

# Breedlove

M A G A Z I N E

FEATURED ARTIST

**RUSSELL  
WINFIELD**



CARING FOR YOUR GUITAR

**IN WINTER**



THE 30TH ANNIVERSARY

**NORTHWEST  
CLASSIC**



CRAFTSMAN PROFILE

**ERIK HAS-ELLISON**



WINTER 2021 | ISSUE #4

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THE 2021

# WINTER MAGAZINE

THE PACIFIC NORTHWEST ISSUE



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### FROM TOM BEDELL

In 1990, namesake luthier Larry Breedlove pulled up roots, relocating to the central Oregon high desert. Within a year, he and his mates were crafting the now well-known and well-loved Breedlove Concert body—a true landmark in guitar history. That makes 2021, believe it or not, the 30th Anniversary of Breedlove building and selling acoustic guitars! It has been, to say the least, an adventure in innovation.

In 1995, for example, Breedlove introduced the Northwest Classic, using myrtlewood from Oregon's Pacific coast. Not only did myrtle provide a new look, with wonderfully variegated grain patterns and wild, almost supernatural colors, it also revealed a new sound, with an unheard-of balance across the entire tonal spectrum. A re-imagined 30th Anniversary Northwest Classic is featured in this Breedlove Magazine, alongside many new models that continue the path of innovation.

We are also pleased, in this issue, to introduce you to our new operations manager, Erik Has-Ellison—a singer/songwriter as well as a skilled craftsman who has built Weber mandolins and Bedell and Breedlove Guitars. Most recently, Erik managed Sound Optimization® for Hand Voicing every Made in Bend guitar—a pioneering process every bit as radical and influential as the Concert body. As evidence of our dedication to sonic innovation, Erik has continually led us in monitoring frequencies, stiffness, density and other inputs to achieve increasingly consistent results for our targeted sounds and play styles.

This winter edition is chock full of interesting people, and we're excited for you to meet them—from snowboard superstar Russell Winfield to native Pacific Northwest musician Tommy Graven to environmental leaders Adam Gardner and Lauren Sullivan from REVERB.org. And we're glad to meet you. Be in touch at [www.Breedlovemusic.com](http://www.Breedlovemusic.com).

Happy New Year,

Tom Bedell

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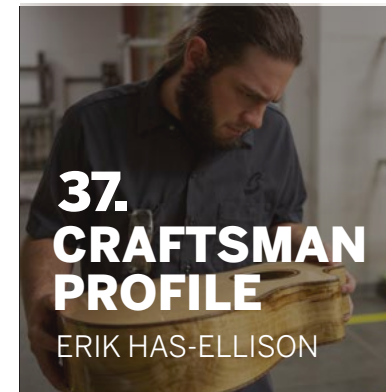


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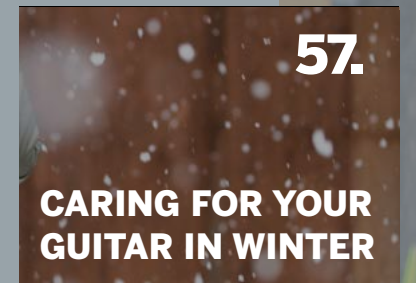
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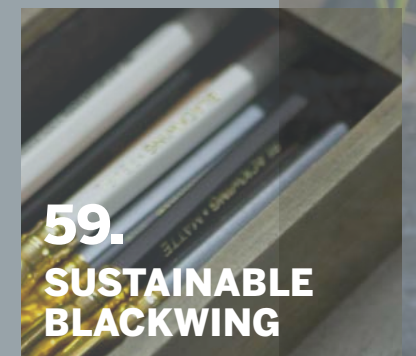
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# TOMMY GRAVEN

## LISTEN TO LEARN—THE HEALING POWER OF MUSIC

Ashland, Oregon's Tommy Graven found his soul in the gift of a Native flute

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Tommy Graven's flute is a healer.

The Ashland, Oregon resident had all but given up on music, until about five years ago, when his mother in law handed him his first flute as a wedding gift.

It opened new doors for Graven, who had long ago edged himself out of the punk and heavy metals circles of his youth by getting off the road, getting sober and selling all of his gear, save a single, cracked Guild acoustic, which even then was sitting on Craigslist.

Graven, who had discovered his calling as a social worker helping homeless families and disenfranchised veterans, doubted the flute at first.

"Honestly, I thought it was hokey," he says. "I hadn't been involved in ceremony in a long time. I did sweat lodges and danced in a couple powwows as a very, very young boy. My dad would shuffle me around to these events, and as a kid, I never liked it. So, when I got this flute, it brought all that hokiness up to me like, 'oh god, not this old world crap.'"





“But it was a pretty flute,” Graven says today, “and I know my mother-in-law meant well. She knew I was Native. She knew I was a musician. She wanted me to have this; it was a very special gift. So I was honored and I went to go put it next to my little Native area, where I have my feathers and my smudge and pictures of my dad, who’s no longer here. I walked it over there and on the way I just kind of played it a little bit. My wife really liked it. It took her breath away. It’s funny, but she never liked my loud music, my rock music.”

The pandemic, of course, has slowed Graven’s renewed professional career. In keeping with his social work roots, he had been playing at elder care facilities as often as twice a day, leavening those performances with occasional concerts, including an ambitious full band outing at Portland’s Old Church Concert Hall last February.

“Venues were booked and ready to go,” he says, echoing the woes of so many musicians this year. “Then COVID.”

Graven has been a presence on Facebook and Twitch, but he’s also taken the time to record a new solo record, playing and tracking everything on his own, with a focus, of course, on a variety of wooden flutes.

Its title, “Learn to Listen, Listen to Learn,” is a phrase he learned from his Native mentor Elder Rod McAfee.

As with live dates, he balances flute and guitar, sometimes using the latter to accompany the former.

“It’s acoustic guitar, Native flute, rattle and a little bit of backing stuff I did with keyboards. This new album’s going to be all instrumental and it’s mostly finger style. I used to do a lot more percussive guitar work, experimenting with tapping and stuff like that.”





Graven, whose family is descended from Chief Joseph’s band of the Nez Perce, is Oregon through and through. He has a number of Beaver State-themed tattoos and places his moving, meditative videos, like “The Water Pourer & The Fire Tender” in the great outdoors.

“My family’s literally been in the hills and the mountains surrounding the Willamette Valley since before time!” he laughs.

It’s fitting that he plays a Breedlove Oregon Concert CE, made with sustainably sourced myrtlewood from the Pacific Northwest.

“This guitar is grown in Oregon,” he beams. “Everything about it is Oregon. I literally have my dream guitar, man. It’s really neat and kind of full circle in that I now play more guitar than ever.”

Graven, who teaches guitar and flute, even had David O’Neal from Rising Moon Flutes, handcraft him an A-scale instrument from myrtlewood to go along with his Oregon.

“They match each other and they’re beautiful. It’s like my depression fixer. This flute’s definitely a prayer tool and a healer, you know?”

Both instruments, Graven says, connect him to the land and to the history he is so proud of.

“Elder Rod calls it the natural way,” Graven says of his respect for the earth and all of its inhabitants. “Elder Rod says, for example, that water is the first and most powerful medicine—simple little things we all know but forget too often. When we’re in the lodge, we talk about the stone people and we talk about the one leggeds and the four leggeds. The one leggeds, that’s a tree, that’s a plant. The four leggeds are the animals, the star people. It’s like we’re all people. Everything has a personality.”

“When we realize how clean our water is—or isn’t—and how clean it needs to be, we realize how we’re all connected. We have to listen to learn.”

**Learn more about Tommy Graven**



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# THE MYRTLEWOOD TRAIL

## BREEDLOVE'S 30TH ANNIVERSARY NORTHWEST CLASSIC HEADS HOME

On the myrtlewood trail with filmmaker RA Beattie

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It's 7 a.m., 26 degrees. The Friday morning sky is clear and cold, with a dry bite that stings the nostrils and the back of the throat—a briskness that reminds you you're alive.

A light dusting of last night's snow skims the clear ice that covers the parking lot.

In Bend, Oregon, this is driving weather, and we're putting the Breedlove Custom Shop in the rearview as we hit the Myrtlewood trail.

We're taking Breedlove's 30th Anniversary Northwest Classic on an important adventure, an epic road trip home, lighting out from the high desert, rising over snowcapped peaks, and descending twisted valleys to the Oregon Coast, where myrtlewood grows, prolifically, in what is, in essence, a pocket ecosystem suited to its unique character. It's the only place in the world these trees can be found—we're in the truck, we've got the guitar, and we're on our way.

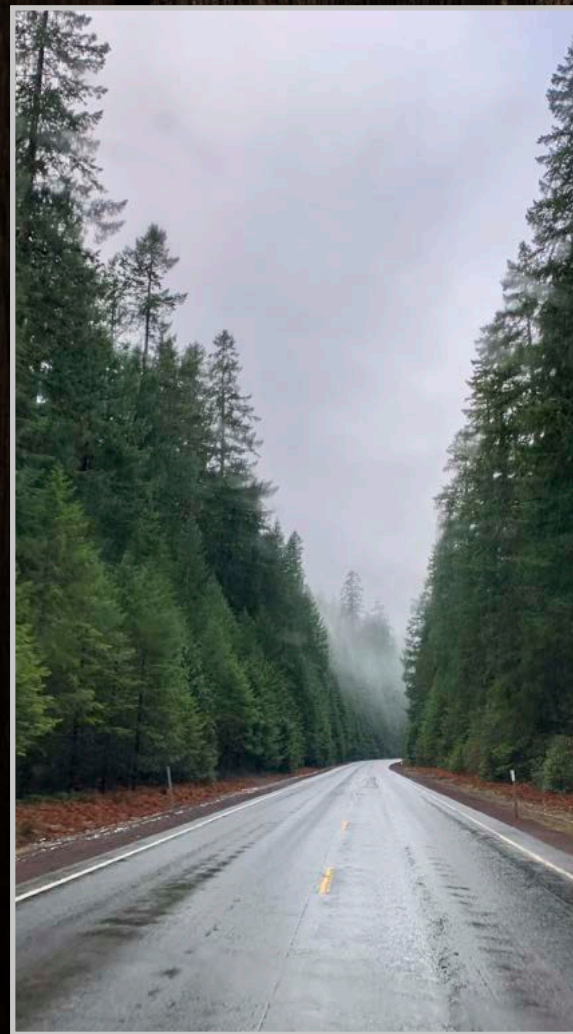
Jump in! Let's go see!







Having problems playing this video? [Click here.](#)



Northwest of Bend, past fields of juniper and sage, the Cascade Mountains loom in the distance. When folks muse about the Pacific Northwest, they often think of the endless rain of blurry movies and folktales. That cliché is, in fact, a hallmark of Oregon's western reaches, especially in winter, but those same people are always surprised to learn that the Cascades—part of the legendary volcanic “Ring of Fire”—divide the state into what can generally be thought of as the wet western side and the dry eastern, where the high desert benefits from a considerable rain shadow. As is winter's wont, a thick marine layer is pushing over from the sea as we begin the drive, and it flows with power and force into the range, clouds and storm breaking against the mountains' other side like waves hitting a rocky beach. It's a dramatic show of what Mother nature has in store.

Just outside Bend proper, we slide through the small agrarian foothold of Tumalo, where the original Breedlove workshop can be seen from the road. This hallowed red building, a simple but special rectangle, is iconic in the history of Breedlove. It was here that the Concert body was refined and perfected; where many of the pioneering Breedlove innovations were birthed; and where the Breedlove team first dabbled with the myrtle we seek. It seems fitting to pass this space and nod to where things began as we step out in earnest on the myrtlewood trail.

Bombing west, down Highway 20, we fly past that sage and juniper, transitioning along edges of deep forest, dominated by Ponderosa pines and myriad conifers creeping down towards Sisters. This little frontier town marks the last

concentrated civilization we'll spy before climbing out of the foothills and valleys for the real Cascades.

Presto weather change-o. Almost immediately, the temperature starts to slowly climb along with the elevation. Rainfall starts to pepper the windshield. The road is hemmed in by tall trees and when there's a break you can see the snowcaps, lakes and rivers that dominate the largely untouched landscape.

By the top of the pass, of course, the weather has dropped again and winter is in full effect—snowdrifts taller than vehicles, folks skiing and snowboarding and travelers pulled over to slap chains on tires. It's a full-blown winter wonderland. In roughly 50 miles, we've already traveled through three systems: clear skies, rain and snow.

Descending the Cascades' steep western face, the temps again rise quickly, the snow giving way to a mix of mush and rain. We turn south off 20 and make the dive into the McKenzie River valley, where frigid, clear, freestone waters cut deep channels into the Willamette National Forest. Here the tree stands tower over both sides of the road, ominously pressing in to make your vehicle, no matter how big and tough, feel tiny and insignificant. It's more diverse on this, the 'wet side,' too, with cedar and fir, lush ferns and moss. Sadly, large swathes of hillside here are ripped open from clear cut. Other bald, treeless stretches expose where lava once flowed through without remorse—a stark reminder that you are very much in the Pacific Northwest, a land where the planet feels awake and ever-changing.





As you drop, the valley broadens as the elevation levels out. Immediately, the forest changes even further into an alien landscape, scarred by the savagery of last summer. Aggressive wildfires devastated much of this area, and much of Oregon. Both natural and human communities were destroyed. Even in the truck, you can still smell the smoke and destruction—a heartbreaking scene.

Eventually, hours on, we exit the range, still heading west by southwest, towards the coast and the famous Highway 101. This agricultural lowland was prized by the generations that came out on the Oregon Trail. Rich, fertile fields dominate the region, famous for rain, dairy cows and more rain—very much the cold, wet imagery you associate with the Pacific Northwest, particularly if you're not from here. The Oregon coast is a formidable place, battered by high, biting winds and endless moisture. Dense fog. Forests so thick with trees and understory you can barely enter. Luckily for us, it's mild, at least at the moment, and patches of blue sky and sun peek between the rain and the wind.

Myrtlewood starts to appear as we snake into the Umpqua River valley. We are, indeed, on the trail. Today, this often stunning, emerald river is dark and swollen with rainwater, flowing, eventually, to the ocean. Like most rivers on the coast, it's a reproductive lifeline for salmon and steelhead, anadromous salmonids that return from the vast Pacific to spawn and reproduce. Generations of dying salmon fill the interior with nutrients, which, in turn, fuels the forest biome.

Rugged mountains carved by violently flowing rivers; awe-inspiring woodlands fed by seagoing fish—in the Pacific Northwest, all is one; nothing without the other.

This is the harsh, intricate, and beautifully unique home of the iconic Myrtlewood tree. We're here. It's no surprise the wood is so fascinatingly figured and colored, so rugged and hardy. To not only survive in this world but thrive, you must be made of something special. Myrtle is.

We drive the guitar to the beach. The Northwest Classic comes home. There's a strong, salty wind. Bits of sand swirl in the air with bits of water. It's either rain or sea spray, or both. The beach is devoid of people and waves crash loud and firm. You can feel them land in your chest. We play the Classic on a green patch on a high bank overlooking the ocean. Parts of the pure sound cut through wind and wave and rustling beachgrass. Parts are lost on the breeze. This guitar, a product of this very ecosystem—the forests, the rivers, the rain, the sea—feels alive to its surroundings. The thin, lightly constructed instrument hums in harmony with the environment. It feels so much like the Pacific Northwest; strong and resilient, beautiful and fragile. Resting on a giant, waterlogged stump washed up onto the beach, it looks at home and ethereally other all at once.



Any aspect of this remarkable guitar could have simply ended up as more driftwood, carried from the forest, down a raging river, into the sea, only to be set to rot on this same beach. Instead, all of its various elements were thoughtfully and sustainably harvested here; meticulously and lovingly crafted into a living work of art that now sings as the musical identity of this wild, wild place.

Strum it.

Hear the mighty voice of the Pacific Northwest resonate in your soul.



A Breedlove acoustic guitar with a light-colored body and a dark fretboard is positioned diagonally across the frame. It rests on a mossy log in a lush, green forest setting. The background is filled with various types of ferns and other foliage, creating a dense, natural environment. The lighting is soft, highlighting the textures of the guitar and the surrounding nature.

# THE 30TH ANNIVERSARY NORTHWEST CLASSIC

## THIRTY YEARS OF BREEDLOVE—A STORY TOLD IN FOUR GUITARS!

Honoring innovation with limited edition looks back at  
Breedlove classics—available only through 2021

At the winter NAMM show in 1991, Larry Breedlove presented his breakthrough Concert body design, turning the guitar world on its ear. That historic instrument maintains a place of honor, on display at Breedlove headquarters in Bend, Oregon.

Throughout 2021, Breedlove will celebrate its first 30 years of innovation with fresh looks at four iconic instruments that will be offered in limited editions—all featuring today's advanced craft and technology, including hand voicing and Sound Optimization®—available only through year's end.

A King salmon jumps across the twelfth fret of the first issue, a reimagined Northwest Classic, splashing back into the Deschutes River as it wends its way toward Bend.

The King, a symbol of the abundance and beauty of the Pacific Northwest, seemed fitting to Angela Christensen, who leads product development and wood management for Breedlove today.



In her early days at the Custom Shop, Christensen, who had a considerable background in woodworking and jewelry-making before becoming a luthier, actually hand engraved the totemic Inuit-inspired inlays, created by namesake Kim Breedlove, that decorated the original run, which, in 1995, historically introduced Oregon myrtlewood to the guitar world, in a soft cutaway Concert format perfectly suited to highlight the species' unique tonal blend of the best elements of rosewood, mahogany and maple.

A breakthrough in both sound and design, players had not experienced such balance before, from rumbling lows to rich mids and sparkling highs. With the Northwest classic, no longer did musicians have to choose simply between rosewood or mahogany.

The Northwest Classic was—and is again—about pride of place, a feeling for home. It is a virtual celebration of the woods of the Pacific Northwest, powered by a Sitka spruce top, trimmed in figured walnut, and anchored by uniquely figured, entrancing myrtle.

It seems fitting now that Christensen, such an integral part of the Breedlove's saga, designed the new look (and hand selected the wood sets) for the limited edition 30th Anniversary Northwest Classic Concert CE—the first, as noted, of four special 2021 guitars that will celebrate Breedlove's 30th Anniversary.

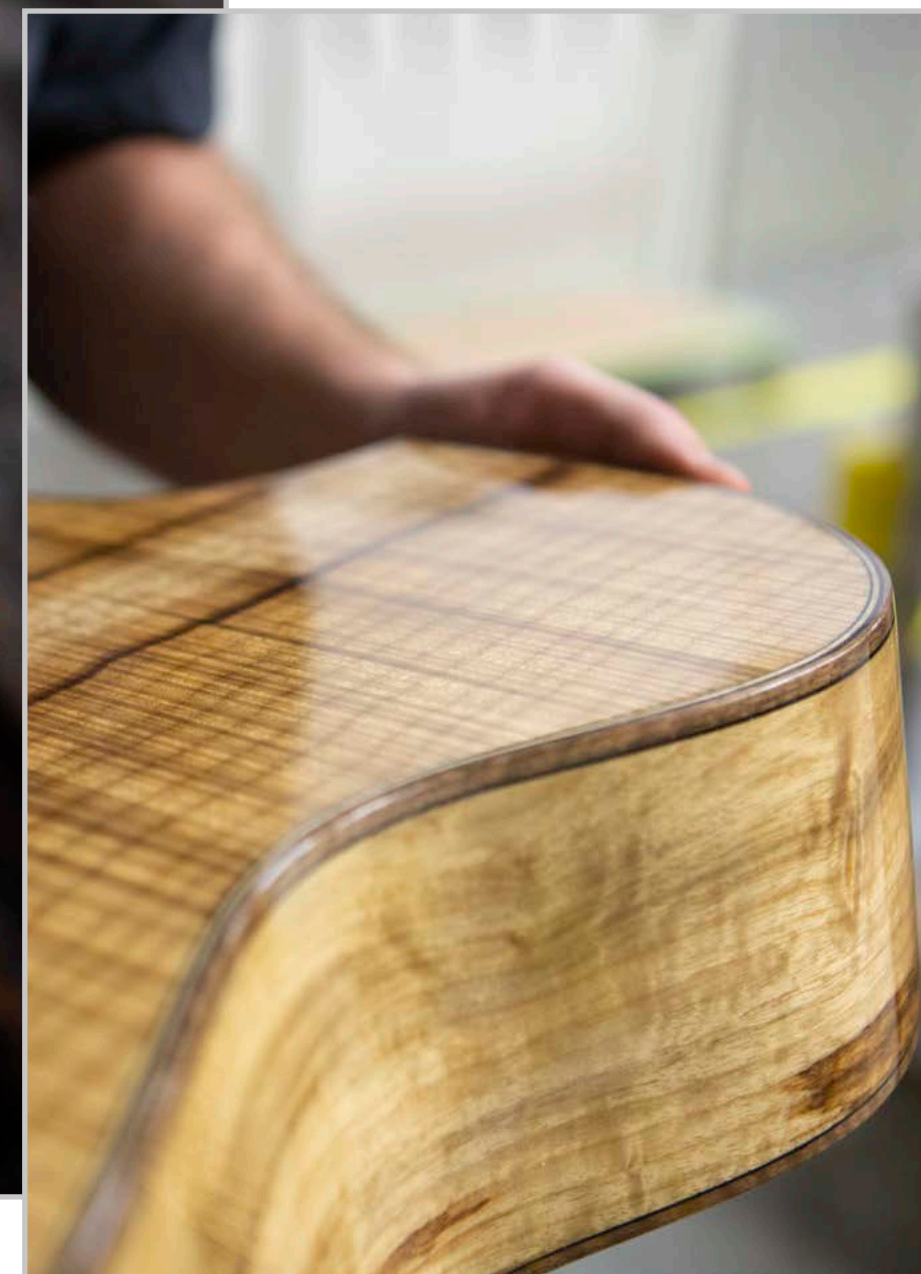
It's fitting, too, that this deluxe Masterclass instrument honors Breedlove's decades-long history of advancement by moving it forward, putting the instrument on par with every modern *Made in Bend* Breedlove.



Appointments, including the salmon and the unique, knotted rosette, are fashioned from myrtle rather than shell, in a nod to the clear-cut free sustainability so central to Breedlove's current ethos and Christensen's own philosophy.

And to close the circle, Christensen retained the distinctive winged ebony bridge and the original's stylized 1995 headstock logo.

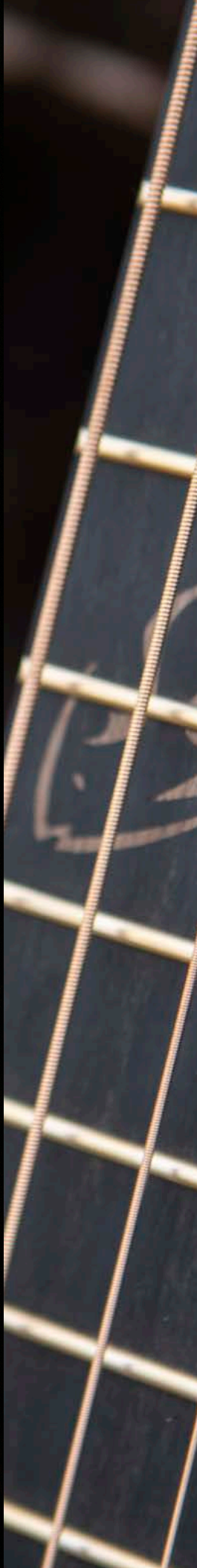
"I built a number of these beautiful Northwest Classic guitars over my time here," says Christensen, "so to have a hand in designing this new 30th Anniversary model is pretty special."







[Having problems playing this video? Click here.](#)





## “BANDING TOGETHER” WITH REVERB’S ADAM GARDNER AND LAUREN SULLIVAN

Getting creative during the pandemic with rock and roll’s environmental nonprofit

Adam Gardner’s been cooking up a storm. In any other year, the Guster guitarist might be Googling where to locally source his next repast, but, like most touring musicians, he’s been largely stuck at home, in his case, just outside of Portland, Maine, where he’s been hosting REVERB’s Quarantine Kitchen, a cooking show focused on sustainable recipes from other housebound musicians.

Gardner and his wife, environmentalist Lauren Sullivan, founded REVERB in 2004, with a mission of making touring a greener prospect. The nonprofit is “dedicated to empowering millions of individuals to take action toward a better future for people and the planet.”

Just prior to the shutdown, for example, REVERB worked with The Lumineers to neutralize, according to Gardner, “150 percent of their carbon emissions, including all fan travel to and from shows.”

This pandemic year, REVERB is working on making not touring a greener prospect too, with initiatives like Quarantine Kitchen, a Tesla-powered 1966 VW bus fundraiser, and an in-the-works unCHANGEit climate campaign.

“Climate change has got to be one of the things that becomes a top priority for folks,” Gardner, a Bedell Guitars artist, says, “because it’s going to be, whether we want it to or not.”

With the inspiration, cooperation and support of stars like Bonnie Raitt and Dave Matthews—Gardner and Sullivan have created and maintained an organization that educates and enables musicians and fans alike, in ways simple (like curbing single use plastics through the Nalgene-partnered #ROCKNREFILL program and the BYOBottle campaign) and more complex (the ambitious, long-term No More Blood Wood project, with the Environmental Investigation Agency, which aims to “engage musicians, fans, instrument manufacturers and lawmakers to end the environmental destruction and social justice violations of illegal logging.”)

With careful management, Gardner and Sullivan have been able to keep core staff employed throughout the pandemic, but note how hard many behind-the-scenes workers in the entertainment industry have been hit.

“We were poised, organizationally, to have our biggest year ever,” Sullivan says. “We were out on tour with Tame Impala, Sturgill Simpson and Billie Eilish. But, given the situation, REVERB is innovating, getting creative and doing well. We’re hanging on and waiting for the touring world to come back to life once vaccines and immunity get where they need to be.”



Photo courtesy of reverb.org. Peruvian Amazon Artist Trip: Lauren Sullivan (REVERB) with Indigenous Leader, Diana Rios



Photo courtesy of reverb.org. THE LUMINEERS REVERB ACTION VILLAGE.

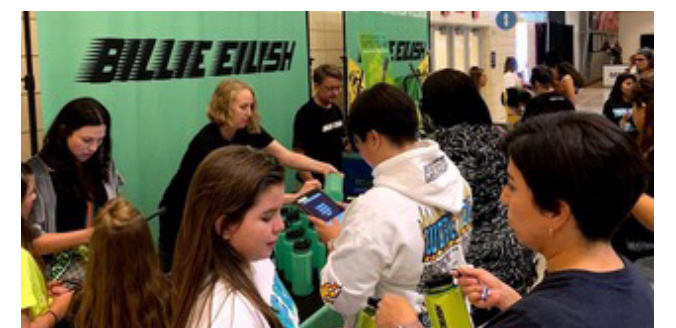


Photo courtesy of reverb.org. Billie Eilish REVERB Eco-Village



Peruvian Amazon Artist Trip and documentary: Pictured Right to left: Adam Gardner (Guster/REVERB), KT Tunstall, James Valentine (Maroon 5), Stefan Lessard (Dave Matthews Band), Nico Saba (Kanakanu Y el Tigre).

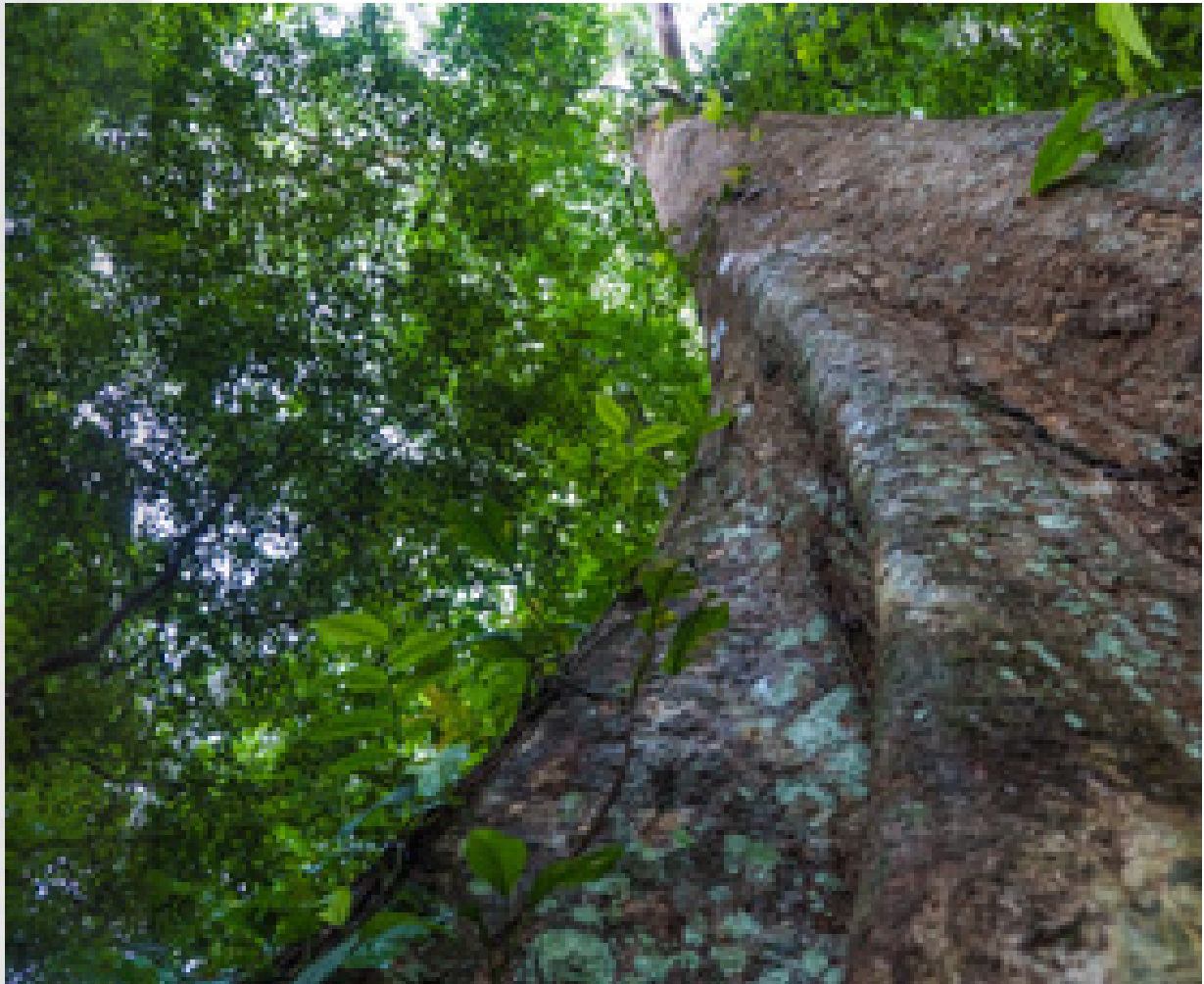


In the meantime, even as the weather gets colder, Gardner points out we all have immediate options.

“Do you need to be heating spaces you’re not in?” he asks. “Think about heating the people in the home, as opposed to the spaces. Consider going vegetarian—eating less meat is the biggest thing that any individual can do, especially right now.”

“We want everybody to join us,” Sullivan adds. “There’s a place for everyone in this community of people trying to be more sustainable and aware. It isn’t an all or nothing proposition. You don’t have to be a purist. None of us are. Just by the nature of being here and living on this planet, we all have a footprint.”

Band together with REVERB at [www.REVERB.org](http://www.REVERB.org).



With *Acoustic Voices: A Guitar Podcast*, *Fretboard Journal* and Breedlove Guitars launch a new audio venture exploring the world of acoustic instruments from the vantage point of passionate builders and musicians in the Breedlove family.

‘This is a collaboration like no other,’ says *Fretboard Journal* publisher Jason Verlinde, who will produce and host the monthly podcast—“a deep dive into what makes one of the musical instru-ment world’s most innovative and sustainable brands tick.”

Initial guests will include Academy Award®-winning actor, musician and environmentalist Jeff Bridges; Breedlove owner Tom Bedell; designer Angela Christensen; and brand editor Michael Eck.

“It’s a fun and educational podcast for any acoustic music lover,” says Verlinde.

LEARN MORE





# RUSSELL WINFIELD

CREATING SOMETHING BEAUTIFUL—ON THE  
➔ SLOPES OR ON THE STRINGS

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Celebrated snowboarder Russell Winfield rocks and writes with his new Wildwood Companion

Russell Winfield knows well the life of a rock star. All of it. The heady highs, the shattering lows; the fame and adulation; the hard work and the hard partying. And, naturally, the fierce desire to be the best.

He's been there, but with a snowboard rather than a Stratocaster.

"I'm the Jackie Robinson of this sh\*t," the legendary athlete recently told *Snowboarder* magazine.

Launched upon the world, at age 18, with his staggering appearance in Mack Dawg's seminal 1990 action sports film *Pocahontas*, Winfield, didn't just redefine the discipline—it was too nascent for that at the time—he helped invent it.

"I was at my peak as it was really getting started," he says.

In a video accompanying the September *Snowboarder* feature, Winfield actually chokes up at the memory of seeing his name on screen for the first time.

"It really was, at one point, kind of rock starry," he chuckles on the phone during a long, snowy drive from Breedlove's Bend headquarters to his Seattle home. "During the '90s when snowboarding was really big, it was pretty much the same thing—jet around, do demos and contests, and show up at the next place on the itinerary."

"You get a little burnt out after a few years of that, but you can't really complain too much about somebody paying you to travel the world."



Born in Rye, New York, a short drive from Manhattan, Winfield was fascinated at a young age by motion; and jealous of West Coast ways, especially airwalking skate punks and surfers riding wild curls as they barreled towards sunny beaches.

After bailing on a potential hockey career, Winfield, who would eventually spend a few years living in San Diego, hit the slopes in Stratton, Vermont and never looked back, translating pavement to powder.

“My thing was basically skateboarding on the snow. Everything that the skaters were doing, I tried to emulate,” he says.

Soon enough, all the other snowboarders were emulating him; earning Winfield the nickname Uncle Russ.

Music, Winfield points out, has always been an element in action sports, and his headphones are still in when he’s ripping down the mountain, which he now does more for his own entertainment than to dazzle the competition.

He’s just as likely to be writing another new song on one of his many Breedloves, which include a treasured Oregon Concert CE, a dreadnought-like Concerto and a new travel-ready *Organic Collection* Wildwood Companion Satin CE, that can go anywhere he goes.

As Breedlove’s Featured Artist for December—c’mon man, snow!—Winfield says the *Organic Collection*’s message of sustainability resonates within his community.

“What we do as a race directly affects everything I do in outdoor sports,” he affirms. “With global warming, if it decides to get too hot and it doesn’t snow, there’s no more snowboarding, so, that would be a problem. We need to preserve the planet because we’re not the last generation of humans. If we don’t take care of it, it’s not going to be here.”

Winfield, who played piano as a youth, has performed in bands and often plays these days with friends, whiling away the off hours on the mountainside with an impromptu jam or song session.

“When we travel,” he says, “we all bring our instruments. It’s a cool thing to do, to play with other people. It’s like another line of connection that you have with everybody in your little subculture”

He grew up on his gospel singing mother’s collection of Spinners, Curtis Mayfield and Isaac Hayes before falling hard for the thrill of Southern California punk heroes like NOFX, Pennywise and Strung Out.

He describes his own music as “kind of rock and roll, bluesy, a little bit poppy—it’s American storytelling.” He points to Louisiana songwriter Dylan LeBlanc as a current fave and fellow musical traveler. “He’s gnarly,” Winfield beams, “... so good!”







"I always liked to write stories, poetry, whatever, so, the guitar allowed me an avenue to write songs, which is pretty cool."

The 50-year-old, who has had a hand in designing custom signature boards, says careening down a fresh snowfall has an analog in performing for others.

"It's all the same thing, absolutely. You get that same adrenaline rush just before you play. You're a little scared, you're going, 'Oh, God,' then once you hit that first chord, it's kind of like when you're just dropping into a big jump—"All right, we're going now!"

Similarly, Winfield says, in both pursuits you learn to trust your tools, whether a freestyle board or a six-string axe.

"The feel of riding a good snowboard is like the sound of a well-made guitar. You can't substitute that. You can't fake that, the way it comes alive in your grasp, where your fingers sit on the fretboard, how your hand slides down the back of the neck ... a good sounding guitar and a good feeling snowboard both connect you with yourself. They allow you to create something beautiful."







# IN RHYTHM

## IN RHYTHM PROJECT JOINS BEND PARTNERS ➔ BREEDLOVE AND SNOPLANKS

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Charity auction featuring one-of-a-kind guitar/  
snowboard pair will benefit The Conservation Alliance

Rhythm. It's the pulse of life

Rhythm. It's everywhere around us—in the  
syncopated strum of a guitar; in the crystalline  
swoosh of powder beneath a snowboarder's feet.

In Rhythm. That's when things align, in time, in  
philosophy, in action.

*In Rhythm* is also the name of a new project joining  
Breedlove and SnoPlanks, both based in Bend,  
Oregon, and both certainly in line with the concept of  
producing artisan quality tools while respecting the  
environment.

Visit Bend and you'll immediately understand why.  
Nature surrounds the town, governing the relaxed  
pace of everyday life. Bend is, simply put, in rhythm.

The project, which culminates with a January 15  
combined auction benefitting The Conservation  
Alliance (a group of like-minded businesses pooling  
resources to fund and advocate for the protection of  
North America's wild places) is a collaboration in the  
truest sense.

Breedlove designer Angela Christensen and  
SnoPlanks co-founder James Nicol spent hours  
talking sustainable woods, shared working methods  
and the many connecting points of music and snow  
sports.

»» LEARN MORE ONLINE





[Having problems playing this video? Click here.](#)



“James feels there’s a real Bend bond between us,” says Christensen, “with the passion for and the quality of what we do, and the fact that we’re using woods that are responsibly and sustainably harvested.”

“It’s about two brands building products from scratch that can be utilized by someone to create music or to create beauty riding a mountain,” Nicol agrees, “to create and spread joy for themselves and others.”

Christensen sees this as an inaugural effort, “a stepping-stone towards developing other symbiotic ideas.”

»» **LEARN MORE ONLINE**

The guitar, like the board, will honor tonewoods native to the Pacific Northwest, with a salvaged 3A redwood top and figured walnut back and sides. Simple appointments include a walnut bridge, rosette and headstock overlay; a pair of mountain peaks inlaid above the twelfth fret; and an LR Baggs Element pickup system. A soft cutaway Concert, its warm wood pairing will feel intimate and personal.

“After having a kickass day on the mountain, embracing the Pacific Northwest aura of where these trees were grown,” Christensen says, “somebody will get to come back to their room and cuddle up for the evening with this incredible *Made in Bend* guitar and find that same parallel through playing.”

“The action of sliding down a mountain doesn’t exist without music,” chuckles Nicol. “They’re just intrinsically bound.”

He should know. In pre-SnoPlanks days, he spent a few years with San Diego reggae masters Uproot, and he currently plays a Breedlove Oregon Concert CE.

“You can always pick up a guitar and take 10 minutes for yourself,” he says. “It can be very healing and balancing.”

The singular handcrafted auction board, also employing redwood and walnut, in addition to SnoPlank’s standard bamboo core, is a riff on the small maker’s Snofish model. It will feature laser-etched artwork by Janessa Bork of Bend’s Vivi Design Co.

“It’s so dynamic looking, so beautiful,” says Nicol. “It almost

looks like a guitar in its curves.”

“We test SnoPlanks in the central Cascades, on the volcanoes that we have here, Three Sisters, Broken Top, Mount Bachelor, Mount McLoughlin, Crater Lake, Diamond Peak ... We are so blessed with mountains in this area that we can assess our boards in myriad circumstances and terrains.”

Imagine the music you could make with this snowboard, a song in the key of redwood; imagine the places you could go with this guitar, to the mountains and back.

“Just like Breedlove,” Nicol concludes, “we want to be as environmentally sound as possible, but we also want to make great things. You can go all the way in one direction and come out with an incredible product that’s not environmentally sound, or a super environmentally sound product that breaks the first time you step on it. It’s a fine balance figuring out the highest performance materials we can use, while leaving the smallest footprint.”







# OREGON SERIES LIMITED EDITIONS

## WINTER SHOW LTDS

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The Oregon Series has long represented Breedlove's most popular *Made in Bend* category of sustainable, hand voiced, Sound Optimized® acoustic electric guitars. Why? Perhaps because it's a simple way that anyone, no matter where they are in the world, can capture a little bit of the rugged yet serene essence of the Pacific Northwest. There is nothing quite like the remarkable sonic profile of native Oregon myrtle, juxtaposing rosewood's rumble, mahogany's mids and maple's clear, shimmering highs in one intriguingly complex, uniquely beautiful tonewood.

These three limited editions—get them while you can!—match soft cutaway Oregon Concert models with colorful, attractive finish options that take myrtlewood to a new place where you are the star.



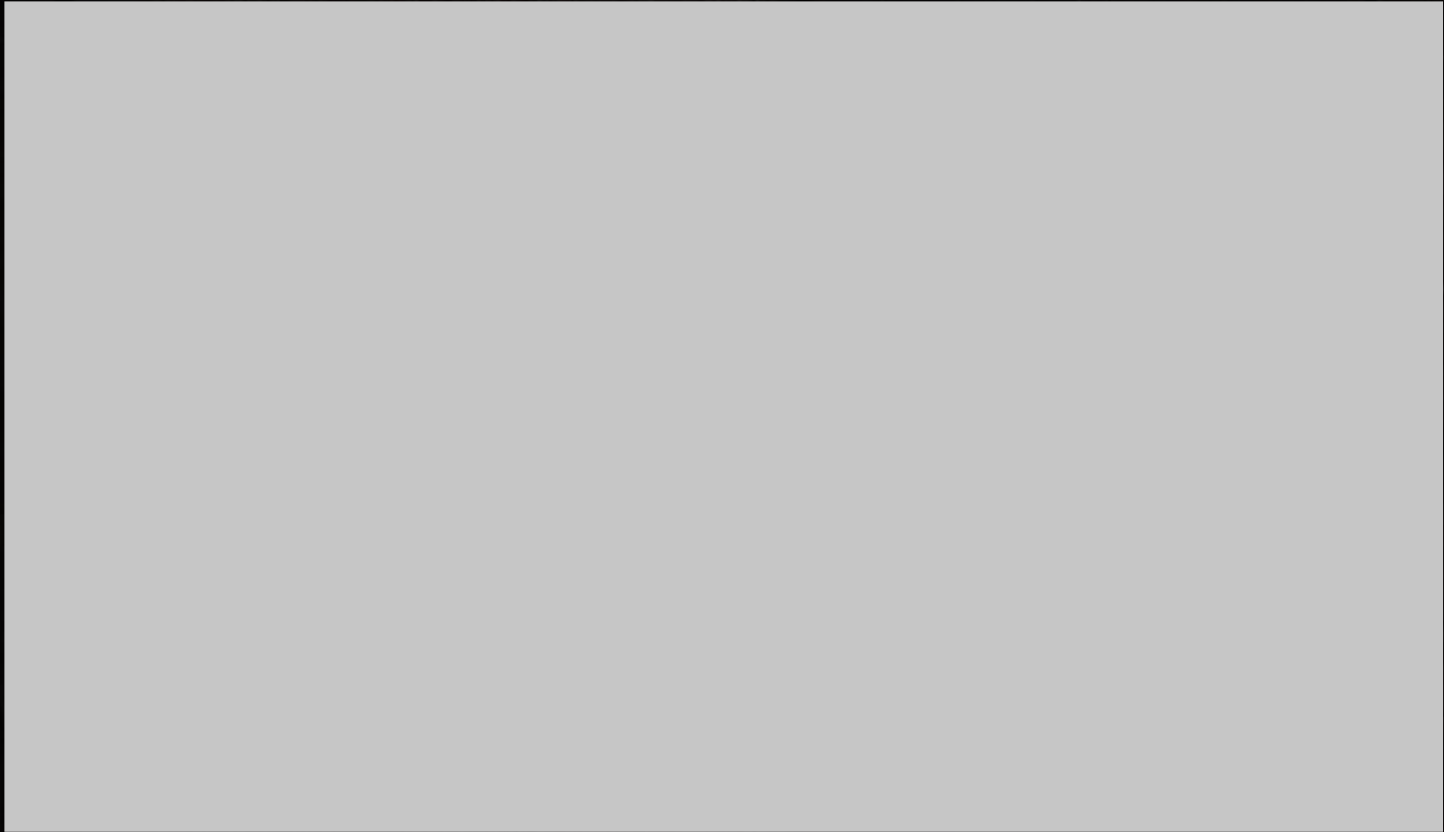
*Breedlove*  
**OREGON LTD SERIES**  
*Myrtlewood - Myrtlewood*



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## PLAYING GUITARS BY NIGHT, MAKING THEM BY DAY

MEET PRODUCTION MANAGER  
ERIK HAS-ELLISON

When your father plays a 1940s Gretsch Synchronomatic that he inherited from his grandfather, it's pretty much a given that you'll be playing it, too.

Sure enough, Erik Has-Ellison's first chords were strummed on the Synchro, a sweet maple-backed archtop made sweeter by a deep family history.

By night, Has-Ellison is a songwriter, pulling together lines from "a few notebooks full of stuff," ideas and details scratched down while hiking, cycling or waking from a vivid dream. By day, he is production manager for Two Old Hippies, overseeing all *Made in Bend* Breedlove and Bedell guitars and Weber mandolins.

One passion feeds another, and Has-Ellison remembers the curve of that vintage Gretsch as he watches a Brazilian rosewood side, destined for a Bedell Bahia Parlor, come off its gentle spell on the bender; he remembers its focused distinctive tone as he inspects the final hand voicing of an all myrtlewood Breedlove Oregon Concert CE; and its carefully carved spruce top as he visits mandolin mentor Ryan Fish signing a newly completed Weber Diamondback, ready to start prompting its own stories.

Has-Ellison, whose family has long participated in church choirs, has played his songs at barbecues and around campfires, sharing his music the way he shares his life. He's been too busy enjoying all central Oregon has to offer—from lakes and rivers to forests and mountains—to worry too much about performing. But, he says, the purpose of songwriting, and by extension, playing guitar, is simple. "it's just a good way to express how you're feeling."



Has-Ellison's wish is simple, too. He wants to create instruments that allow you to express yourself; that afford you a glimpse of the wider world he saw in his mind's-eye with his great granddad's Synchronic in his hands.

"It's still a mean instrument," he says with a chuckle.

El Cajon-born, and Bend-raised, Has-Ellison, 32, was, for the record, playing southern California surf punk favorites on that old Gretsch—tunes that he found in his mother's album collection by the likes of Green Day, Sublime and Red Hot Chili Peppers.

Starting with Two Old Hippies in 2016, Has-Ellison traced the classic mailroom-to-boardroom arc, but with a luthier's twist. His gig, which actually began in the warehouse, does involve desk duty, including build scheduling and work-in-progress reports, but he still gets out on the floor, secure in the knowledge that he can pitch in at pretty much any point in the process.

After making his bones in Breedlove's quality control, Has-Ellison soon began working side by side with Fish, in mandolins, still largely an old-world craft even if accomplished with modern day tools.

"Ryan, like so many craftspeople here, was a great teacher, he showed me a whole lot," Has-Ellison says. "We were always trying to implement new ideas and new techniques and looking at what other craftspeople were doing to inform our decisions and our methods. I really loved working on high-end mandolins, and I felt like I got really good at it, but instrument making is

definitely a form of education that never stops."

In the ensuing years, Has-Ellison could be found doing a variety of important tasks—from pulling wood sets to hammering frets; from shaving braces to fitting bridges. All of these key steps on a guitar's path served as touchstones for the young luthier.

"Before his promotion to production manager," says Breedlove owner Tom Bedell, "Erik managed our Sound Optimization process. By analyzing the variability in each tonewood set, he determined the ideal frequency pairings for each guitar and Hand Voiced the bracing on each top and back. Having worked in most departments, Erik is experienced in every step in the crafting process."

"Every single instrument we build here in Bend is different and unique," says Has-Ellison, who takes pains to point out the artistry of every co-Hippie who fashions your favorite guitar. "People might assume that everything is mass produced but that's just not the case. It might surprise folks just how much goes into it; a lot of hands participate in making a guitar."

"It's my job to work with the team to figure out how to make all of this happen. My main goal is just to be there for whoever needs me. Whether it's working on a new procedure or getting new machinery or finding the right person for the right specialty, my focus is just to make sure everyone has the tools they need."



It's also Has-Ellison's responsibility to randomly reach out for a guitar once in a while, perhaps right before it's readied for its case.

"I'm a songwriter," he says, "so something that I'm always thinking about when I pick up an instrument and play is how well might this work for someone who's going to accompany themselves singing, for someone who's making something new."





# THE PREMIER SERIES

TONE FIRST, WITH BREEDLOVE'S  
UPDATED PREMIER SERIES

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The sound of rosewood now—Custom Shop quality and detail.

Fresh from the Custom Shop in Bend, Oregon, Breedlove's professional grade Premier series boasts an unmistakable Pacific Northwest influence, bringing traditional U.S. crafting and tried and true American tonewoods to a contemporary, hand-voiced, Sound Optimized® rosewood-backed instrument at a remarkably competitive price.

Define your approach with the iconic sound of East Indian rosewood back and sides and a choice of three distinctive, classic tops—the warmth of coastal redwood, the eternal sparkle and definition of Alaskan Sitka spruce, or the fabled dynamic power of their eastern cousin, Adirondack spruce.

Refine your touch with trademark *Made in Bend* Breedlove comfort and playability across three of our revolutionary body shapes.

Session ace? Dazzle engineers with nuance and vigor. Stage performer? Elevate every show. Dedicated hobby or festival picker? Fulfill the dream of a lifetime guitar that will grow in value as you grow your skills.

»» VIEW GUITAR PROFILES ONLINE

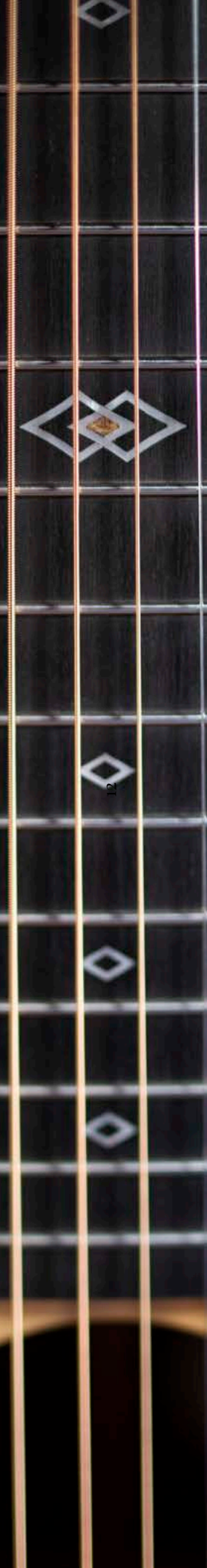
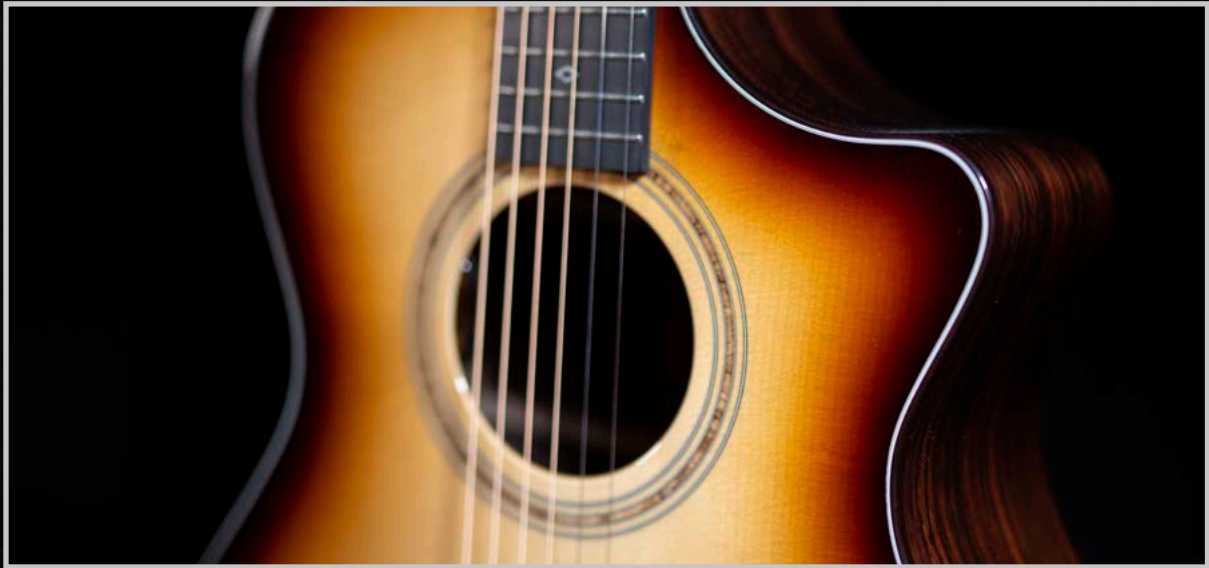




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Each Premier is equipped with LR Baggs EAS VTC electronics and deluxe hardshell case; upgraded appointments for 2021 include exquisite diamond fret markers, rich yet reserved burst finishes and subtly dazzling spalted maple rosettes.

Sustainable salvaged redwood and Sitka are iconic in their own way, tall timbers that sing of the Pacific Northwest, with open mountain air and blue sheltering skies.

Redwood tops require little effort to set them singing and offer rewards as mighty as the trees themselves. Connoisseurs love redwood's symmetry of cedar's warmth and spruce's brilliance. Favored by fingerstylists, but growing in popularity with all types of players, redwood enhances rosewood's blossom of overtones for a new, enchanting guitar experience.

Sitka spruce is the most popular top wood in history because it works, its stiffness adding strength and sparkle; its straight grain providing the very definition of what a guitar's voice should be. Matched with

East Indian Rosewood, there may be no more defining a timbre.

Breedlove's Jerry Lambert has been playing for as long as he can remember. He favors Sitka with East Indian rosewood because of its even response across the entire spectrum.

"It covers the lows and the highs and everything in between," he chuckles. "It really is what I think of when you say guitar."

Adirondack, hailing across the country from the northeast, means business. It's all about power, with an epic dynamic range. Growling bass, piercing trebles? It's all there, with the ability to generate all that goodness with a whisper, too. On an East Indian rosewood frame, Adirondack calls up ghosts of the Golden Age of guitars, with a muscular pre-war mystique all its own.

Sound better, play better, play more—play a sustainable, clear-cut free Breedlove Premier. It's the sound of rosewood now.



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# THE BREEDLOVE WINTER SHOW

PREGAME EVENT. A VIRTUAL VIP EXPERIENCE.



body shapes, the Breedlove Difference and Breedlove Sound Optimization® research; and Breedlove’s unique library of exotic tonewoods, including the world’s largest cache of legal Brazilian rosewood.

Breedlove artist Luke Basile, of Rainmaker Studios in Pasco, Washington, will, of course, be on hand to demonstrate the exquisite beauty, sound and playability of various Breedlove guitar models.

All content will be archived for later viewing on the Breedlove Winter Show website and Facebook channel.

Thrilled for the virtual return of NAMM (Jan. 20-23), Breedlove is greeting the new year with a VIP Winter Show Pregame Event, Jan. 11–12.

Aimed at retailers and players, the two-day online celebration, live from Bend on Facebook and the Breedlove Winter Show website, will feature similarly exciting, informative broadcasts from the Custom Shop, beginning each day at 9 a.m. PST.

Expect new model sneak peeks, special factory tours, interactive conversations with Breedlove designers and builders and much more.

With an eye on sustainable tonewoods of the Pacific Northwest, new Premier models will be unveiled along with myrtlewood Oregon series limited editions for 2021.

The Breedlove team will offer deep dives on the pioneering, affordable *Organic Collection* of sustainably sourced all-solid acoustic electric guitars; on Breedlove’s revolutionary



»»» **LEARN MORE ONLINE**

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# THE DISCOVERY SERIES

EXCLUSIVE WINTER SHOW LIMITED EDITION  
MODELS

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There is no better way to start your guitar journey, or to expand your collection, than with a Breedlove Discovery Series instrument. Trademark Breedlove sound, comfort and playability come together in an affordable package that bears the same DNA as models costing twice the price. With slim necks and responsive solid tops, this quartet of limited-edition Discoveries comes in custom colors guaranteed to make you a shine at home or onstage.

## **DISCOVERY CONCERT SEASIDE CE MAHOGANY**

A soft cutaway, comfortably proportioned Breedlove Concert body is the perfect gateway to your guitar journey. The affordable Discovery Series, enjoyed also by more experienced players for its responsive solid top sound and easy playing slim neck, puts the dream within reach. This limited edition warm, inviting all mahogany model features a subtle but beautiful seaside finish perfect for the beach, the bedroom or the big stage. (PHOTO ON LEFT).

## **DISCOVERY CONCERT SUEDE CE MAHOGANY**

This warm, inviting all mahogany model features a limited-edition Suede finish, which highlights the inherent glow of the dark wood. (PHOTOS ON NEXT SPREAD).









## SIX STRING RESOLUTION PROMOTION

Breedlove Guitars has announced a Six String Resolution promotion designed to encourage players to invest in skills for the new year, with discounts on a number of popular series of *Made in Bend* and *Designed in Bend* instruments.

Earlier in 2020, Breedlove's Quarantine Blues promotion proved an industry-leading success in a year filled with exponential growth for musical instrument manufacturers. Recognizing that the pandemic will continue to prompt social distancing through the winter, Breedlove reminds guitarists—and potential guitarists—young and old that music makes merry.

"There's nothing quite like the joy of your first guitar," the Six String Resolution urges, "whether you're 6 or 60; whether it's a compact, comfortable Companion or the popular, versatile Concert. And nothing jumpstarts an experienced player quite like exploring a new body shape or a new tonewood, finding new sounds and inspirations to make the journey sweeter."

"As we kick off 2021, let's make it a year for personal growth. Add value to our time inside by making music. That dream you've put off one too many times—we'll help you make it happen! Fill that bucket! 2021 is your time to shine."

Beginning Jan. 4 and running through March 31, Breedlove consumers will receive \$50 off easy playing, entry level Discovery models; \$100 off sustainably sourced acoustic/electric instruments in the all solid wood *Organic Collection*; and \$250 off *Made in Bend* guitars, including the handcrafted, Sound Optimized® Premier Series—the sound of rosewood now.

"I started playing guitar as a young teen," says Breedlove owner Tom Bedell, "and it's been a true constant in my life. I play a little every evening that I can, just for my own enjoyment. It relaxes and centers me; it helps me make sense of my day."

"We hope our Six String Resolution offers others the same opportunity."



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# KEEPING YOUR GUITAR HAPPY DURING THE COLD MONTHS

Dry air and fluctuating temperatures can be dangerous—here are some simple, inexpensive tips for cold weather and winter care.

Winter is hard. It's long and it's cold.

Guitars don't like winter. They can't ski. They can't skate. And they can't do that New England thing where you heat up the maple syrup and pour it on the snow.

Guitars, when they are not in your loving hands, tend to want to snuggle up for the winter, in a nice hard case or gig bag, preferably with a little humidification.

Seriously, though, winter can be a challenge for guitars, especially acoustic guitars. And a little knowledge can go a long way in keeping your instrument safe, happy and ready for the next playing session.

Winter air, even in sunnier climes, can be a bit dry. Up north, it's just frightful, with enough moisture pulled out of the air to sting the nose and create static charges as you walk along the carpet.

The simple way to fight that, for both you and your guitar, is through humidification. Guitars are made from trees. Therefore, in ways more than just metaphorical, a guitar is a living thing. Wood interacts with its surroundings, literally drinking in moisture when it senses it's in danger, much the way you fight the wooziness of dehydration by slugging a glass or two from the faucet.

If it gets too dry, say below 40 percent relative humidity, the very thin wood used in guitar tops, backs and sides, can crack or sink. Not only that, but a desperately low level (below 30 percent) can even make for a buzzing action, loose bridge or sharp fret ends at the edge of the neck.

And, let's remember, many favorite tonewoods, like mahogany, rosewood and granadillo, come from regions that don't experience winter to the same considerable degree, meaning those woods can be especially susceptible to humidity-related issues.

If you're playing one of Breedlove's new *Organic Collection* models, you may have a torrefied European spruce top. Are you loving the aged sound—that comes from a process whereby the wood is essentially roasted, removing much of its native moisture content, and making it sound great, of course, while also making it less susceptible to fluctuations in weather.

But that doesn't mean a Breedlove *Organic Collection* model doesn't need to some tender loving care, too.

So, having established that dry air—particularly in desert locales or during the late fall to early spring heating season—can be a tricky situation for instruments, what do you do about it?

First, when you're not playing it, put it away. More than ever, in winter a guitar wants to be in its case or in its bag. If you don't have something to keep it safe, or if you just can't bear not seeing that beautiful Breedlove axe out in the open, keep it away from heaters, stoves, windows and outside walls, where the temperature difference of the surface and the air inside the house can get confusing.

Some serious collectors dedicate a closed room as a music studio, and display their favorite instruments on stands. You can almost bet they've also got a room humidifier keeping things at a steady, safe level.

Guitars can handle different temperatures, within reason, but have a very hard time changing quickly from one environment to another.

If, in the winter, for example, you receive a new guitar by mail or by delivery, you will want to keep it in its box—we know, it's not easy to be patient—for 24 hours to let it acclimate to the new atmosphere in your house. Similarly if heading out for a gig, let your Breedlove warm up a little at the venue before opening the case.

The big danger here is causing a crack in the instrument's protective finish by shocking it with a temperature change. It's heartbreaking to pick up your prized possession only to find it "crazed" like a broken mirror, even if that condition rarely affects the sound.

That room humidifier is a fine idea for everybody, and usually inexpensive, too. It's good for you and your guitar, and it's an absolute requirement if you have a number of instruments—in or out of cases. Many have built in hygrometers, which measure the amount of moisture in the air. Again, for guitar health, a relative humidity target between 45 and 50 percent, inside the house, is good. Too much will make it sound like there's a blanket over your guitar and brings its own consequences, like high action, swollen tops and loose braces.

You can also easily find a small digital hygrometer at the music shop or hardware store.

For one or two guitars, or for traveling, there are a bevy of humidification systems available these days, much more so than in the not too distant dark ages when a green rubber tube with a sponge in it was pretty much the only option.

You can still find the latter, but we're not fans of it—the way the sponge and the plastic can come in contact with the unfinished wood inside the body is a little scary.

Better are case humidifiers and soundhole units that can be suspended in the strings (rather than covering the soundhole) without touching anything else. These come in a variety of styles and you can choose which best suits you, but in each case carefully follow instructions so that water is never leaking into or onto the instrument. And be vigilant about keeping track. It's worth it.

The equation is simple. Take care of your guitar, and it will take care of you—for a lifetime.





# BLACKWING SUSTAINABLE EXAMPLES

A SUSTAINABLE  
WAY TO PUT YOUR  
INSPIRATIONS ON PAPER!

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Breedlove is all about sustainability. But we're also about inspiration. And Blackwing pencils, well, they inspire us ... in so many ways.

Author John Steinbeck famously sharpened a dozen Eberhard Faber Blackwing 602s every morning as he started his day, sitting down to a sheaf of blank paper, brimming with a new chapter for his latest novel.

Production of the legendary scribe's tool ceased in 1998, and they soon became a collector's item on the internet, fetching handsome, some would say silly prices.

Palomino, a division of Stockton, California-based CalCedar (which launched the now independent Duraflame log with recycled pencil casing waste), revived the brand in 2010, starting with the classic, sought after 602, with the motto "Half the Pressure, Twice the Speed," imprinted on the barrel. Pencil geeks were in heaven.

Special edition Blackwing Volumes were introduced in 2015, with each new custom-designed edition (available by the dozen or as part of a subscription series) honoring historic themes or famous figures—including songwriter Guy Clark (Vol. 1), sitarist Ravi Shankar (Vol. 3) and the vinyl album (Vol. 33 1/3, naturally).



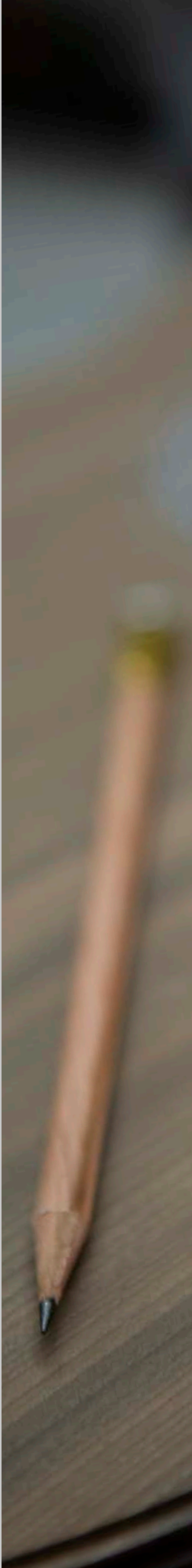
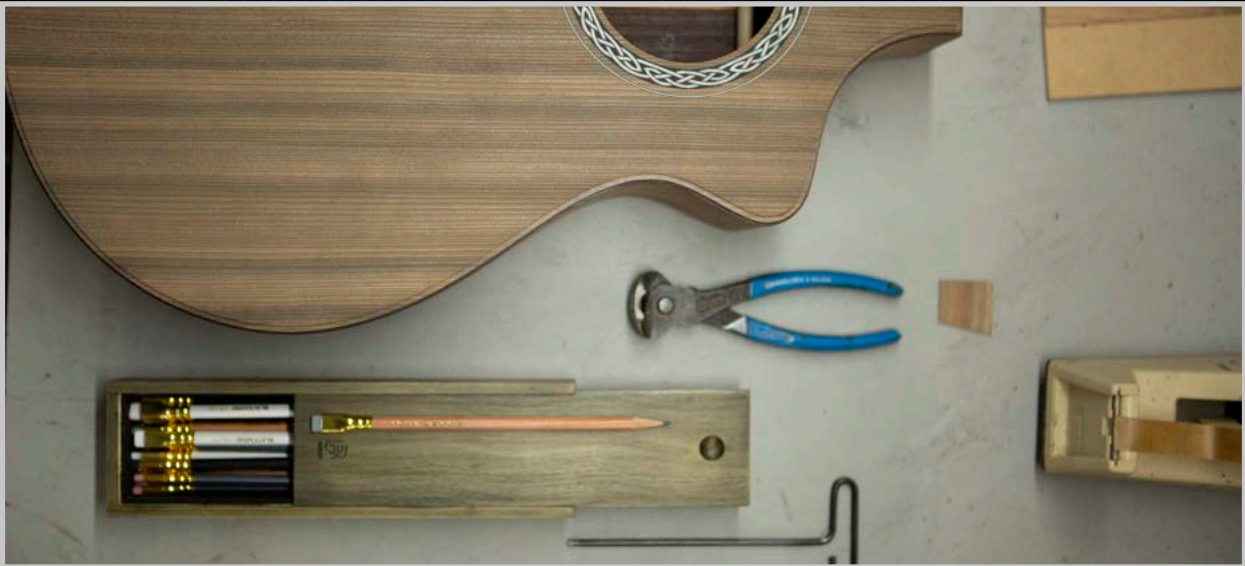
Blackwingpencils,accordingtoBrandManager Alexander Poirier, are made from sustainable Incense-cedar, a fragrant softwood grown only in California and Southern Oregon, encasing premium quality Japanese Graphite, which sharpens to a lasting, expressive long point. At the company's overseas manufactory, sawdust today is converted into fire starter bricks.

Poirier, a guitarist, loves music and says that everyone on the small, dedicated Blackwing team plays one instrument or another. Blackwing even hosts a small, boutique record label (Breedlove Featured Artist Jeff Bridges sang on Johnny Irion's "Inside the Endless Om") and, through its eponymous foundation, supports music and arts programs in public schools.

"Pencils and guitars are similar in that the wood is everything," Poirier says. "For Breedlove, wood has a particular sound, tone and resonance. With the pencil, it's so similar. Everything that we do with Blackwing pencils is because of the wood we use. People love our pencils because the graphite doesn't break when they sharpen it. That's because we have finely machined wood that allows us to lay the lead perfectly straight inside. They talk about how much they love the finishes and how clean the imprints are on our pencils—that's all because Incense-cedar is so receptive. So, if you're using a pencil and you like it, and it feels good, that's because of the wood."

"Pencils and guitars are instruments, vessels for ideas, both of them. They put inspiration into form, whether that form is sound waves or scribbles on a page."

Learn more about Blackwing





# *Breedlove*

M A G A Z I N E



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