

SPECIAL EDITION

# DESMO LEANINGS



The Official Magazine of the Ducati Owners Club of the United States

Volume 2 Issue 4

Winter 2004-2005

*Pierre Terblanche*  
Director of Ducati Design



*The Art and Design of an Italian Motorcycle*

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## Greetings from il Capo

It is hard to believe that two years and eight issues of Desmo Leanings have come and gone. The last member number issued was 500 — a milestone for us.

2004 was busy year for the club. John Rossi, our NE rep. had an opportunity to contact Pierre Terblanche and convince him to give a lecture on design for the club. It was held at the Larz Anderson Auto Museum in Brookline, MA and had an overflow crowd. We apologize to those who were turned away at the door. Larz Anderson Auto Museum has lectures like this on a regular basis and this was a record crowd.

Mike Morley, a club member injured at a track day is making a strong recovery and he returned to work a few weeks ago. This is a poignant reminder of the dangers associated with the sport.

We have several sponsors and advertisers offering discounts for club members. North American Warhorse, Moto Britalia, and Cal-Sportbike are all offering club discounts, be sure to mention you are a USDESMO member and that you saw their ad on our web page or in Desmo Leanings.

As always, we are looking for cover pictures and feature articles. If you have an interesting bike, a picture in a stunning setting or an article, you should contact us so we can try and use them. **Here are some ideas to work with:**

- *Your favorite track, how it is laid out and why you like it.*
- *Your favorite ride, the road, the view or whatever you like.*
- *The best piece of motorcycle gear you ever bought.*
- *The best bike modification you ever did.*
- *A trip you took on a bike.*
- *Your favorite place to stay: camp ground, location, etc.*
- *Ebay adventures in shopping.*
- *Riding adventures you might not like to repeat.*
- *Never say never.*
- *Dream trips you'd like to take.*
- *The adventures of being married to a motorcycle nut (my wife added this one).*

Y'all need to start thinking about renewing your membership. I have included a form for renewal. Also, check our web site, <http://www.usdesmo.com>, for an up-to-date event schedule.



Jim  
il Capo



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# Piazza del Mercato

## **1991 Ducati 851 SP3 #216**

6 miles New out of box in June 2004. Never started. Perfect Condition. \$25,000. Photos available upon request.

**Bryson Stephens**  
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**205-956-6693**

## **2002 Ducati 748R #954**

2 miles New out of box in June 2004. Never started. Perfect Condition. \$19,900. Photos available upon request.

**Bryson Stephens**  
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**205-956-6693**

## **1977 Moto Guzzi 850 Le Mans I "The Hoffman"**

This bike was purchased new by John Hoffman of Cycle Specialties and used as his personal bike until he moved to the Philippines. It is white and has 47,000 miles on the odo. Modifications include: Corbin seat, 40mm Dellortos, performance kit cam, close ratio gearbox, Ohlins shocks, stainless steel exhaust, and disintegrated brakes. \$6500.

**Craig Hunley, Charlotte, NC**  
**cchunley@bellsouth.net**  
**(704)576-3447.**

## **Titanium slip-on exhausts**

for a Ducati 996/916/748 ('94 to '02 models) from Fast By Ferracci (FBF catalog number F33500T). Includes Carbon/Kevlar fiber ankle heat shield. Has Ferracci's oval Italian flag logo. Bracket hardware also included. These pipes are beautiful and in perfect condition. They have only been used for 1000 dry miles. Reason for sale: need the money.

Asking \$600 for everything.

**Gary Meyering**  
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## **2002 Moto Guzzi Lemans 1100**

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Salve,

I would like to introduce this exciting new feature Tek Talk, for Desmo Leanings the magazine of the US Desmo Ducati Owners Club of the United States. Here, we will highlight the technical aspects of our beloved bikes and feature different articles highlighting performance upgrades and component installation, tuning tips, and anything and everything about your Ducati. Our technical resources will draw on a spectrum of Ducati Dealers, mechanics, and performance shops from across the country. We hope you enjoy this new regular feature and as always, welcome your thoughts and feedback.

Ciao,

Tom Truskolaski, US DESMO Technical Coordinator

Lvn4lg@aol.com

## CHARGING OR NOT?

By David Lillard

How do you troubleshoot a motorcycle charging system? This is a procedure that I am often asked. The circumstances are usually when the bike's battery is dead or when the bike will not start. You may have had the experience of riding, with the bike running great, and then you decide to stop for a quick water break or for fuel. After your break is over and you are loaded up to take off again, you find the bike will not start. The headlight is dull, and you hear that dreadful sound of the starter solenoid clicking like crazy but with no sweet strain of the starter turning. "The battery has to be good" you think to yourself, "I've been riding for an hour." Then after analyzing the situation and the possible causes that the bike still does not run, you soon realize you need a friend with a truck.

This article is a guide to help determine what component or components of the charging system have failed. Besides the benefits of saving diagnostic labor time at your local repair shop, working on your bike is fun! There is pride in knowing something more about your machine and how it works. The charging system is something most customers do not understand, and I will try to explain how it works and how to fix it.

There are several sources that can explain the electrical theory portion of this better than I can, and besides, we are working on the bike for fun and not for insomnia reading. So I'll keep it simple and offer guidance.



Figure 1

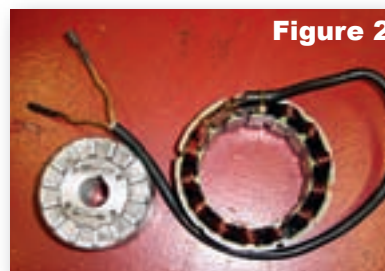


Figure 2

To start, there are only three components to the charging system on most bikes since the early 80s: the stator, rectifier/regulator, and the battery. The stator looks like a loop of wires with either two or three yellow wires coming from the winding out of the left case cover on the engine. You can't

see it because it's under the left engine case on most bikes, including the Japanese models. The number of windings on the stator will

determine its power output. All Ducati models from 2000 to current have a 520-watt, three-wire stator (*figure 1*). Some older models have a 300-watt stator, which was found on the 851, 888, and the 1995 916 (*figure 2*).

...Continued on page 8

350 watts was the norm for all other models except the ST2 in 1998, which came with a 420-watt stator. The wattage output of the stator isn't really important for this test, but it is the reason that some bikes will have two wires and not three.

The *rectifier/regulator* looks like a small box with fins and it's located close to the battery on Superbikes and under the triple tree on Monsters and Supersports. It will be easy to find by following the yellow stator wires from the left engine case.

The *battery* can be located under the tank on Monsters and Supersports and under the right fairing on Superbikes before the 999 model. The 999/749 and Multistrada models have the battery located under the left body panel. ST owners can see the battery through the right fairing vent hole.

One of the most frustrating issues with these electronics is that each one of these components can fail in an instant, without warning, even if you have a low-mileage, meticulously maintained bike. Now, after the experience on the road and having gotten the bike home, charging the battery seems to have alleviated the problem with the bike's not starting. An easy way to see if the charging system is working at all is to aim your bike's headlight at a wall. With the bike running at idle, watch the headlight brightness on the surface of the wall and increase the rpm of the motor from idle to 3000. You should see the light get brighter, and from 3000 rpm back down to idle, you should see a slight decrease in headlight brightness. If you do not see any difference, then the charging system probably isn't working properly. If you see a difference, then you can determine that it is working at least somewhat.

For a more definitive answer, the battery voltage *static* (engine not running) and *dynamic* (engine running) will provide the answer to the charging status of the bike. The only tool needed is a multi-meter that can measure AC

and DC voltage in addition to ohms. Most digital volt-meters can do all of this in addition to many other features that we don't need for this test. If you do not have a digital meter, it's not a problem as long as you have some tool that can measure what we are looking for.

**Figure 3**



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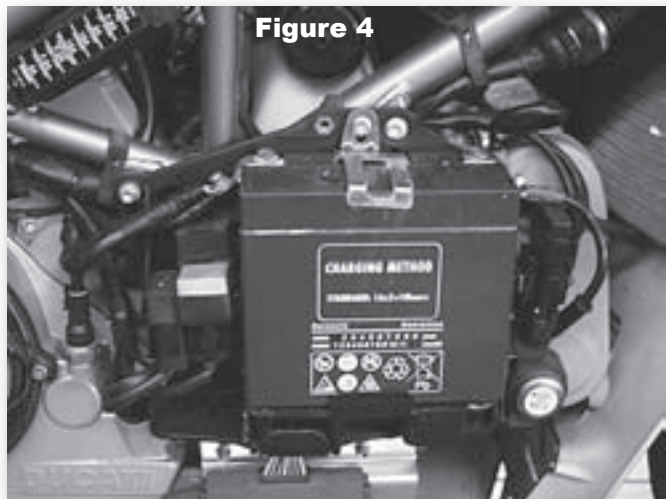
***...One of the most frustrating issues with these electronics is that each one of these components can fail in an instant, without warning...***

---

Measure the static voltage on the battery. If it's a lead-acid battery as on most 2001 and older Ducatis (*figure 3*), the voltage should be 12.1-12.6 DC volts. You can tell this type of battery by the transparent

look to the case and the ability to add water.

**Figure 4**



Voltage for a sealed battery as is on all 2002 to current models should be 13.4-13.8 DC volts (*figure 4*). Now start the bike and run the engine to 4000 rpm; at this rpm the bike is charging at its maximum output, and you

*...Continued on page 10*

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### Schedule of Events for 2005

**Friday, March 11th, 11 am - 6 pm**

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**Monday, April 4**

Track Day - Roebling Road, Savannah, Georgia.

**April 29-May 1**

Tenth Annual Ducks Along the Blue Ridge (DABR) Rally - Mount Airy, North Carolina.

**May 2005** (Dates and location TBA),

Pocono Mountain Ride & Rally

**Monday, May 23**

Track Day - Carolina Motorsports Park, Kershaw, South Carolina.

**June 10-12**

Americade - Lake Placid, New York

**June 24-26**

Ducks Head West (DHW) Rally - Greeneville, Tennessee.

**July 14-17**

AMA Vintage Days - Mid-Ohio, Lexington, Ohio. Ducati is the featured marque.

**August 2005** (Dates and Location TBA)

5-Day Ducati Summer Camp - New Hampshire

**September 8 - 11**

Lake Chaplain Basin Tour and Killington Classic - Vermont/New York

**September 30-October 2**

Ducks Fly South (DFS) Rally - Hiawassee, Georgia.

**Monday, October 17**

Track Day - Carolina Motorsports Park, Kershaw, South Carolina.

**Monday, November 21**

Track Day - Roebling Road, Savannah, Georgia.

Summer 2005 (Dates and Location TBA) — Track Days, New Hampshire International Speedway - NH

Pocono Track Days — (Dates TBA), Pennsylvania



**Figure 5**

Most people do not have a load tester; however, most auto part stores and bike shops that sell batteries have one and will test the battery for free. Make sure you charge the battery before taking it to the store, as otherwise the test will fail when you possibly have a good battery with a low charge. The load tester places a demand on the battery that replicates the same load the battery sees when starting the bike (**figure 7**). The tool will show a voltage drop when loaded, and on Ducati batteries anything more than a two-volt drop is a failure and the battery will need to be replaced (**figure 8**). Once the battery is no longer an issue and is known to be good, testing the charging voltage

should see a voltage of 14.0-14.8 DC if the system is working well (**figure 5**). If the bike is not reaching this voltage and the voltage is lower than the static battery voltage, then you can determine that the battery is not being charged. If the voltage is higher than 14.9 DC, then you can determine that there is a problem with the voltage regulator because it's overcharging the battery. Exploding batteries, leaking acid, and the rotten -egg smell of sulfur are some of the symptoms of overcharging. If it is overcharging, you will need to replace the rectifier/regulator and possibly the battery.

should be checked again at 4000 rpm for correct voltage. If the bike still isn't charging, then we will go to the next step, testing the stator.

---

***...Besides discoloration in the lead acid type batteries, the best procedure is to load-test the battery...***

---

Let me explain something else about the charging system. There is no safety feature to the components of the charging system. What I mean is, if you have a bad battery, it by itself can cause the rectifier/regulator and the stator to fail. Also, if the rectifier/regulator goes bad, it can burn out the stator and destroy a battery, causing you to replace all three components in addition to some wiring that could have been damaged. There is another issue with batteries that often happens: a battery can have proper static voltage and still not be working. You can identify this problem by charging the battery. The voltage will read correct but will not turn the bike over when you crank the starter. This problem is caused by what they call a dead cell or an internal short in the battery. Besides discoloration in the lead acid type batteries (**figure 6**), the best procedure is to load -test the battery.



**Figure 6**

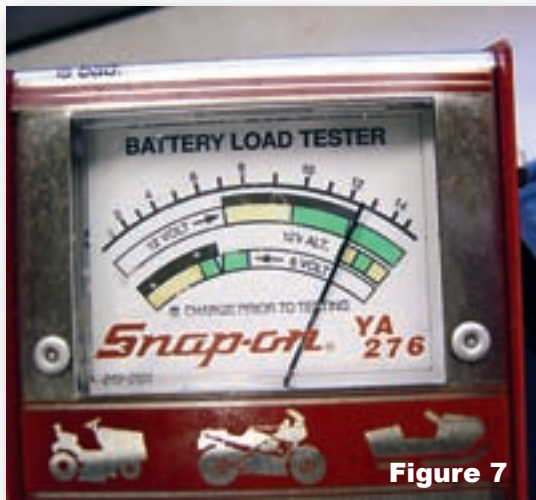


Figure 7



Figure 8

***...if the battery is getting more than 14.9 volts when running, then the regulator has failed and the entire rectifier/regulator must be replaced...***

wire. For the third test, start the bike without the stator wire plugged into the rectifier and measure AC voltage between each wire. You should have 16-18 AC volts per 1000 rpm (**figure 9**). So at idle you should see 16-20 volts and at 3000 rpm three times that voltage. The maximum output of the stator would be the wattage of your system divided by four. For example, if you have a current-model stator, then maximum output will be  $520/4=130$  AC volts. When testing, increase the rpm of the engine, and the stator output will stop increasing well before redline. This maximum output should be 130 volts. If any of these tests fail, replace the stator.

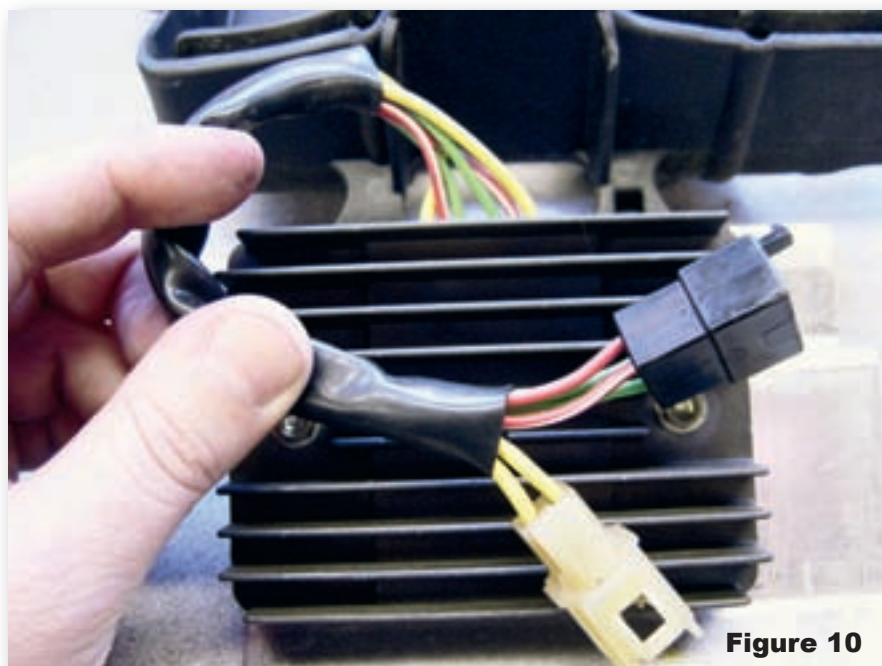
*...Continued on page 12*

As previously discussed, the stator is located under the left case cover and the output plug with yellow wires will be located near the rectifier/regulator (**figure 1**). Once this connector is found, it will need to be inspected for corrosion and overheating. Contacts should be clean with no discoloration. If the plug is burnt, this is a good indication that overcharging has occurred or a poor connection was causing the plug to overheat due to resistance. There are *three test procedures* for the stator, but most service manuals only explain two. The first test will be a *continuity test* between each yellow wire and ground, and the second will be a continuity test between each yellow wire and each other yellow wire. On three-wire stators, make sure you test continuity between all three wires and each other. *If you are unclear on what continuity means, it is contact without interruption or break in the wire.* On test number one, there should be no continuity from each yellow wire to ground, meaning no contact to ground. On the second test, there should be continuity between each yellow wire and each other yellow



Figure 9

Testing the rectifier/regulator is often confusing (**figure 10**). This box is a combination AC -to -DC converter and a voltage regulator all in one. AC current oscillates back and forth and is the input to the rectifier. Diodes inside the rectifier, either two or three depending on the stator, take each input of AC current but allow the current to flow in only one direction. Diodes are like one-way check valves. Because there is no oscillation and only directed current, it is now DC voltage, which is what all bikes and cars and electronics operate with. The DC voltage that is produced is controlled by the regulator, which monitors the battery and the load on the battery in addition to total voltage output.



**Figure 10**

As I stated before, if the battery is getting more than 14.9 volts when running, then the regulator has failed and the entire rectifier/regulator must be replaced. To test the diodes, check continuity between yellow wires on the input plug to the red wires on the output plug of the rectifier (**figure 10**). The meter sends a small electrical charge from the positive lead, and you must check the diodes by using the positive lead from the meter on the yellow input wires and the negative lead on the output red wires of the rectifier. Your meter should show continuity from input side to output side for each wire, which would be going with the flow of the check valve. Now if you reverse the leads on your meter, putting the negative to the yellow wire of the rectifier and the positive to the output red wire, there should be no continuity. Remember, that diodes allow electrical current to flow in only one direction. This test is only needed if you are just curious about your rectifier.

Clean all connectors and the battery terminals while you have everything apart. Remember that as long as the stator tests good and the battery is good, but the charging system is still not working, you can be assured that the rectifier is faulty.

Feel free to contact me with any questions concerning this article. Correspondence to: David Lillard, President; Redline Performance Motorsports, Inc., 7331 George Washington Memorial Highway, Yorktown Virginia, 23692. David@redlinemotors.com 800-283-2373 or 757-989-5000. ⚡

# The Art and Design of an Italian Motorcycle

*A Presentation by Pierre Terblanche*

Article by John Rossi

Encouraged by my persistence, Pierre Terblanche accepted US DESMO's invitation to share his innovative design plans with Ducati fans in the US. Pierre arrived from his trans-Atlantic flight to Boston in November 2004. He was here to present *The Art and Design of an Italian Motorcycle* at the World Trade Center among the Boston Society of Architects. It was niche marketing at its finest with over 18,000 professionals attending the largest architectural design conference in the country. The following evening he presented to more than 250 Ducatisti and motor sport enthusiasts in a sold-out, standing room only venue at the Larz Anderson Auto Museum in Brookline.

What better way to welcome a renowned designer whose work defines heightened transportation experience but through Logan Airport's Terminal E where four million people a year move in and out of the US? As if to compress the most transportation stimuli into the shortest period, we drove through a three-mile tunnel under the Boston Harbor – just one extension of the \$14 billion Big Dig tunnel project – Boston's latest transportation experience designed to move people quickly. Unfortunately, traffic still becomes snarled and the latest news is that the tunnels leak. We left our wake from the 7-series BMW and headed to a more familiar European setting of the Lenox Hotel in Boston's historic Back Bay. Pierre admired the vintage BMW sedan and said, "If you owned a car like this in Italy, there'd be no place to park it." The scale and layout of Italian cities of course are completely different than the super-sized everything here in the US, from our roads, cities, parking lots, waist-lines, and especially the vehicles Americans choose. Pierre's European reference of scale is clearly exhibited in his design aesthetic where clean sensuous lines accentuate what is essential about the Ducati motorcycle – its mechanics and its structure.

I sensed Pierre was constantly processing the volumes of space, shapes, and materials of the changing realms of infrastructure around

us as well as the transportation modes he used. Boston, a city Pierre was visiting for the first time, offered a complex historic context juxtaposed by its overbearing vehicular-dominated infrastructure of a modern American City.

We discussed the influences of architecture, patterns of city building and the complex tangle of American consumer culture. He acknowledged knowing little about architecture but speculated that what we shared in our design process was probably similar, with impossible schedules, tight budgets, design teams to manage, and review committees. It was apparent the hierarchical corporate process of endless meetings and review by committee is something that Pierre works around most days, avoids whenever possible, and tolerates at best. This was evident by his recounting of the focus and solitude during the design process for the bikes he has authored and by his personal handling of the US speaking engagements I arranged for him.

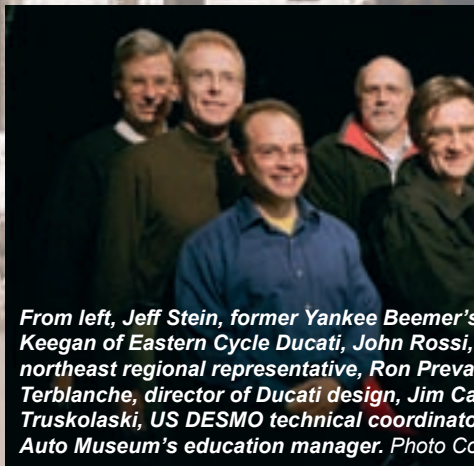
Pierre is at the top of his game as a world renowned motorcycle designer. His name is synonymous to the Ducati brand, where he has spent the last 16 years. Having designed the entire line of machines now offered by Ducati, Pierre says, "You have to be persistent to get new ideas implemented. It could take many years and sometimes you either wait for management to go away, move on, or die." Pierre's honesty about Ducati was refreshing, saying that "those closest to the company have to be self-critical for improvements to be made and change to take place." As an avid motorcyclist of thirty years and a loyalist to the Ducati brand, I couldn't agree more. There is room for improvement, especially positioning the brand to reach new customers and overhauling the company's marketing to support the most faithful Ducatisti and dealers representing the front-line for the brand.

*Continued on Page 16*

**Pierre Terblanche adds his name next to Eric Bostrom's signature on the custom North American Warhorse Ducati 999S.**  
Photo Courtesy:  
Doug Christian, MotoLit



**Pierre Terblanche greets motorcycle enthusiasts at the Larz Anderson Auto Museum and signs the new 999 book.**  
Photo Courtesy: Eastern Cycle Ducati



**From left, Jeff Stein, former Yankee Beemer's Keegan of Eastern Cycle Ducati, John Rossi, northeast regional representative, Ron Preva, Pierre Terblanche, director of Ducati design, Jim Ca, Truskolaski, US DESMO technical coordinator, and Auto Museum's education manager. Photo Courtesy: Eastern Cycle Ducati**





*More than 300 people showed-up for the US Desmo - Terblanche event bringing the Larz Anderson Auto Museum to its absolute capacity.*



*...s president, event's major sponsor, Steve ... the event's organizer and US Desmo ... tt, Ducati area sales manager, Pierre ... alandro, US DESMO president, Tom ... or, and Sheldon Steele, Larz Anderson ... urtesy: Doug Christian, MotoLit.*



Ducati is the one Italian motorcycle manufacturer poised to take huge leaps forward in securing a greater share of the worldwide market and especially carve out a bigger piece of the US consumer base. Ducati should seize every opportunity to reach the legions of new riders who are joining the ranks here in the US.

Ducati, and specifically Pierre, have been receiving the most acclaim and press coverage ever with the design of new 999 Superbike. Terblanche's designs have reinvented the complete line-up of Ducati motorcycles. For the 13<sup>th</sup> straight year, the power sports industry has grown in the US with record sales expected yet again for 2004. Over 1 million motorcycles were sold in 2003 along with another 886,000 ATVs. Ducati's year end sales in 2004 were 5323 retail units. Unfortunately, Buell, Triumph, and BMW each sell more than Ducati, and Harley with 230,000 units and Honda with 270,000 units define the stratospheric end of the 2004 sales spectrum.

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***...I sensed Pierre was constantly processing the volumes of space, shapes, and materials of the changing realms of infrastructure around us...***

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Even with Ducati's popularity in specialty bike magazine and the occasional product placement in a movie, the brand remains absent from the media-saturated consumer mainstream of America. To the Ducati owner, the brand and the sport is all about substance and sophistication. To US consumers interested in motorcycles their information choices are from an ever-increasing list of vapid, navel-gazing bike shows on cable TV. Ducati remains a secret.

Pierre was quick to acknowledge "that it is ultimately the consumer who determines the success or failure of a product by how many bikes roll out of the showroom." It is not that Ducati has to triple its modest \$2 million US marketing budget, especially when its customer base volunteers to be the front-line to endorse its products. A current customer is your best customer, and, besides, have you ever met a dispassionate Ducati owner? Ducati's emphasis in the US revolves mostly around race events. Ducati's dominance on the racetracks of the world is undisputed, but, at the racetrack, Ducati is preaching to the converted. Pierre's

visit to Boston was successful due to his genuine interest in meeting entirely new audiences of living, breathing, design-savvy prospective consumers. Isn't that what every motorcycle manufacturer, or every marketer for that matter, spends money for in hopes of positioning their brand, meeting new customers, and selling product?

Terblanche has helped expand the Ducati line and has created appealing new machines for an entire spectrum of motorcycling consumers with the Monster 400 (Japan only, unfortunately) to 1000 S4R – Monsters being the most popular Ducati model sold in the US – and the Multistrada 620 (to be released in US in 2005) to 1000DS – Multistrada being the best-selling new model ever released by Ducati. Also offered are the timeless Super Sport models, the ST-3 and ST-4 sport touring machines, the 749 and 999 Superbikes, and the much-anticipated Sport Classics. Pierre says, In Japan, several customer orders were for all

three Sport Classics, as if they had to own them as a set." This varied line of Ducati motorcycles, ergonomic packages, performance options, and reasonable price points (especially the 620 models) are capable of reaching first-time owners and a broader base of US consumers. A lifelong fiend and long-time rider, Ron Augeli, just got back into motorcycling by

purchasing a new 620 Monster, as did his 25-year-old son three months later, from Warhorse Ducati in Pennsylvania. While Ron worships the triple-9 as the ultimate superbike, for the moment he knows it is probably best in the hands of a skilled rider capable of handling a 140-hp machine on a track. Besides, why not have two new Ducatis in the family for the price of one? The 999 is on his wish list and displayed proudly on his refrigerator.

With the entire line of 2005 Ducati motorcycles to his credit, Pierre admits that "the primary focus of my work is that I design expensive toys for middle-age men." Fast and sexy was part of his mandate for designing the new 999, and the result seamlessly implants the potent L-twin Testastretta engine within the sensual curves and shapes of the superbike's new body. "These bikes have to look like they're going fast while parked at the coffee shop. That's part of their appeal. That's what stops people in their tracks and makes them look, lust, and do whatever it takes to own one," Pierre states. At first glance at almost any Ducati, one already is into a

heightened transportation experience. It is this design aesthetic of Ducati that translates to all of its machines, its communication, and is the understood language among its community. Melissa MacQuarrie, a graduate student at Parson School of Design in New York whose thesis is on Experience Design and the Ducati Motorcycle, attended Pierre's talk in Boston. She states: "Design aesthetic is in itself a tool for interpreting the community of Ducati enthusiasts. The design of these motorcycles convey a guaranteed transcendence for the rider – the experience of riding to flying, the power and exhilaration of running horses, the use of a machine to achieve a feeling of freedom and flight. Pierre has a sharp, yet subtle talent for producing a remarkable aesthetic quality for the otherwise comparatively brash mechanics of a motorcycle – an aesthetic that in truth evokes loyalty and communion with its consumers." This is truth and poetry that applies to the onlooker, first-time buyer, and lifelong rider as well. Why deny anyone the thrill of motorcycling on a Ducati?

Compared to the many self-proclaimed, often more media- and marketing-savvy motorcycle builders whose egos and revenue stream thrive on their own fame and notoriety over the function or innovation of their kit bikes, Pierre's interface with the public, media, and Ducatisti is professional and firmly grounded. He has strong opinions but is not self-important. Being an eloquent spokesperson is part of his job as Director of Ducati Design, but, first and foremost, Pierre is a designer to the very core. "I am compelled to design. I have made things since I was a boy in my father's wood shop. Design is not something you can teach someone. You are either born to design, or not." It is from the depths of this conviction as a designer that he constantly reexamines, reinvents, and breaks from traditions to reach for new paradigms that sometimes, even for the most faithful Ducatisti, may take some time to embrace. Eventually most do so with a loyalty that is beyond reason.

Ducati design is much loved and it is what gives substance to the brand, keeping it aesthetically out front of the competition. But what is more important than design is Ducati's community of riders. This is where Ducati must work harder to bring rough tribes of motorcycle enthusiasts together and advance them one huge evolutionary step toward becoming a cohesive community. This is what Harley, BMW, and even Triumph do exceptionally well, without

any race programs to cheer about or distract them from their strengthening the bonds among their community of riders. Ducati's design will always stop admiring onlookers, but, in my opinion, the company cannot remain on the periphery of the very motorcycling communities whose purchasing decisions are what sustain the company.

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***"...it is ultimately the consumer who determines the success or failure of a product..."***

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In his book, *Lovemarks, the Future Beyond Brands*, Kevin Roberts, CEO Worldwide of Saatchi & Saatchi Advertising, talks about product design and experiences having the power to create long-term emotional connections with the consumer. Perhaps the boldest message Roberts conveys is that the consumers, not the company, own the lovemarks or brand. This is prevalent among many groups who commune around shared interests or brands from Tupperware to Triple-9s. The ultimate accomplishment for any brand is when customers and dealer/retailers break from the rank and file of a predictable supply chain model and begin (could you imagine?) perpetuating activities such as BCM Ducati's educational seminars, or maintaining constant chatter via the Ducati WebRing, and proliferating communal events such as The Art and Design of an Italian Motorcycle. These activities and events are the priceless opportunities in which Ducati can learn from its loyalists and progressive dealers and meet potential new customers face-to-face.

What resonated most with me about Pierre was my sense that we have not yet come close to seeing his best work. If there is one individual, much like John Britten, who could reengineer motorcycle design, introduce new materials and manufacturing techniques, and reset the bar on ultimate motorcycle performance, it is Pierre Terblanche. Pierre has demonstrated he can design motorcycles that offer a broad appeal to many different types, sizes, and gender of riders. The sketch concepts, prototypes, and hologram modeling Pierre is now working on are for motorcycle designs that will advance the sport to its next level of defining standards for innovation.



*The Art and Design of an Italian Motorcycle: A Presentation by Pierre Terblanche*

# *An Italian Perspective*

Article by Federico Minoli

**B**oston mirrors in the Charles River, pouring her rain of golden lights in front of me, as I'm running along Memorial Drive. As usual, she thinks she's gorgeous, and I agree. What can I say? She is.

Only, tonight I feel like ignoring her a little. Tonight we're going to talk about style; or better, we're going to *listen* about style.

Brookline is only a handful of miles west; upscale villas surrounding a charming intersection where the cream of the crop students in this corner of America – or shall we say in the world? – hang out day and night. A few blocks away, the house where a man was born, grew up, and moved on to becoming the youngest president ever at 43, then political martyr, then legend.

While strolling around the neighboring hills one may find the Larz Anderson Museum of Transportation, the very building being itself a strong statement of passion for anything hitting a road, be it with an engine or not. This man, whose name seems born to be misspelled – Larz, not Lars! –, in fact founded it 55 years ago in an ancient carriage station, with stables, blacksmith, and all. Where wooden roofs and exposed bricks keep the ambiance cozy and warm, together with pleasantly dim lights.

As I step in, Pierre is confronted by two dozen people. Good for Ducati, they're not in a brawling spree – they're politely lining up for an autograph. Some ask for a picture with him, others try chatting a little, stealing him from the next in line who patiently waits.

The Creations are all around the tiny, precious place: 999, Multistrada, MHe, and then SuperMono and a glorious 750 Super Sport are under the jealous sight of a superb club of Bugattis, Delahayes, and Panhards in sequins. For one night, the old ladies of the four wheels don't own the scene. Tonight we feature the sexy girls with the short dresses who let us see the engine.

Tonight we listen about style.

Refreshments for a few VIP early admissions, while many fingers point out the juiciest details of the Creations. At 7 p.m., a platoon of folding chairs is lined up facing the screen and the doors are open for everyone. Set, go!

Joe Freeman, president of the museum, welcomes the audience. Then it's John Rossi – US Desmo – introducing Pierre. Before that, a big hand of applause to Eastern Cycle Ducati, Beverly, Massachusetts, who mainly sponsored the event, and the announcement that 50 people had to be turned away for the lack of material space to fit them in. A quick look around and I reckon that we are actually crushed like sardines in a tin can. Next time better book the Fleet Center.

We also know from Joe that some members of a BMW club hide somewhere in the audience. An applause erupts: yeah whatever, stay if you wish, we appreciate a learning spirit...

Pierre takes the stage, on the screen his personal quote: "They said make it fast, sexy, and red. The rest was up to me". As usual, he goes full throttle: "You are going to see some dirty stuff..." Excitement in the audience.

A little history as an appetizer: a picture of the Cucciolo ("The Puppy!" someone shouts; sweet culture...), one of a Marianna, then the Scrambler ("Yeah!"s and "Oooh!"s and "Wow!"s. That's more like it), the Pantah, the Desmoquattro. "The Italian engineers keep calling it L-Twin, but they're not here, so let me call it V-Twin, like it ought to be." Ouch, Pierre... if you only knew someone actually *is* here and taking notes...

He promised dirty stuff, and dirty stuff comes right away: some pics of previously unseen 916 early prototypes send a shiver up the backs of many; that shiver is probably just my own personal problem when he shows a group shot where Mengoli proudly displays blacker than black moustache, Domenicali a flamboyant set of hair, and Bordi holds his child daughter, all around one of the first 916s. A rare case where the bike is just wallpaper, at least for me.

I feel the chair moving under my backsides; it's not magic, only a whole row pushing to let someone else in. Passion power turning into mechanical energy, just like in the heart of an L-Twin (sorry Pierre, I'm an Italian engineer...).

When the SuperMono slide is on, the heat goes up; the clapping is loud and rowdy, and Pierre doesn't miss the chance. "How many of you would like to ride it?" What do you think? Everyone, of course. "Well, I'm gonna give you Federico Minoli's email later..."

This is the point in time when the history class ends and the art class begins. Pencil drafts start showing on the screen; sketches,

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***"...the old ladies of the four wheels don't own the scene. Tonight we feature the sexy girls with the short dresses who let us see the engine. Tonight we listen about style..."***

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feasibility studies, and pictures of clay models that no one has ever seen outside of his office catch the audience's attention like Leonardo da Vinci's drawings or Bernini's sculptures. "A designer can't just draw a shape and have someone else make it all the same." Style is looking for the perfect balance between beauty and production; it's an ever-moving process, and like any process needs a method: "Creativity is a given, method is God." This is what he tries to inculcate to his boys at Ducati Design. "I won't hire you to be creative, you should be already. But I can teach you to have method."

Through drawings of swingarms, fairings, and seats, Pierre takes us by hand into the adventurous creation of the MH900e, achieved by connecting Italy, Holland, and the United Kingdom.

Beginning with his juvenile passion for the MH900R ("If you ask me, the most beautiful bike ever."), through the first rough mathematical models and the drawings which were modified and exchanged by fax ("We still didn't have email..."), up until the legendary assembly of the final maquette underneath

a cloth in Munich, 1998, with all the press outside (of the cloth) waiting to see it. "The biggest quality of a designer is patience."

The MH900e proudly holds a couple of records: first bike ever to be mainly styled at the computer, and first bike ever to be sold on the internet. "During the first three hours no bike was sold; we were all scratching our heads. What in the world is happening? Then we figured it out: the server was clogged with requests..."

Next stop: 999. Make it fast, sexy, and red – was the management brief. Then sketches and drawings start flooding on the screen, while the mathematical models grow more and more realistic and refined: "We used Unigraphics for the mechanics and Alias for aesthetics. Alias is a specialized version of the same software they used for 'The Gladiator.'" A software for making masterpieces, apparently.

Then it's about the Multistrada and another applause rises. I couldn't agree more. I get a little electrical shock from a picture taken on the Futa, with the hills of Bologna on the background... maybe it's Melancholy, maybe it's just Greed.

The audience is breathless, the eyes and the hearts are sticking to the screen, and in a moment it's today: the Sport Classics family, which gets inspiration from what's inside that motorcycle sancta sanctorum called Museo Ducati ("Thank God for the Museum!", one slide shouts...).

The end is for the team, The Bikes And The Boys: "In this picture you can see who sculpted the clay, who painted, who drew... and also who did nothing at all!"

The final slide couldn't be simpler: black background, with a huge red "Thank You!" in the middle.

Thank You, Pierre. All rise, ovation, culture is done.

*Tonight we listened about style.*





# DARMAH DRAMAS

## PART II: RETURN TO RIDING

BY CRAIG HUNLEY

The funny thing about not riding for a dozen years is all the little riding tricks one forgets. For example, how to put gloves and boots on so that rain is not funneled into them, the wicking effect of a turtle-neck in the rain, how once you've leaned a bike over past a certain angle in the garage it is going to fall over no matter what, etc. Those kind of things. During the fall of 1995 I reacquainted myself with the nuances of motorcycle riding all over again. I wasn't working and things were not so great at home with my marriage, so every other day I left the house and went somewhere on the Darmah. I relearned all the country roads in the area, and graded them as A,B,C, etc. according to the pleasure of their curves. I assigned a color for each grade and used different colored markers to highlight the roads on a county map. Talk about having too much time on my hands.

At the time there were no Italian bike dealers in Charlotte. Jim Calandro and I used to attend the local BMW club meetings looking for like-minded companions. We discovered the other Italian bike owners and Jim converted more than one BMW rider to Ducati ownership. As the weather began to get cold, a common topic came up again and again. DAYTONA. "Are you going to Daytona?" When are you going? Where are you staying?" People started talking about their Bike Week plans. I had never been to Bike Week, and greatly regretted missing the experience. I had always wanted to go, but

Bike Week usually came the same weekend as the Atlantic Coast Conference basketball tournament. College basketball was followed with religious fever in my corner of the world. When younger I vowed never to leave North Carolina during the weekend of "the tourney". Now in my second motorcycle life, I wanted to fill a void in my motorcycle experience and attend Bike Week. Calandro wanted to go too. He had friends in Orlando willing to put us up for the week. It was time to acquire some more gear and prep the bike.

Okay. What do we have to work with? An eighteen year old Italian motorcycle and a middle aged man too naïve to know better. We've got clipons, a stiff throttle, a stiff clutch, and a seat best described as vinyl stretched over a two by four. We've got no saddlebags, no electric clothes, and it is wintertime. We are looking at 540 miles to Orlando and an oil burning motorcycle. In my haste to buy the Darmah, I overlooked the fact it was burning a little oil. The oil burning got worse and by early 1996 the bike was getting 400 miles to the quart. So off the Darmah went to John Hoffman at Cycle Specialties for a service while I started working on riding comfort issues.

Corbin didn't make a seat for Darmahs and being at the height of their arrogance offered no solutions. Sargent was extremely helpful and would custom make a seat for me, but I had to supply a seat pan. Not being willing to sacrifice my original seat to the surgeon's knife I went looking for a pan. There is a mind-set to riding a beveldrive that has to do with sourcing parts. With diligence one can find almost anything, but it does take patience and it does take time. In the pre-internet world, checking out international sources was not an option. It was a case of calling up the few "usual suspects" sources in the US and when they said they didn't have the needed part asking who else might possibly have one. Slowly I developed a list of widespread Italian bike shops. Eventually a call to one of them found a Darmah seat sitting on the shelf so I had a seat pan to send to Sargent.

The Darmah returned from Hoffman's much improved, but of course still burning oil. Then the mechanically challenged person who lived at my house went to work. There was no way I was riding clipon handlebars 500 miles to Florida. After failing to find a set of OEM bars, I found some K&N handlebars that were pretty close to the original. In order to mount the touring handlebars, the aftermarket fairing had to come off and brackets to hold the headlamp to the forks had to be found. Once again the OEM component

was not available, but functional substitute brackets were. Next, I discovered the front brake line was too short to reach to the master cylinder's location on the touring bars. Call Hoffman and get a longer stainless steel brake line made. Somewhere about this time one of the forks started leaking. Call Hoffman and get new fork seals. Then the starter became unreliable and the solenoid had to be replaced. Everyday I was in the garage fiddling with the bike preparing it for the trip. Time was running out. March was closing in on me fast.

I am convinced Santa Claus is not the only one with elves. Mr. Murphy also has helpers and with their assistance he is able to reach out and touch almost anything. Just when I thought the bike was ready, one of the brake calipers started leaking. A frantic call to Hoffman got me a rebuild kit and fresh pads overnighted. I rebuilt the caliper and starting reinstalling it. One of Mr. Murphy's elves dropped by to visit and assisted me in hastily crossthreading the bolt holding the brake line to the caliper. Crap! I'd had it. I was not going to rebuild the caliper again. It was not coming back off the bike. I ran a tap through the threaded hole in the caliper, wiped out the threads, and installed the brake line.

Finally, if nothing else went wrong, the only preparation left was to ride out to the local BMW dealership and pick up the electric vest I had ordered. Calandro (God bless him) had talked me into buying an electric vest. It remains the best single motorcycle accessory I ever bought. While at the BMW shop the dealer, Carl Von Schummer, looked at my bike and asked, "You going to ride to Daytona on that tire?" We looked at my rear tire and forecast it had maybe 500 miles of life left. 500 miles would merely get me through the first leg of a projected 2000-mile trip. So Carl found a new tire for me and he, Calandro, and I chatted as we waited for it to be mounted. Calandro was aware of my continued struggles to prep the bike and by this point was a bit leery of the Darmah's ability to make the trip. He asked Carl's opinion of the Darmah's roadworthiness. Carl told him not to worry, if I broke down one the Harley guys towing to Florida would pick me up and bring me home.

With that statement of confidence the only thing left to do was load up the bike and take off. Load it up I did. With the tank bag, new saddlebags, tent, and sleeping bag the Darmah looked like it belonged to a gypsy refugee. We left early on a Sunday morning and arrived in Orlando around dark. The trip down to Orlando was uneventful except for the inevitable case of monkey butt that comes from riding 540 miles on even a custom built Darmah saddle. The speedo drive cable broke after 338 miles, but that was no big deal. As long as the rev counter worked I could estimate my speed in 5<sup>th</sup> gear. We added a quart of oil to

the Darmah once we were  $\frac{3}{4}$  of the way there. A quart and filler funnel had been packed for this purpose. Calandro led the way and thus did not have to smell my fumes. He did however blame me for dragging my oil fume smoked gear into our accommodations and adding a certain aroma to the room.

The plan was for Jim and me to room together in Orlando and each day ride to Daytona to experience Bike Week. After Bike Week, I planned to ride around Florida and campout for another week or so before returning home. The 12 Hours of Sebring was scheduled for the following weekend and that sounded like a good place to go. There was not a lot of motivation for me to go home. Home was not warm and fuzzy. My wife and I were splitting up. In fact, we were deep into the paper work required to complete the traumatic exercise known as d-i-v-o-r-c-e. Fortunately we had similar ideas of what was fair and had reached agreement in principal regarding the division of assets, responsibilities, etc. Still I was a bit nervous about taking an extended trip without having documents signed and felt that it was a calculated risk to leave town.

I'm so glad I went! The whole Bike Week scene blew me away. From the choppers lined up on Main Street Daytona to the "Wall of Death" at the Iron Horse, to wandering around the Woods Auction in Deland, it was all novel to me. Little kids don't have as much fun at Christmas as I did. I loved it all, but the best part was all the old bikes that came to Daytona International Speedway at the first of Bike Week. The vintage racing by itself was quite cool. To make it even better there were famous old racers riding parade laps on classic MV Agustas and GP Hondas. There were slightly less famous "old" racers going at each other in the BMW Battle of the Legends. The Britten was there and its rider was wheeling the length of the infield straight. To top it off, each and every one of these bikes was available in the paddock for close inspection and photos.

The DIS infield was just as entertaining. A classic bike show was going on and the assortment of Vincents, Indians, Nortons, "bacon slicer" Guzzis, and even old Harleys was more eye candy than I had ever imagined. Add to that all the gear on display at the vendors' tents. Add in all the new bikes being presented by manufacturers. Throw in a little local wildlife, which sounds just like straight pipe Harleys revving at 3:00 a.m. and pointless burnouts wherever possible. There was never a dull moment. It really was sensory overload for a first time visitor. Finally at week's end Calandro had his fill and headed for home. I, however, stayed on in Daytona to continue Darmah Dramas.





## DucatiDayDaytona 2004

Just perfect. On the heels of Eric Bostrom's Ducati 999 Daytona 200 perfect pole position all time best lap record, held in 80-degree sunshine perfect weather, at Daytona SpeedPark, truly the perfect location, DucatiDayDaytona was nothing if not the perfect way for Ducatisti to celebrate the passion of Ducati. On Friday March 5th, over 1000 Ducati owners and fans came together at Daytona SpeedPark for a full day of nothing but Ducati. This year's event, organized by official DOC club Ducati On Line and sponsored by Ducati North America was the biggest yet and included a Ducati only bike show, tech classes, a charity auction to benefit the Tiffany Weirbach Foundation, Ducati Idol best sounding Ducati contest, a fashion show and a vendor row. Headlining this year's event was factory rider Eric Bostrom who made two appearances, three time Daytona 200 pole winner Paul Smart and Ducati fan and host of OLN's Dirt Rider Adventures, former VIP star Molly Culver. And while they all proved pretty popular, most popular guest might have to go to Michelin's "Bib" who could be found shaking hands and posing for pictures often throughout the day. DDD launches with a bike show, which runs throughout the day. Judged by Paul Smart, this year's event, attracted bikes from all across the US in his honor. Top award went to Robert Bennet's perfect 1974 "greenframe" 750 SuperSport. Mr. Bennett is the original owner of this classic machine. Often referred to as the "original superbike", Mr. Bennett brought it to Daytona, his first trip to the event, in the hopes of meeting Mr. Smart and having his beautiful bike autographed by the winner of the 1974 Imola on a 1974 750SS. (see photo) This year's show was made up of perhaps the best collection of Ducatis, all rare, special, or highly modified ever seen in the US. Ducati.net would like to thank those that took the time and trouble to share these bikes with our guests, who as usual made up the most appreciative audience imaginable. Those that went home with the unique CycleCat trophy's truly deserved them, the judges having felt pressured at the difficulty of the decisions based on the quality of the entrants. (See below for list of this year's winners.) Next

on the schedule was the fashion show, hosted by Ducati North America. The lovely ladies of UmbrellaGirlsUSA as well as members of Ducati.net and Ducati Spa modeled fashions flown in from Italy just for the event. The models and fashions were quite a hit, many items being displayed for the first time in the US. During the day there were a number of classroom sessions hosted by experts including international moto-journalist Neil Spalding on MotoGP, Denby Smith from Michelin, Doug Lofgren on fuel injection and Van Singley of Ducati NA. These "universities" are always popular and this year's speakers were no exception.

For the second year DDD has hosted the Ducati Idol, Let Your Ducati Sing best sounding Ducati contest judged by the Desomodromiclub of Rome. 26 Ducatis roared for the title, won by Dennis Liebrecht's 1974 Conti clad 1978 silver and blue 900SS. This event is always a crowd pleaser and this year's award presentation included Ms. Culver as well as the Desmodromiclub's "boys in black". (see photo) DDD 2004 included something

new, the origination of the 1st annual CycleCat Award, given to the person deemed to enhance the world of motorcycling in general and Ducati's in particular. This year's award, much to her surprise, was presented to DDD event promoter Vicki Smith. Ms. Smith was also the recipient of a plaque presented to her by the Tiffany Weirbach Melanoma



Foundation, thanking her for her continuous support. This year's charity auction was gifted with over 50 unique and valuable items including a custom painted gas tank suitable for wall hanging donated by Ducati NA as well as a one-off quilt of Ducati MotoGP rider Ruben Xaus and a digital illustration done for the event of Eric Bostrom by General Motors designer Pierre-Paul Andriani. (A copy of which was presented to a pleased Eric Bostrom at the event). While the donor list is too long to list it's safe to say that the companies and individuals that supported this event made it the best one yet and as usual it was nice to see the Weirbach family at the party, who traveled from Nevada to be there. Add to all this the doorprize tossing UmbrellaGirls, free Italian ices in a dozen flavors, vendors selling all things Ducati, an Enzo Ferrari supercar, a club area, some go-carts, dragsters and a whole lot of smiling faces and it really was the perfect Ducati Day.

See you next year!





*Photos from last year's...*

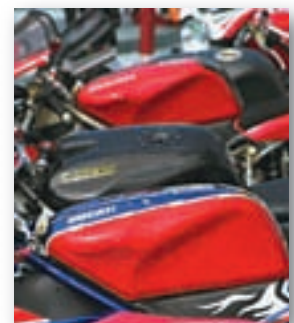
# DucatiDayDaytona 2004



*EBoz and Paul Smart*



*Ducs in a row*



*This year's event...*

# DucatiDayDaytona 2005

*Friday, March 11 • 11am-6pm*

# **BENCH RACING**

*Tall tales of fact and "friction"*

## ***"If Only...."***

If only I'd bought Microsoft 'way back when.

If it weren't for that back stabbing little weasel, Chris, I'd be running this company now.

We had that marlin almost in the boat, but the leader was defective and it broke.

I'll have to admit to myself that I've also made a million excuses why I wasn't on the podium at Road Atlanta, Roebing Road, Charlotte, or Summit Point. Truth is, either I didn't have the talent or my bike wasn't fast enough. I'm pretty sure it was the latter. But every time I didn't finish last, I allowed myself to claim at least some kind of moral victory. And there was only one time I ever finished last.....

Opening race of the season at Rockingham, North Carolina. Interesting track with a tight, sandy infield exiting onto the steep oval between NASCAR turns 3 and 4. I'll always remember how in the banking, the pavement would unreel from the top of your vision, making it seem like a treadmill plugged into 240 V. The previous evening, I had ridden my old bevel-drive 860 GT the hour there and back to ensure a good starting spot

for the day's first race. Though the D-Production class was still almost entirely Yamaha two-strokes, a few other bikes would show up occasionally to compete. My Honda 400-4 was always there; Bill Birchfield even entered his Diana a couple of times. This year marked the first appearance of a new Honda, the Hawk 400 twin.

Saturday morning practice is finished. It was beautiful weather for the race. Bike's running well, and I have a front row starting position on a track that had been kind to me each of the past three seasons. Lots of novices, each marked by a big "X" on the back of his leathers. They'll all be behind me. Looks like a decent finish is in the cards today, maybe even a podium appearance! Flag drops, race starts; nothing to break the spell. Only two or three bikes are in front of me for most of the race. On the banking, I let the bike choose the line. The Honda wasn't much on acceleration, but it had terrific top speed, so it rode high on the banking. Last lap. Exit the infield and up onto the banking. Something new is about to happen. I've never in three years lapped a rider, but now, mere meters ahead, is Honda Hawk, the rider with a duct-taped "X" on his back. I'm going to pass him before the finish, and I'll officially lap someone who hasn't broken or crashed!

There's just enough room and just enough time to go high on the banking, execute the pass, and take the checkered flag for third place!

I know how it's gonna feel. My friends at the finish line will have the chance to witness first hand my own personal victory. My wife, in the scoring tower, will so swell with pride that she'll pop a couple of buttons on her blouse. And when I see her, I'll..... Never mind. Keep the mind on racing for now. Almost even with the Hawk now, and I've got a good head of steam. Front wheel is beside his back wheel, the-- WHAT THE?????

First impressions can be misleading when everything happens so quickly. My own perceptions certainly differed from what my friends later told me. All I could tell at the time was that I was sliding down on the apron very fast. I had time to think, "This is really gonna hurt when the leather wears through!" When I stopped just shy of the finish line, my first emotion was a tremendous relief. Everything worked, and I didn't even see any blood. Of course, being a *real* motorcyclist, my very next thought was "**The bike!**" I knew the Hawk had inexplicably moved up the banking just as I was executing the pass. I knew he'd knocked me to the pavement, but now my beloved 400-4 was nowhere to be seen. My God, it must have cartwheeled over the outer wall and is now a pile of metal mulch!

I sat for a minute with a bewildered look on my face, then slowly got up to walk to the finish line 20 meters away.

I think I'd already entered the first stage of mourning for my faithful racer when I was motioned to the Hawk, stopped upright (the lucky SOB) just past the finish line. It wasn't fair that he'd screwed up so royally, and I'd done nothing wrong, yet he was still intact and my bike was as good as dead. I was going to have a hard time being civil to this careless jerk. But it's hard to stay mad when someone offers a genuine apology and hands back your undamaged ride. The Hawk actually had most of the damage, with a torn seat where my left-side handlebar had been lodged.

The impact that knocked me off had joined the bikes together for the final meters over the finish line. The Hawk rider said that he noticed his bike handling funny after the impact, so he pulled over quickly. I can't imagine the thoughts that raced through the rider's mind upon seeing an unoccupied Honda plugged into his seat. I was so happy to see my still-pristine racer that I could have hugged him.

There is a sad ending to the story. Despite my bike's crossing the finish line in third place, it seems that the *rider* determines the finishing order. Last place! Bummer! Oh well, I did much better in the day's second race. Matter of fact, I'd have won if only that jerk on the Yamaha hadn't....

*George Smith*



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