremendously, and that's enough. If you have a braze-on style front derailleur, don't get it—you won't be able to lower it enough to work with this. That's okay, but it's why we don't build the frames with braze-on front derailleurs in mind. #12-061

**SunTour Superbe Pro Crank, 1725 x 53 x 39 — JUST \$70**

We can't seem to sell double road cranks. Everybody wants a triple. But if you live in the flats, a double's fine, and you'll never, ever come close to a deal like this. Requires either a Superbe Pro BB, which is no longer made, or a special Phil bb made for the Superbe. Price good through August only. #12-072

We'll lose loot on the crank, but need the space, and then you'll need the BB, which is the normal price, sold in our catalogue, part number #12-049, for \$123. Then the retaining rings: **English: #12-053; or Italian: #12-054, for \$17 per set.** Do you need installation tools? Part number #19-035, \$9 each, and do yourself a favor and get two.

**SunTour XC Pro Shortie rear derailleur — SUPER DEAL**

We've sold plenty of these at \$65, and the current price is \$58, but until August 30 you can get it for just \$35—just to clear out our stock and go on with life. It is made at least as well as any currently manufactured \$100+ derailleur. It was SunTour's top racey-off road or general road derailleur. Shifts to 28t. The "shortie" refers to the short cage. It won't take up as much slack as a long-cager, but if you don't ride in the wrong gears, that's not an issue. #17-040

**Shimano XTR front hub, 36-H — SUPER DEAL, \$25**

This is the early XTR, with the slender pewtery body, really nice. With quick-release. Perfect for touring wheels. The blowout price won't be repeated. #18-045

**Quick-Release rear skewer — Nutso DEAL — \$4**

These are Japanese, either SunTour, Shimano, or Specialized (no choice). They work as well or better than any skewer ever made. For 130/135 rear hubs. #18-041

**Homeless But Perfect Frames**

**All the frames below are brand spanking new, never been ridden. Various stories: Original intended owner changed to a different size after the main frame was brazed, and we completed the build so as not to have a half-frame lying around; or changed to another style mid-build, or something else like that. The point is, these are perfect, virgin frames. The descriptions that follow are brief but accurate**

Road, 57cm. Light Blue Metallic, full cream detailing, with Tange headset. Recommended saddle height: 72.5 to 74. Typical rider height, 5-8 to 5-10. Our road standard ride is the perfect cliché—quick but stable and easy to control. It comes from the middle of the frame, reacts to hip movements, and generally is designed for a road rider who thinks an Italian Ciocc or newer Cinelli is too quick, but still likes the responsive ride of a great road bike for aggressive cornering and all-around riding.. 72° seat x 73.5° head.

~~Road, 65. as above. Recommended saddle height, 82.5 to 84cm, typical rider height, 6 2.5 to 6 5. If you're a tall guy and your saddle height is in that range, and you're on a 62...eriminy! All of our bikes have long chainstays for their size, and the big ones benefit tremendously. A classically styled road bike, fits traditional parts or the new no-brainer ones, and has the most beautiful fork rake you'll see anywhere. 72° seat x 73.5° head. — SOLD IT~~

Road/LongLow, 61cm. It's a road bike with slightly shallower head tube (73") than the two bikes above, more tire and fender room, and takes cantilever brakes. Two eyelets, rack mounts—idea for all-around road riding with some fire roads and credit card tours thrown in. Allen, Joe, and Grant each have one and love it; and Jerome has one ordered.

All-Rounder, 63cm. Built with our old lugs, which as just as good as our new ones, but more labor intensive to build with, since the head tube extension had to be brazed on (and now it's cast into the lug). Ideal clearance behind the bottom bracket for tucked-in chainrings, fat tires, and low-Q crank arms. Three bottle bosses and all the normal touring braze-ons. Ideal for touring, trails, commuting, and all but the speediest road rides. For saddle heights between 81 and 83cm. Typical rider height, 6-1 to 6-3.

**Bridgestone Catalogues — \$8**

These are good, informational catalogues, and they look nice, too. If you like bikes and the Rivendell catalogue and the Readers, you'll probably like these a lot. Lots of information about how parts are made, how steel, aluminum, and titanium are made, and so forth. **1992: #23-009; 1994: 23-010**

**Fork Crown Paperweight — \$5**

The first version of our fork crown, which we rejected. This is not to be used as a fork crown, but it makes a lifetime paperweight. **#31-012**

**Version 1 Atlantis BB shells—\$10**

These are perfectly good and usable bottom bracket shells, but they kick the chainstays out too far for our fanatical tastes, so we had the mold modified and never used any of these. But they sure are nice, and result in super clearances, especially for the tire. These work as paperweights or actual bottom bracket shells. We have 40 of them. For 22.2 round chainstays, 28.6 seat tube, 31.8 downtube. **#70-367**

**The Lugged Stem — \$175**

As rambled on about in the News and Updates section. This stem was conceived about 5.5 years ago, and has been a Time & Loot sink ever since, but we still couldn't drop it, because it looks so good. We have several around here on bikes we ride all the time, and it's a nice thing to glance at while you're riding. Nitto makes it, so you know it's strong. They test it, just to be sure. They plate it, so you know the nickel will last longer than most American or Italian chrome. They come with 180mm quills, so you can jack the bars up there into the comfortable stratosphere. Unlike other Nitto stems, they are measured the normal, familiar way, just so we don't have to explain repeatedly that a nine is really almost a ten, and so forth. No, with these, you measure from the center of the quill bolt (the think you stick the 6mm wrench in to tighten the stem into the fork steerer), along the top of the extension, to the center of the top of the clamp. Available in 1cm increments, 8cm to 12cm. Maybe in the future we'll do shorter quill, thirteens, and so forth, but now's not the right time for it. The first order is sold out, so be prepared to wait up to **4** months for the next run. Not a fun wait, but we waited almost 6 years to see this project through, and **4** months isn't so bad for a fine, rare, unique, functional, and downright gorgeous bike part that sells for the same or less than many high-end stems. A little more than some, too, but hey—it's lugged and made by hand. Nevertheless, we will make every reasonable and affordable effort to keep a few sizes on hand at all times. Part numbers below.

**Lugged Stems (be prepared to wait 4 months)**

8cm.....#16-088 \$175

9cm.....#16-089 \$175

10cm.....#16-090 \$175

11cm.....#16-091 \$175

12cm.....#16-092 \$175

**Pino Bike A — \$2,000****56cm Yellow, 700c rear x 24 front, some parts missing, including the entire front wheel**

I hadn't planned on ever selling this, but we need the cash more than I need the bike. If "Pino Bike" means nothing to you, you won't be interested, but here's a brief story: Pino Moronni was an Italian bike genius-madman-inventor-and former racer who had his own left-field ideas about bike design, particularly racing bike design. He was an unparalleled machinist. He lived in Michigan from 1959 on, but never really soaked up our culture, if any. He designed and made many parts for top racers, including Eddy Merckx's and Francesco Moser's hour record bikes. Andy Hampsten rode his quick-release skewers. I knew him for about the last five years of his life, and like most who knew him, alternated between wanting to dedicate my life to carving a granite statue of him and getting his head onto a gold coin, and wanting to run and hide whenever he called or came by. He was a character of the magnitude of Mr. Magoo, and was as smart as anybody I've ever known. He built built me this bike and assembled it out of used parts he happened to have around. The brazing is sloppy; the paint is flaky, but the design is all Pino at his Pino-est. I never did get a front wheel for it. He claimed he loaned it to a Bianchi Pro, whom he saw riding it in a Tour time trial (on TV), and unsuccessfully encouraged me to contact Bianchi of Italy and get "my" wheel back. This is not a show-quality bike. It is a freaky late-model Pino bike, and includes many of the Pino inventions that he never successfully marketed, but exemplified his wild ways. The bike is as described. If you want it, you want it because it is an irreplaceable Pino relic, not because it fits, or is pristine, etc. It is brand new but doesn't look it. **#31-045**







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