

THE BEDELL EARTHSONG SERIES WAS LOVINGLY HANDCRAFTED IN BEND, OREGON.



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WELCOME TO THE BEDELL SEED-TO-SONG JOURNEY

Congratulations! You are now the steward of a beautiful Bedell Earthsong guitar. Growing up in the 1960s, I was swept up in the newly awakening counterculture. It was a decade where our values were redefined and our interrelationships and our global dependencies came into focus. It was a meaningful time – we believed our personal choices left an imprint on the world... made a difference... were important. I was a part of the first Earth Day on March 21, 1970 and I continue to marvel at both the resilience and fragility of our Mother Earth and our collective impact on the planet we're so fortunate to inhabit.

Now, over four decades later, my wonderful journey has brought me back to my roots, and I have the amazing opportunity to design and craft Bedell Guitars based on the social and stewardship values that became a part of me as an emerging soulful and happy hippie.

Bedell Guitars is rooted in the simple belief that extraordinary acoustic guitars can be crafted in complete harmony with sustaining our forests. My mission with Bedell Earthsong guitars was to create astoundingly well-balanced, rich-projecting, beautiful-sounding instruments that revive the folk/rock acoustic sound of the 1960s (a sound that is still the foundation of much of today's music) in a way

A LETTER FROM TOM

that utilizes our plentiful national resources and that has no possible negative impact on our world's rain, hardwood and old-growth forests. This mission demanded that I uncover tonewoods from species that are abundant within our borders, right here in America.

My journey started in Alaska. There was no way I was going to cut down an oldgrowth Sitka spruce tree that may still have centuries of life to live. But partnering with Brent Cole and Alaska Specialty Woods, we found trees that had naturally died and stood standing or were dead on the forest floor, the victims of old age or windthrow. All of the Sitka soundboards in Earthsong guitars come from these salvaged dead trees.

We have long experimented with magical musical qualities in the various species of maple for our Earthsong bodies and necks. We designed the body construction to bring out the bass and midrange tones in balance with the brilliant higher tones, achieved by the combination of bigleaf maple for the back and sides, an Eastern hard rock maple neck and walnut for the fretboard and bridge. We also utilized the beauty and dense character of walnut for our peghead overlay.

With all of the tonewood coming from American-grown trees, I decided on a rootbeer burst nitrocellulose finish. And I finished off these extraordinary guitars with K&K DuoTone under-the-bridge-plate transducers, which are made in Coos Bay, Oregon, U.S.A.

I started with my heartfelt values, my love of a particular acoustic sound, and the dream of creating an affordable musical instrument made right here in America, crafted entirely from ethically sourced American woods. And it is done. I think you'll agree: The results are breathtaking.

Thank you for partnering with me on this journey with your Bedell Earthsong... it is handmade by American craftsmen from trees that grew in America, delivering the American folk-rock sound.

Peace, Ton Bodell

Tom Bedell

100% MADE IN AMERICA. 100% AMERICAN WOODS. 100% AMERICAN SOUND.

INTRODUCTION

Bedell Earthsong is the ultimate forest stewardship guitar. Inspired by the beauty and wonder of the American landscape: the streams and deserts, swamps and forests, beaches and valleys, and all the natural wonders that grace this vast and diverse country, from shore to shore.

The Earthsong models aren't just sustainable, they're also built using only American harvested woods: a salvaged Sitka spruce soundboard, Western bigleaf maple back and sides, an Eastern hard rock maple neck, and a walnut fretboard, bridge and peghead overlay. Bedell craftsmen have achieved unparalleled tone and projection from these plentiful American woods for a truly planet-friendly guitar made from ethically harvested trees. The Earthsong features a nitrocellulose finish with a root-beer burst and is available in dreadnought, orchestra and parlor body shapes. All Earthsongs also include a workshop-installed K&K DuoTone pickup and a Bedell deluxe hardshell case.

When you first experienced your Earthsong guitar, perhaps you were simply enthralled by its rich clarity and quintessential folk-rock sound and had no idea that the woods were sustainable and all local to America. Or maybe you sought out the Bedell Earthsong based on your own personal values and were delighted to find that ethical tonewoods hold their own with the best of the best. Either way, we hope you'll take a moment to understand how truly special this instrument is.

Every piece of wood on and in your guitar either grew in the wild forests of our country, or served a life of usefulness right here in the U.S. prior to its incarnation as a precious musical instrument. For the trees that grew in the wild, when nature took its course and either blew down the tree or the tree reached the end of its lifecycle, our wood partners were there to rescue the tree from either returning to mulch or from being carried away to a pulp mill. The reclaimed wood may have been salvaged after a life of service as a bridge or a floating boom for a houseboat, and after its service was no longer required, once again, our wood partners where there to liberate the logs before they rotted or became firewood. Whichever source provided the various tonewoods for your guitar, every tree or log was individually harvested or selected, and you now have a part in giving those trees a second (or possibly third) life.



It's no secret that many of the trees used to make traditional guitars are in decline. It's a crazy and tumultuous time... around the world, scientists, naturalists, biologists and everyday citizens are grappling with the impact the human species is having on the planet and on our forests. Consumers are becoming more aware of their individual footprint on the earth: where food comes from, the ingredients in the products they use, and how they handle their garbage. What about the other organic materials used in day-to-day living, like the woods in musical instruments? There is no way around it: Just as the collective future of humanity is tied to the health of our forests, obviously, so is the future of acoustic guitars. As a conscientious musician, you are fortunate. With Bedell Guitars, you don't have to sacrifice quality to support the planet. We are creating best-in-class instruments from ethically and legally sourced tonewoods, so you can rest assured that your purchase is a responsible one. In the Earthsong series, we present our most accessible guitars, crafted entirely from American woods, all right here in in the United States. While the wood used by the guitar industry is a drop in the deforestation bucket, your purchase of an Earthsong guitar supports the wise use of our natural resources, without sacrificing the quality of instrument you intend to partner with for years to come.

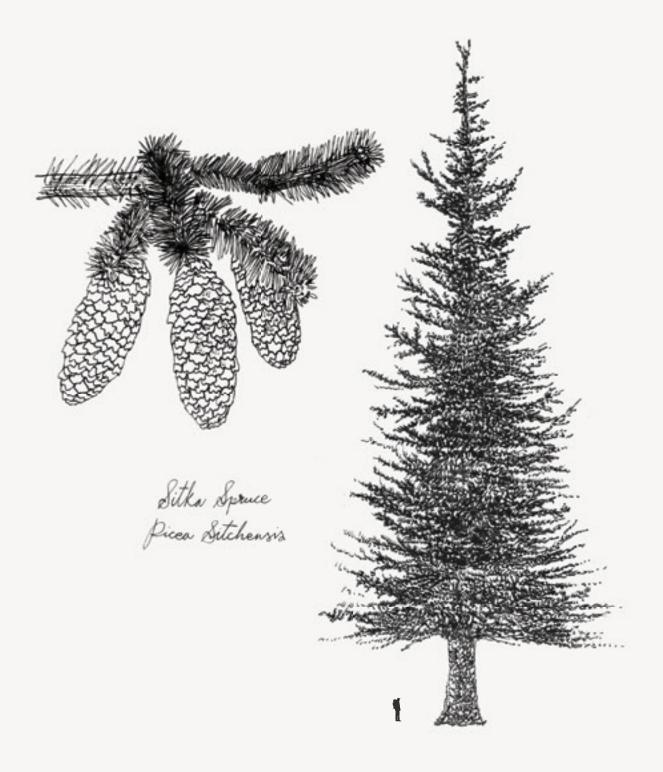
SPECIFICATIONS

BODY SHAPES	Dreadnought, Orchestra, Parlor
TOP WOOD	Sitka spruce
BODY WOOD	Western bigleaf maple
NECK	Eastern hard rock maple
FRETBOARD	Walnut
BINDING	Black
FINISH	Nitrocellulose (semi-gloss back and sides, gloss top) full-body root-beer burst
SCALE LENGTH	Dreadnought and Orchestra: 25 1/2" Parlor: 25", 12 frets to body
NUT WIDTH	1 11/16"
INLAY	Dots
TUNERS	Bedell open gear, antique brass
NUT/SADDLE	Bone
ELECTRONICS	K&K DuoTone
CASE	Bedell deluxe hardshell case

TOP WOOD

SITKA SPRUCE

WOOD	Sitka spruce has been the primary top wood for American-made instruments for decades. It is strong and light with extended harmonic content, and nearly equals the power of Adirondack.
LATIN NAME	Picea sitchensis
ORIGIN	Pacific Coast region of North America from Alaska to California.
TONAL QUALITIES	Strong, focused tone with a solid fundamental – perfect for flatpicking styles. Usually takes a slightly longer period of playing time to open up. When compared with European spruce, Sitka delivers warmer, more fundamental sound, largely free of overtones.
AESTHETICS	Straight uniform grain. Coloration ranges from white to pink to light brown.



Left to nature, magnificent Sitka trees can live to be over 800 years old and can reach over 300 feet in height. The largest and longest-lived spruce of the spruce family, a Sitka's slow growth and resulting tight growth-ring character create beautiful acoustic sound. Clear-cutting the old growth Sitka forests is threatening their existence. New-growth trees grow much faster with wider growth rings and typically produce lower density wood. At Bedell, no tonewood from clear-cut forests is ever utilized. All of the Sitka spruce used in Bedell Guitars is salvaged from blown-down, fallen, or dead Sitka logs in partnership with Alaska Specialty Woods.

On average, the Sitka spruce trees that provided the soundboards for the Earthsong series guitars lived to be at least 400 years old. The tumultuous life of a fourcentury old Sitka tree is a story of struggle and triumph. Imagine the journey of one such tree: It all began when a tiny little Sitka spruce seed sprouted in the diverse, wild, untouched forest of southeast Alaska, around the time the first British colonists were arriving on the opposite coast of North America. During this time, in the 1600s, southeast Alaska was home to several fierce and resourceful indigenous tribes, including the Haida and the Tlingit, and the territory wouldn't be claimed by the United States for nearly 300 years. Those intervening three centuries would be turbulent and violent for its human inhabitants, and challenging for our young tree.

Under the dense cover of the Tongass Forest, the Sitka seedling would have to beat the odds, since spruce is not fond of shade and would be competing with many other species for resources. While it was still a slender, tender sapling, it was lucky enough to escape being a snack for passing deer or elk, but our adolescent Sitka was not as well suited for life in the shadows as its neighbors like Western hemlock. But still, it grew slowly and steadily under the shady canopy, struggling to soak up enough light and nutrients to reach adulthood.

By the early 1700s, the sun-starved hardships of this stubborn and resilient tree were about to be alleviated as it neared the 100-foot mark, the point at which its top branches would break out above the forest canopy. The victory would be short lived because now, while having access to unlimited sunlight, our tree would be exposed in ways it hadn't been before. Long gone were the days of protection from the elements under the nearly impenetrable canopy. Over the next 300 years, the Sitka tree would grow rapidly and would withstand great gusts of wind, dry seasons, wet seasons, heat waves, cold fronts and forest fires. It would lose branches and narrowly escape fatal damage from passing animals, like porcupines and beavers, or from nearby trees falling after being ravaged by storms, insects, animals, or



drought. It would reach the 200-foot mark by the 1860s when the United States bought Alaska from Russia for 7.2 million dollars (nearly 120 million dollars by 2014 standards). A survivor, standing proud and tall, the top half of this living giant was completely exposed above the forest canopy, but it would continue to grow as light bulbs, the radio, airplanes and the automobile were invented. It kept growing, its shallow root system straining to hold up the swaying titan, through two world wars, the folk-rock revolution, the Summer of Love, and the birth of the Internet.

One day in the early 21st century, after four centuries of triumph in a hostile environment, our tree met its demise, most likely during a storm. Unprotected, it could no longer resist the elements, and its life came to an end. After it fell, Brent Cole rescued it and kept it from returning to the soil. Brent and his crew at Alaska Specialty Woods hauled it out of the forest, carefully minimizing the impact on the surrounding ecosystem. Once transported back to the ASW shop in Craig, Alaska, the tree was split and processed into hundreds of soundboards that would live again in beautiful musical instruments like yours.



ABOUT ALASKA SPECIALTY WOODS

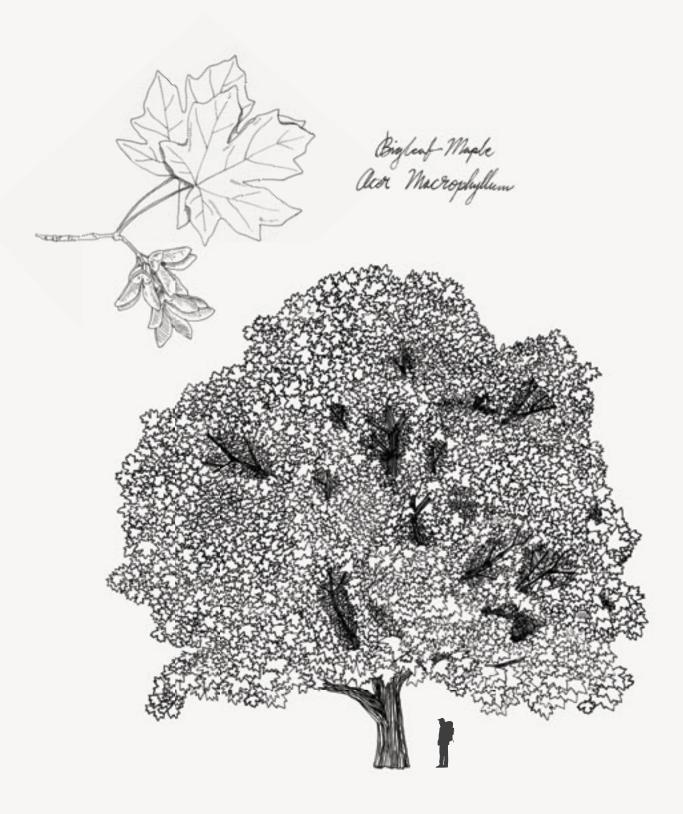
Brent Cole Sr. and his crew (including two of Brent's sons) scour the forests of Prince of Wales island and the surrounding islands and waters for Sitka spruce trees that have fallen, are floating in the water, or are being retired from service in a booming ground, bridge structure or floating house. As a lifetime hunter of fallen and cast-off Sitka, Brent automatically scans the forest when he's out hunting and fishing in the Alaskan wilderness. A healthy old-growth forest has an even canopy – something will always grow toward the sun and fill in the holes. If there is a break in the canopy, it means a large tree has recently fallen. From across the draw, sometimes he'll spot an opening, where the forest looks thin, and he'll hike a mile or more to investigate, crawl up under the brush, and check it out. Whether on land or by sea, Brent and his team discover salvageable trees, one by one, and obtain individual permits for each tree and reclaim them, bringing the logs back to the ASW shop in Craig, Alaska for processing and drying.

As a kid growing up in Chicago, Brent's parents taught him not to waste and impressed on him the importance of being a responsible steward of the earth. As a result, even as a child Brent was deeply concerned about the wise use of resources (at the age of 6, he wanted to be a conservationist when he grew up). Brent started ASW in 1995 as a one-chainsaw operation, and since then he and his family have grown the business steadily and responsibly. Brent's childhood ideals hold true to this day: When salvaging trees, Brent and his team don't look for the easy way; they look for the right way.

BACK & SIDE WOOD

WESTERN BIGLEAF MAPLE

WOOD	Western bigleaf maple , also known as Oregon maple, is great for standing out among other instruments. With a powerful fundamental and even harmonics, it is clear and present, but without pronounced peaks and valleys in the harmonic content.
BOTANICAL NAME	Acer macrophyllum
ORIGIN	Northwest US and southwest Canada.
TONAL QUALITIES	Has a very bright, focused sound with a clear attack and fast response to articulation in the whole frequency range. Excellent note separation and quicker note decay than other medium- density woods. It has a decent midrange, and more treble sparkle than rosewood.
AESTHETICS	Sapwood color ranges from almost white, to a light golden or reddish brown, while the heartwood is a darker reddish brown.



One of the most plentiful American hardwoods, bigleaf maple (also called Oregon maple and broad leaf maple) is a hardy and irrepressible species that grows primarily in the Pacific Northwest. It can thrive in a variety of soil and environmental conditions; it is flood tolerant and reproduces vigorously. In managed forests, it is nearly impossible to eliminate bigleaf maple – abandoned stumps refuse to give up, and will grow numerous new shoots without any human intervention. Appropriately named, the leaves from a bigleaf maple tree can measure up to a foot across, and as a result it is often planted as a shade tree. If you've ever seen a maple in the fall, you know it is also particularly beautiful when its leaves turn to sunset shades of yellow, orange, and red. On average, most bigleaf trees live to be around 100 years old; they generally reach 50 to 60 feet tall and two to three feet in diameter. It is nearly impossible to salvage fallen bigleaf maple for fine instruments because once fallen, the wood immediately begins to stain and rot, compromising the structural integrity of the wood fibers. The wood in your Earthsong guitar was mindfully sourced by our wood partner, Cyril Jacob, who either rescued it from becoming pulp (or being left to rot) when it was cut to make room for new construction or harvested along with trees considered more commercially viable; or at the end of its lifecycle when it had to be removed due to early stages of disease or because it had become a hazard.

The body and sides of your instrument likely came from a century-old bigleaf maple tree. Here's what its life would have been like if it sprouted in the wild...

Just a few years after the Grand Canyon became the third U.S. National Park, a little maple seed germinated in the fertile soils of the Pacific Northwest. At the same time, across America, suffragettes were campaigning for women's right to vote, with slogans such as, "woman's cause is man's; they rise or fall together." By the time the seedling was just a few feet tall, life was free and easy – a plentiful food supply ensured the local deer, elk and beavers would did not overgraze on our little seedling – but the global political scene wasn't nearly as peaceful – the nations of the world were deeply embroiled in the first World War.

At the ripe old age of ten, our tree eased into adulthood alongside red alder, Western red cedar, Douglas fir, and Western hemlock, while Prohibition and the Roaring Twenties came and went, and around the time Save the Redwoods League began buying the last old-growth redwood trees to ensure they would be around for future generations. The newly matured young maple's winged seeds, shed annually in the fall, began providing food for squirrels, evening grosbeaks, chipmunks, mice,



and birds. By the 1980s, the decade that began with the heartbreaking loss of John Lennon and ended with the fall of the Berlin Wall, the maple's growth was beginning to slow. For the next few decades, while the information age dawned, as the Twin Towers fell and as climate change became a hot topic, the tree would only grow by a few inches at most. By the time the maple approached the end of its life in the second decade of the twenty-first century, there were nearly 60 protected national parks, over 7,000 state parks and the mighty maple that grew from a tiny seed was discovered, rescued and processed by Cyril Jacob and sent to Bedell Guitars to become the heart and soul of your Earthsong guitar.

ABOUT CYRIL JACOB

For two decades Cyril Jacob has been rescuing tonewood-quality trees from going to waste, either from rotting on the forest floor, or from being processed into garden mulch or firewood. It all began with a belief in stewardship and a few salvaged cedar trees: Cyril got his start providing cedar shakes and shingles from salvaged trees, and in the mid '90s, bought his own mill and branched out into other species like as bigleaf maple and walnut. Cyril makes it his personal mission to ensure that cut and downed trees find their highest purpose, and is proud supply these woods for use in fine instruments that will be treasured and handed down from generation to generation.

FOREST CONSERVATION

A FEW BASIC FOREST FACTS

The world's forests play a major role in cleaning our air organically by absorbing carbon dioxide and other greenhouse gasses

Forests provide natural filtration and storage systems for the water supply for much of the country. Currently nearly two-thirds of Americans get drinking water from the forests.

Our forests host a plethora of recreation activities (hunting, fishing, camping, biking, etc)

The forest products industry is larger than the U.S. auto industry – it ranks among the top 10 employers in 42 states, producing about \$175 billion in goods annually and employing an estimated 900,000 people, according to the U.S. Forest Service.

When did you last spend a few days surrounded by a pristine old-growth forest? Perhaps you were in a lush temperate rain forest like the Tongass National Park in southeast Alaska, sheltered by centuries-old spruce and hemlock, or maybe you were exploring the otherworldly volcanic landscape and the 1,360 miles of streams and over 100 lakes of the Gifford Pinchot National Forest in Washington State. Or perhaps your most recent forest experience involved listening to the lilting calls of one of the nearly two hundred species of birds who make a home in the White Mountain National Forest in the northern Appalachians. Whatever your experience, you can attest, the American forests inevitably evoke a sense of awe and wonder – the organic grandeur of the complex interrelated life forms cooperating and pulsing together like one symbiotic organism is palpable, and stands in stark contrast to our "civilized" city lives.



The state of our national forests is a complicated and politically charged topic, and to cover it fairly is far beyond the scope of this journal. However, to simplify: If you care about the air you breathe, the water you drink, outdoor recreation and our national economy, then the health of our forests is crucial to consider. Forest management is particularly tricky in the United States since over half of our forest land is privately owned (unlike our European counterparts, where nearly all forests are on federal land). Over the next two decades, according to the U.S. Forest Service, as many as 26 million acres of America's forests will go up for sale.

Since the dawn of civilization, humans have had a complex and interdependent relationship with the forests of our planet. The forests have been used to sustain and improve human life and to advance our causes. Being mindful of our forests isn't about wearing tie dye and hugging trees and stopping all human impact on the forests, it's about being advocates for smart conservation; it's about being informed, responsible consumers, to ensure that our grandchildren's children will have affordable clean water, breatheable air, and the products they need to live happy, harmonious lives.

FOREST CONSERVATION

The simple math of population growth and urban and suburban sprawl means that we require more land to house our growing population, and that often means leveling forests to make room for the people. Providing the food, fiber and fuel for that population is responsible for another dent in our healthy forests. With a current world population of seven billion, with a growing appetite for consumer goods (including the new consumers are flooding the market in China, India and Brazil and other developing countries), by 2050, the WWF estimates that globally we will require twice as many natural resources as our planet can provide.

As an artist who cares about our collective future, and who understands the importance of our forests, you have taken an important first step. Your Bedell Earthsong guitar is just one of many ways to be mindful about your personal use of Earth's resources. The fact that you are voting with your dollars, and conscious of the tree species that provided your tonewoods is an important leap forward. Here at Bedell we hope that you will extend that thoughtful awareness to the other products you consume and use on a daily basis. Together we can make a difference.

WHAT CAN YOU DO?

Exercise your right to know. Ask questions. Educate yourself. Use forest products wisely and responsibly and do your homework to make sure that the woods utilized were obtained legally and ethically, with an eye towards sustainability.

TO LEARN MORE:

globalforestwatch.org/ safnet.org/lp/state.cfm ucsusa.org/global_warming/solutions/stop-deforestation/ wilderness.org/why wwf.panda.org/about_our_earth/about_forests/importance/

THE BUILD

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EARTHSONG TONEWOODS

SCRIBING OF GUITAR BODY SHAPE ONTO WOOD



TONEWOOD SET SELECTION

BENDING OF SIDES



A BODY AND NECK READY FOR FINISH

BRIDGE AND NECK CLAMPED WHILE GLUE DRIES



EARTHSONG SERIES



FINISHED DREADNOUGHT DETAIL

The Craftspeople



ASHTON SIMMS WOOD SELECTION

Growing up in Sisters, Oregon, Ashton was constantly exploring the outdoors, but when he was at home, one beautiful sound permeated his childhood: His mother's singing. He started playing drums at age five and built his first guitar in high school. After graduating from Sisters High School, Ashton spent time in Belize and Ukraine volunteering for orphanages and impoverished communities.

Ashton receives and processes all raw wood for Bedell Guitars. He crafts parts and then lays out sets, matches them and then assembles the components for each and every guitar. Ashton has an innate ability to "read" wood. He can look at a billet or a piece of raw wood and can visualize what is most likely inside. He loves lining up grain lines and figure for Bedell tonewood sets. He has a deep respect for the wood he works with and takes great pride in the part he plays in the seed-to-song story of each instrument.

In his spare time, Ashton plays music, makes jewelry, cooks, hangs out with friends, visits breweries, snowboards, hikes, camps, rock climbs, swims, wakeboards and plays lacrosse, but he especially enjoys playing his drums outside in the Central Oregon sunshine.

FAVORITE OUTDOOR ACTIVITY: Music festivals.

PREFERRED MODE OF TRANSPORTATION: '68 Rogue Rambler.

FAVORITE TONEWOOD:

Sinker redwood – it's a fragile and colorful top wood. If you work with it carefully, it becomes an incredibly vibrant top.

BEST LIVE SHOW YOU'VE EVER SEEN:

A Day to Remember at Warped Tour 2010.

DO YOU COLLECT ANYTHING? Instruments.

FAVORITE ADULT BEVERAGE: Whiskey ginger (with real ginger beer, not ginger ale).

YOUR SUPERPOWER: Love.

Love.

YEAR YOU WOULD VISIT IF YOU HAD A TIME MACHINE? The future – it's the only place to go.



JAKE SPECE LEAD CRAFTSMAN

Before Jake was promoted to lead craftsman, he worked in the body department, and he still holds the shop record for the most bodies assembled by one person. Before he started building guitars, Jake worked as a short-order cook. His experience in the kitchen was the ideal training ground for the intensity of the production environment; he learned how to work hard and remain cool under pressure. As a guitar player, he has a deep appreciation for both the beauty and tonal properties of the exquisite tonewoods in the Bedell Wood Library.

A Central Oregon native, Jake is the son of a welder and a piano player and the grandson of a mandolin player – he has music and craftsmanship in his blood. Jake's dad taught him to weld at the tender age of seven. When he was fourteen, Jake saved enough money moving pipe to buy a guitar from the local pawn shop; he learned five chords from a library book, and formed a band called The Kronk Men with two friends. They've been playing together since 1998. Jake can't believe it's been fifteen years. He said, "It's like we're the Rolling Stones of Central Oregon." He plays with The Kronk Men around Bend regularly and is known for his unconventional playing style. When not building bodies for Bedell, or shredding on stage, Jake spends his time taking care of his family, skateboarding, and hanging out with his rad dog, Rudy.

BIGGEST MUSICAL INFLUENCE: Latin Beats, post-punk.

FIRST ALBUM YOU BOUGHT AS A KID: Nirvana, "In Utero."

BEST LIVE SHOW YOU'VE SEEN: Nick Cave, 2009, Crystal Ballroom, Portland, Oregon.

FAVORITE SOUND: Reverb-drenched electric guitar. **WHAT DO YOU COLLECT?** Guitar effects boxes.

FAVORITE ADULT BEVERAGE: Maker's Mark.

FAVORITE BANDS AT THE MOMENT: T-Rex, Jesus Lizard, Daughters.

PERSONAL HEROES? Dad, Mom, and Jimi Hendrix.





JUSTIN FRANCIS NECKS

Justin Francis is a musician, a skilled woodworker, a retired professional snowboarder, and an avid fly fisherman. He has an eye for immaculate detail, and enjoys immersing himself in the minute detail and technical perfection required of all Bedell craftsman. On any given day, you'll find Justin in the workshop hand shaping, dovetailing, wood binding, hand finishing and meticulously executing every other detail that goes into completing Bedell guitar necks.

Born in Humboldt County, California, Justin's family moved to Bend when he was nine years old and Justin has lived in Oregon ever since. The Francis family is full of talented musicians, so Justin's passion for music and musical instruments is practically coded in his DNA. Justin grew up playing sax in the school band and he currently plays guitar (and drums, on occasion).

Justin's favorite wood in the Bedell Wood Library is Brazilian rosewood, because every single set is different from the last, and because, as he says, "The grain orientation is incredible, it's definitely not a boring wood, though Ziricote is a close second choice because it has crazy three-dimensional figure, the figure pops so much it doesn't even look like wood." Justin believes in Bedell's sustainability mission because he wants to ensure that these beautiful exotic woods are around for the next generation.

YOUR ONE OBSESSION IN LIFE: Fly fishing.

MOVIE YOU COULD WATCH OVER & OVER: Super Troopers.

BEST LIVE SHOW YOU'VE EVER SEEN? U2, Rose Garden, Portland, Oregon.

FAVORITE SOUND IN THE WORLD: Running water. **FAVORITE ADULT BEVERAGE:** Rum and Coke with lime.

YOUR SUPERPOWER: The Kavorka.

YOUR KRYPTONITE: The Kavorka.

DREAM VACATION: Tarpon fishing the flats.





JASON CHINCHEN INLAY

Walk into the inlay room at the Bedell workshop and, invariably, you'll be greeted by a big, happy smile from Jason Chinchen. Jason is a man who loves his work, and for good reason. His talents and skill are perfectly suited for the demanding position of Bedell inlay artist.

Jason spends his days at Bedell immersed in art – conceptualizing, designing, and then cutting and fitting the tiniest pieces of precious materials into the fretboard, peghead, and soundboard of Bedell guitars. Jason is well versed in various artistic mediums, but inlay is where he truly shines. He has an innate feel for "painting" with the materials, for using flash to create shadow and light. Jason finds creative inspiration in both the past and the present – in the tried and true aesthetics found in classical art and Art Nouveaux, as well as beauty found in the organic, natural world.

As an avid outdoorsman, Jason is especially passionate about Bedell's reverence for the forests. He volunteers regularly for trail cleanups and firmly believes in stewardship – showing respect and being responsible for what we're using, and being aware of our footsteps to minimize our impact and find a way to have a responsible, respectful relationship with the outdoors and the special places we love. As Jason likes to say, "We're all in it together."

PREFERRED MODE OF TRANSPORTATION? Hiking boots.

YOUR ONE OBSESSION IN LIFE: Writing songs.

FAVORITE TONEWOOD AND WHY?

Claro walnut: the figure and color variations and the warm, clear tone across the entire range from highs to lows.

BIGGEST MUSICAL INFLUENCE?

Neil Young, Avett Brothers.

BEST LIVE SHOW YOU'VE EVER SEEN? Ben Harper, Les Schwab Amphitheater,

Bend, Oregon.

WHAT MAKES YOU LAUGH EVERY TIME? My daughter, Avery.

YOUR SUPERPOWER: Cooking bacon.

FAVORITE BAND OF ALL TIME? Pearl Jam.



DAN CARLTON STRING UP

Having the opportunity to play so many beautiful guitars is one of the most rewarding parts of working in string-up and final assembly, and since Dan's true passion is playing instruments, he's particularly suited for the task. He enjoys starting with the handcrafted body and neck of a guitar, and bringing all the pieces together to completion, to hear the instrument for the first time.

Dan grew up in Washington State in a very musical family. He started playing guitar in the 8th grade, to "stay out of trouble" (no word on whether or not it's kept him out of trouble in the long run). His grandmother is an accomplished ragtime and jazz pianist, and his father plays the accordion and the piano. Every night, when Dan and his three brothers were tucked into bed, and the house was finally quiet, their father would play the piano while the boys fell asleep. It left an indelible imprint on the four boys, and all of them are musicians to this day.

Dan moved to Bend in 2002, and worked in construction prior to joining the Bedell team. A vocalist who plays ukulele, mandolin, guitar, banjo and violin, Dan also plays drums and piano, but says he's not very good at either. He says stringed instruments are his favorite, because, "You can move the tone around and sing at the same time." In his spare time, Dan enjoys playing just about any musical instrument, spending time outdoors, cooking with his wife, sword fighting with his kids, and homebrewing his signature chocolate stout.

FAVORITE MODE OF TRANSPORTATION: My feet.

OBSESSION IN LIFE: Helping others.

FIRST ALBUM YOU BOUGHT AS A KID: ABBA.

PERSONAL MOTTO: Prove it. **ON WEEKENDS YOU CAN BE FOUND:** Hopefully.

SIGNATURE DISH: My kids love my hashbrowns with dill.

MOST SENTIMENTAL THING YOU OWN: My grandad's shoehorn.

DREAM VACATION: Yes, please.



DAVID PETO STRING UP

Growing up in Central Oregon, David never had a babysitter. His grandfather, father, and step-dad were all tradesmen, and as a child, the men in his family kept an eye on him – and often put him to work. At the age of fourteen, David taught himself to play guitar. He built his first guitar in high school woodshop and he's been building and playing ever since. In 2006 he moved to the Oregon coast, where he worked for K&K Sound and then headed to California to attend the Musician's Institute in Los Angeles, CA. At M.I. Dave earned his A.A. degree with an emphasis in guitar building.

At Bedell Guitars, prior to finish, David works with the neck and the body, to fit the dovetail joints. After the finish has been applied, he attaches the necks, bridges, hardware and strings to complete the instruments. Dave admits to having a healthy amount of O.C.D., but says the key is knowing when to stop. He particularly loves working with woods from the Pacific Northwest, and has a soft spot for the Bedell Earthsong series guitars. He's a self-taught craftsman, and has read every book on the subject. In his spare time, when he's not building guitars, he works on his house, goes fishing, and takes road trips.

FAVORITE SCENIC VIEW IN OREGON: The Fall River in the snow (in the Cascade Mountains).

FAVORITE WEEKEND GETAWAY IN THE PACIFIC NORTHWEST: Bandon, Oregon.

FAVORITE TONEWOOD: Myrtlewood.

PREFERRED MODE OF TRANSPORTATION: 4X4.

YOUR ONE OBSESSION IN LIFE: Building.

BIGGEST MUSICAL INFLUENCE: Stevie Ray Vaughn.

FAVORITE SOUND IN THE WORLD: Red-winged blackbird.

DREAM VACATION: Alaska.



SIMON HAYCRAFT FINISH

Simon is a sculptor and a painter with a deep appreciation for tonewoods, and a comprehensive understanding of finishes. He has almost a sixth-sense for the perfect finish, which is essential since he hand finishes all Bedell instruments. Simon sees each instrument as a piece of art, as a canvas that he has the honor to complete. Like many artists, beauty is something Simon strives for, no matter what he does.

Simon grew up in England, studied art in college, and has a diploma in design from Leamington Spar College. He moved to the U.S. in 2000, and has lived in Oregon since 2005. Prior to joining Bedell Guitars, Simon ran his own custom interior finishes company for high-end residential homes. In his spare time, Simon can be found fishing, carving, or working on other creative projects in his home studio.

FAVORITE TIME OF DAY:

Sunrise. It's beautiful and there aren't many people around.

FAVORITE POEM: "If" by Rudyard Kipling.

YOUR OBSESSION IN LIFE: Fishing.

FAVORITE CRAFT BEER: Dead Guy Ale by Rogue. **SIGNATURE DISH:** My chili and my spaghetti bolognese.

DREAM VACATION: New Zealand.

BEST SKILL AS A CHILD: Drawing.

IS ELVIS REALLY DEAD? No, he lives in my basement.





ANGELA CHRISTENSEN BRAND MANAGER

Angela has always been talented at working with her hands, she has a degree in sculpture and has been working with wood -- jewelry, high-end cabinetry and musical instruments -- for most of her adult life. In 1999, while studying at ASU, a summer road trip launched her passion for wood when she stopped at the Wolf Education and Research Center in Idaho, and was awed by the impressive hand-carved doors that graced the information center. Struck by the beauty of this functional artwork, in that moment, she knew wood was her medium of choice. When she returned from her trip, she started working for a custom furniture shop, and never looked back.

Angela moved to Bend, Oregon, and has been working in the musical instrument industry since 2002. She started managing raw wood and parts and then moved into purchasing wood and working with suppliers. She apprenticed under a master luthier in inlay in 2006, and at the same time, learned string up and assembly. Currently, Angela oversees the Bedell brand, the Seed-to-Song Studio, the inlay department, and manages all wood purchasing for custom instruments. She says the most satisfying part of her job is working directly with clients, helping to design the ultimate custom instrument. In her spare time, she's focused on her family. "It's all about family," she says. She and her husband also have a jewelry line called Snap Dragon Studios.

FAVORITE SOUND:

My son's belly laugh.

FAVORITE SONG: Imagine by John Lennon.

FAVORITE TIME OF DAY:

Sunrise. It is a visceral experience to me, a special time in the day that is renewing and energizing.

FAVORITE CRAFT BEER: Sinister Ale by 10 Barrel Brewing Co.

FAVORITE FLOWER: Peony.

ON WEEKENDS YOU CAN BE FOUND: Slowing down and soaking it in.

DOCUMENTATION



Soundboard Documentation: ______Sitka Spruce

SITKA SPRUCE HISTORY DOCUMENT

SUPPLIED BY BEDELL WOOD PARTNER, ALASKA SPECIALTY WOODS

ALASKA CANADA VANCOUVER			
SPECIES	Sitka spruce		
BOTANICAL NAME	Picea sitchensis		
ESTIMATED AGE	Approximately 400 years old		
TYPE OF HARVEST	Individual selective cut or salvaged		
LOCATION	Southeast Alaska, the Alexander Archipelago, in the vicinity of Prince of Wales Island		
HARVESTED BY	Brent Cole Sr. Purchased by Bedell Guitars from Brent Cole Sr. of Alaska Specialty Woods		
WOOD PARTNER	Alaska Specialty Woods P.O. Box 312, Craig, Alaska 99921		

SITKA SPRUCE TIMBER SALE CONTRACT

TIMBE	RTMENT OF AGRICULTURE FOREST SERVICE R SALE CONTRACT ales to be Measured before Fitting)	Name of Purchaser BRENT COLE PO Box 312 Craig, AK., 99921-031	2
National Forest Tongoss	Ranger District Croig	Region Atraka	Contract Number 061864
Sale Name MICROSALE # 25		Award Date 07/17/2008	Termination Date 10/30/2010
The parties to this contrac Agriculture, hereinafter ca State of Alaska, hereinaft	t are The United States of America, ac ded Forest Service, and <u>an incluidual</u> or called Purchaser.	ing through the Forest Servi doing business under the na	co. United States Department of me of BRENT COLE, City of Craig.
us on initial deposit, wirs to the minimum advertised p	ertised a sale at which either (1) Purch he successful bidder, or (2) no bids we rice and made an initial deposit in the s rifes hereto desiring to record their age	re received and Purchaser h ame amount as the bid depo	aving subsequently offered at least
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with Sale Area Map, Plan Division CT. Specific Con	hnee Divisions: AT - Specific Conditions a and specifications for developments i ditions are numbered and apply to the in conditions of this contract are stated in	Fany), and such attachment Part, Section, Subsection, or	s as may be provided for in item of the Standard Provisions, as
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Two Witnesses: ^{1/}	200	By:	Contracting Officer
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			SEAL -
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SITKA SPRUCE PACKING LIST

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Back & Sides Documentation: Western Bigleaf Maple

WESTERN BIGLEAF MAPLE HISTORY DOCUMENT

VASHINGTON PORTLAND OREGON IDAHO			
SPECIES	Western bigleaf maple, also known as Oregon maple		
BOTANICAL NAME	Acer macrophyllum		
ESTIMATED AGE	Approximately 100 years old		
TYPE OF HARVEST	Individual selective cut		
LOCATION	Northwest Oregon		
HARVESTED BY	Cyril Jacob		
WOOD PARTNER	Cyril Jacob 8905 Kilchis Forest Rd., Tillamook, OR 97141		

Neck Documentation: Eastern Hard Rock Maple

EASTERN HARD ROCK MAPLE HISTORY DOCUMENT

SPECIES	Eastern hard rock maple
BOTANICAL NAME	Acer saccharum
TYPE OF HARVEST	Selective harvest
LOCATION	Michigan, New York and Pennsylvania
HARVESTED BY	Devereaux Sawmill, Inc., Pewamo, Michigan or Gutchess Lumber, Cortland, New York
WOOD PARTNERS	Hardwood Industries 61520 American Ln, Bend, Oregon 97702



BEDELL GUITARS

61573 American Loop Bend, Oregon 97702 888.234.2210

Original Photography by **RA Beattie**

> Written by Catrina Gregory

Designed by Breedlove Creative, Inc.

