

1992 FXLR



In the world of custom bikes, there are three basic categories that are the most popular; "old School Chopper" (typically a rigid frame), "Street Radical" (typically a softtail frame), and "Pro Street" (typically a swing arm frame), and each of these categories appeal to certain niches in the market. "Pro Street" enthusiasts are typically those riders who enjoy the individuality of a unique looking bike, but are more so interested in the superior handling characteristics of a swing arm style frame. The FXR frame was a refined version of the FLT frame, which was introduced in 1982 and the "R" designation is indicative of the rubber mounted engine and driveline or properly known as the "vibration isolation" system. This configuration was in production from '82 till '94 when it was replaced with the FXD.

For the tried and true FXR fan, there is no other, some would argue it was the best bike Harley Davidson ever built. I figure the factory knew there was a demand for the product, because in 1999 it was re-introduced as a C.V.O. (Custom Vehicle Operations) special edition called the FXR-3 limited to a production run of 900, and then again in 2000 the FXR-4 again with a run of 900. This is significant to the machine in question, because it was completely and entirely refitted with chromed and/or polished billet upgrades just before the FXR-3 was released, and it presents itself very much in the same class of cosmetic appeal, if not, more so and the performance enhancements are certainly beyond what is offered from the factory.

After laboriously poring over the receipts and photos supplied by the R/O, it is painfully obvious that cost was not a factor in achieving what he had set out to do. All of the enhancements, embellishments, maintenance, and repairs were left to those claiming to be professionals. The vast majority of the components used were state of the art and top of the line. The native Indian eagle theme was born out of the owners' affiliation and work with the native culture and it was done by an internationally renowned west coast artist named Gordon Schuck. There is no question in my mind that the artwork on this bike had a much broader appeal than your average paint job. Plus, I submit that the value of the paint has to be considered more precious by virtue of fact that the artist is indeed an "artist" and not just another airbrush guy.

The photographs and the receipts indeed verify that tens of thousands of dollars were invested into this machine, and the reconciliation of values contained herein accounts for only those expenditures relevant to the sum total of the parts that made up the bike. All too often when pursuing a vision, the expense incurred far outweighs the return on the investment, and this is one of those times. I think this is a nice bike.