
BEDELL ANTIQUITY MILAGRO PARLOR

SEED-TO-SONG JOURNAL

Bedell[™]
GUITARS



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WELCOME TO THE BEDELL SEED-TO-SONG JOURNEY.

Your Bedell Antiquity guitar is a one-of-a-kind magnificent musical instrument with its own story. As with all 2014 Bedell guitars, it was responsibly and lovingly crafted entirely in the U.S. This journal shares the seed-to-song story of the trees that provided your tonewoods, highlights the craftsmen who created the guitar you now hold in your hands, and includes copies of all documentation and certifications we were able to gather about the provenance of your tonewoods. We guarantee you can transport you Bedell Antiquity guitar anywhere in the world and look forward to providing you assistance with travel permits.

While designing the 2014 Bedell Antiquity instruments, the reverence I felt for the beauty and tonal brilliance of the exotic tonewoods demanded my appreciation and respect. The centuries of life and organic growth of the extraordinary trees in these instruments caused a gnawing in my soul and a challenge to my conscience. I realized that my calling was to make extraordinary acoustic guitars, crafted from the world's most precious tonewoods, in complete harmony with sustaining our forests and honoring the indigenous cultures and economies that live among them.

Whether or not the small quantity of tonewood sets we repurpose into Bedell guitars significantly impacts the sustainability of our hardwood and rain forests, the choices we make at Bedell Guitars leave an imprint on our planet. These choices reflect who we are, what we stand for and underline the connection between the woods of our forests and our music. Bedell Guitars is committed to thoughtfully and sustainably honoring this connection. No clear-cut trees will ever be used in a Bedell Guitar, and all tonewood is sourced according to the rigorous Bedell Tonewood Certification Project standards.

Realizing that you share this respect and reverence for the connection between the woods of our forests and your music, this Bedell Seed-to-Song Journal will provide you with the stories we were able to uncover about your Bedell Antiquity guitar: where and when the trees germinated, their journey to being repurposed into tonewood, and the unique character that makes them magical in producing your music. We will introduce you to the craftsmen who built your guitar, and we



will include all of the paperwork that assures full compliance with all international regulations and treaties, including CITES and Lacey Act.

It is a dream come true for me to work with the Bedell team to personally select each component of every Bedell Antiquity, to uncover the histories and stories, and to anticipate the magical music the guitar promises. When your guitar was finished, we all gathered together to hear its music for the first time, and we were truly awestruck. Candidly, each Bedell Antiquity is like a personal child, it is hard to let it go. We hope you cherish it as we do.

Peace,

Tom Bedell



THE ANTIQUITY MILAGRO is a National Geographic styled story, set in the 17th century, telling the tale of two seeds germinating in the Americas over 7,000 miles apart. The sides and back of the Bedell Antiquity Milagro Guitar are sourced from The Milagro tree, a “miraculous” Brazilian rosewood tree that is estimated to have germinated in the early 1600s. Mother Nature blessed this spectacular Brazilian rosewood tree with unforgettable and unparalleled tone. When struck, it can resonate like glass with unmatched sustain and projection. The Bedell Antiquity Milagro Guitar features a salvaged Sitka spruce top, hand-selected by Tom Bedell. This 400-year old Sitka spruce tree has gifted us with beautiful tonewood featuring warmth, resonance and sustain, offering a distinct grain pattern that enhances both the visual and aural aspects of the wood. Combine Milagro Brazilian rosewood and Sitka spruce and you get a once-in-a-lifetime miracle. Our craftspeople have emulated inlay designs from the 1600s, combined with modern luthiery techniques, for a collector’s guitar with over 400 years of history behind it. You can almost hear the birds singing in the boughs of these two magnificent trees nearly half a millennium ago.

*“The Bedell Antiquity Milagro began as a dream,
in anticipation of the miracle sound our parlor
design would give us combined with the magical
Milagro tree back and sides and the stunning Sitka
soundboard. We were not prepared for the result.
This may be the finest guitar I have ever heard.
The small body delivers full rich sound, filling
the room with balance and beauty. To be candid,
I called James at The Guitar Store and asked if I
could keep the Milagro for my personal collection...
of course, he did not oblige!”*

- TOM BEDELL -





SPECIFICATIONS

BODY SHAPE	Parlor
TOP WOOD	Sitka spruce (southeast Alaska, 400 years old)
BODY WOOD	“Milagro” Brazilian rosewood (Espirito Santo, Brazil, 400+ years old - carbon dated at 350 years old, stored for a minimum of 50 years after harvest)
NECK	Honduran mahogany
FRETBOARD	African ebony
BINDING	Brazilian rosewood with green abalone purfling
FINISH	Nitrocellulose gloss toner top, natural body
SCALE LENGTH	25” - 12 fret to body
NUT WIDTH	1 11/16”
INLAY	Vine motif
TUNERS	Waverly, gold
NUT/SADDLE	Bone

TOP WOOD

400-YEAR-OLD SITKA SPRUCE

WOOD	Sitka spruce is grown in the Pacific Northwest, and has been the primary top wood for U.S.A. instruments for many decades. It is strong and light with extended harmonic content, and nearly equals the power of Adirondack.
LATIN NAME	Picea sitchensis
ORIGIN	Prince of Whales Island, Alaska
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.

In the 1600s, around the same time the Mayflower was sailing toward Plymouth Rock, 7,500 miles from where the Milagro would take root in Brazil, another tree of striking beauty was finding purchase in the fertile soils of the southeast Alaska. From the growth-ring structure of the 400-year-old Sitka spruce, we know it grew slowly, in consistent conditions – meaning the environment didn’t change drastically for several centuries. This tree endured the Alaskan climate for nearly two centuries before the Russians first established a settlement in Alaska, and for two centuries after.



SITKA SPRUCE

The Bedell Antiquity Milagro guitar features a soundboard handcrafted from Sitka spruce harvested in 2006 by Brent Cole Sr. of Alaska Specialty Woods. Brent found the 400-year-old tree on Prince of Whales Island, Alaska, at No Name Creek near Ratz Harbor. He scouted the tree on foot and determined that it was at the very end of its life cycle – a standing snag (dead tree). He then harvested it carefully without disturbing any of the surrounding flora and fauna. The tree was stored at Alaska Specialty Woods until August, 2013, when Tom Bedell came across the tonewood in Brent’s warehouse. Tom describes the discovery with great excitement and reverence, “I tapped it and it came alive in my fingers. I immediately asked for the story: how it was found, where it grew... its history and story. Brent had complete records. And now it lives again in the magnificent Antiquity Milagro Guitar.”

BACK & SIDE WOOD

MILAGRO BRAZILIAN ROSEWOOD

WOOD	Brazilian rosewood is highly desirable, exceptionally rare and heavily regulated. It is regarded as one of the finest tonewoods: hard, stiff, and highly resonant with a glass-like ring that sustains. It has a floral scent, similar to roses, thus the name.
LATIN NAME	Dalbergia nigra
ORIGIN	Linhares, Espirito Santo, Brazil
TONAL QUALITIES	Produces a loud, warm, rich tone, with full deep bases, brilliant trebles, and is known for exceptional sustain and clarity.
AESTHETICS	Can vary from brick red and burnt orange to shades of dark brown and violet color with black spidery streaks. It can exhibit straight grain and homogeneous color or wild landscape-like figuration, often compared to spider webbing.

Just as the Pilgrims were arriving on the shores of America in the early 1600s, the Milagro tree seedling was birthed in the undulating hillsides of Espirito Santo, Brazil, with its tender leaves reaching for sunlight, and its nascent roots seeking water. The hillside on which it grew gifted the Milagro rosewood with a special miracle: a stunning spider-webbing pattern caused by slow growth and a minimal water supply. When the Milagro tree was still a sapling, Baroque guitars were the

instrument of the moment in European palaces, parlors, churches and even on street corners. The Baroque guitar of the 1600s was essentially a nine or ten string instrument, in five courses. As the Milagro was slowly and steadily maturing in the hills of Brazil, in the 1800s, the first single-course six-string guitar appeared on the scene in Europe – the predecessor to the modern six-string instrument that would explode into popularity in the 1900s.

In 1967, in order to protect their natural resources, Brazil prohibited the export of Brazilian rosewood. In 1992, the CITES convention declared Brazilian rosewood to be an endangered species and, therefore, illegal to import, export or sell within any of the 179 member countries. Bedell legally acquired the Milagro sets in 2013, from Madinter in Spain, but the journey of this exceptional wood – from Brazil to Spain to the Bedell Wood Library in the United States – was not a simple one.



BRAZILIAN RAINFOREST

In the 1950s and 1960s, the owner of Madinter, Francisco Sanchez Sese, was a highly regarded woodworker who dedicated his life to crafting exquisite furniture for churches and restoring religious monuments and structures. During the same era, before Brazil's 1967 export ban, and well before the CITES ban, Francisco traveled throughout Europe and South America, hand-selecting logs to import, and the Milagro was one such log. The Milagro was so special that he left it untouched for years, waiting to find the perfect way to use such a rare and highly figured rosewood. In the 1990s, Francisco's son, Miguel Angel Sanchez Senovilla, began quarter sawing the Milagro into tonewood sets, intending to use them some day for his own line of guitars.

In 2002, the Spanish government learned that there were stores of Brazilian rosewood that had been illegally imported into Spain after the CITES ban, and therefore prohibited the export of Brazilian until all inventory could be examined and verified by authorities. At that time, Madinter had the world's largest collection of Brazilian rosewood tonewood sets, stored safely in Madinter's climate-controlled warehouse outside of Madrid, in the town of Colmenar Viejo between Madrid's mountain range and the regional park Cuenca Alta del Manzanares. Colmenar Viejo is surrounded by meadows and streams and is blessed with a mild climate, ideal for storing and drying precious tonewoods.

In 2010, the Spanish government finally granted Madinter permission to sell and export their Brazilian, confirming its legality and CITES compliance. In January 2013, Bedell Guitars contacted Madinter and inquired about purchasing their collection. Shortly thereafter, Angela Christensen and her husband, Jesse, traveled to Madrid to audit the Brazilian collection. On the second day, Angela emailed Tom Bedell, "We have to acquire this Brazilian rosewood. It is magical." A month later Tom traveled to Europe to meet with Luisa Willsher of Madinter, and they reached an agreement. In mid-2013, after all CITES and export permits were secured, the tonewood sets were shipped in a container to Bend, Oregon. Luisa Willsher and Jorge Simons of Madinter met the shipment in Bend to help the Bedell Wood Team classify each set.

NECK WOOD

HONDURAN MAHOGANY

WOOD	Mahogany is a medium-lightweight wood, ranging in color from light brown to dark, primarily used for necks because of the feel and the stability it provides.
LATIN NAME	Swietenia macrophylla
ORIGIN	Mexico to southern Amazonia in Brazil
AESTHETICS	Ranging from light brown to reddish brown in color, with an open pore structure.

The Honduran mahogany used for the neck of the Bedell Antiquity Milagro was selectively harvested in Guatemala in 2011, and was then warehoused in a humidity- and temperature-controlled climate in Central Oregon, waiting for a guitar special enough to warrant this beautiful, hardy neck wood.



THE BUILD



TOM BEDELL AND CRAFTSMAN
JAKE SPECE INSPECTING THE
BACK AND SIDES



This page
INLAY ART IN PROGRESS

Opposite
FINISHED INLAY SKETCH





This page

CUSTOM INLAY DETAIL

Opposite

**CRAFTSMAN SIMON HAYCRAFT
COMPLETING THE FINISH**





Top
**CRAFTSMAN DAN CARLTON
PREPPING THE FRETS**



Right
DAN CHECKING THE FINAL SETUP

Opposite
THE COMPLETED MILAGRO





The Craftsmen

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 7. When he was 14, 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 15 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.

FAVORITE ADULT BEVERAGE:

Rum and Coke with lime.

MOVIE YOU COULD WATCH OVER & OVER:

Super Troopers.

YOUR SUPERPOWER:

The Kavorka.

BEST LIVE SHOW YOU'VE EVER SEEN?

U2, Rose Garden, Portland, Oregon.

YOUR KRYPTONITE:

The Kavorka.

FAVORITE SOUND IN THE WORLD:

Running water.

DREAM VACATION:

Tarpon fishing the flats.

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.





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.

ON WEEKENDS YOU CAN BE FOUND:

Hopefully.

OBSESSION IN LIFE:

Helping others.

SIGNATURE DISH:

My kids love my hashbrowns with dill.

FIRST ALBUM YOU BOUGHT AS A KID:

ABBA.

MOST SENTIMENTAL THING YOU OWN:

My grandad's shoehorn.

PERSONAL MOTTO:

Prove it.

DREAM VACATION:

Yes, please.

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 Chinchén. 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.





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 CRAFT BEER:

Sinister Ale by 10 Barrel Brewing Co.

FAVORITE SONG:

Imagine by John Lennon.

FAVORITE FLOWER:

Peony.

FAVORITE TIME OF DAY:

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

ON WEEKENDS YOU CAN BE FOUND:

Slowing down and soaking it in.

DOCUMENTATION

BEDELL WORKSHOP BUILD CARD

601165

Model Name	Antiquity Milagro	Model Number	A-444-00-00
Brand	Bedell	Model Style	Parker

Finish / Color	Finish	Nitro Gloss
	Neck Barrel	Nitro Faded Burst to complement Brazilian/Gloss Rod and HS/Seal Barrel
	Top	Nitro Light Toner-Gloss
	Back/Sides	Nitro Gloss
	Finger Board	Oiled
	Bridge	Oiled

Hardware	End Pin Type	1/2" Ebony End Plug
	Strap Button	None
	Bridge Type	Ebony Bedell Pyramid Bridge
	Bridge Pin Type	Ebony w/Green Ab Dots
	Tuning Machine	Waverly - Gold, Slotted HS, Vintage Oval Knob Engraved?
	Nut Material	Mammoth Ivory
	Saddle	Mammoth Ivory
	Strings	17' Wilson EXP 16's
Pick Guard	None	
Fret Wire Type	EVO Gold	
Pickup	None	
Jack Type	None	

NECK	Neck Material	Honduran Mahogany
	Truss Rod	Single 10/32"
	Neck Joint	Develid
	Headstock Overlay	Bedell Slotted Headstock matching "Milagro" Brazilian Overlay & .020" Black Purf
	Headstock Logo	Bedell Logo
	Headstock Logo material	Gold Pearl Solid Shell
	Headstock Inlay	Vine Motif
	Headstock Inlay material	Green Abalone Solid Shell
	Headstock Binding	Dark Brazilian
	Headstock Purfling	.047" Green Ab Purf w/.020" Black
Finger Board	Neck Width	1 11/16"
	Neck Thickness	D-shape Bedell
	Heel Cap	Mammoth Ivory Engraved w/Vine Motif
	Tuning Machine	Waverly - Gold, Slotted HS, Vintage Oval Knob Engraved?
	Finger Board Style	Ebony - "Black"
	Finger Board Binding	Dark Brazilian
	Finger Board Purfling	.047" Green Ab Purf w/.020" Black
	Inlay	Vine Motif
	Inlay material	Green Abalone Solid Shell
	Inlay placement	Full Fingerboard
Body	Finger Board Scale	25" 12 fret to body
	Side Position placement	Frets 3-5-7-9-12-15-17
	Side Position Material	2mm Green Abalone
	Top	Sitka Spruce (Custom Stack)
Body	Back & Sides	"Milagro" Brazilian - (Custom Stack)
	Cutaway	None
	Model Style	Parker
	Binding	Dark Brazilian
	Purfling Top	.047" Green Ab Purf w/.020" Black
	Purfling Back	.047" Green Ab Purf w/.020" Black
	Purfling Sides	.040" Black
	Soundhole Rosette (D)	180 - Custom Rosette - 2.00" dia
	Soundhole Purfling (D)	180 - Custom Rosette - 2.00" dia
	Soundhole Purfling (Out)	180 - Custom Rosette - 2.00" dia
	Soundhole Size	3 7/8"
	Back Strip	.007" Green Ab Strip w/.020" Black purf
	Tailstrip Pattern	Bedell Taper
	Tailstrip	Dark Brazilian w/.008" BS
	Top Bracing Pattern	Bedell Parker
	Top Bracing	Sitka Spruce
Back Bracing	Sitka Spruce	

Remarks

Notes

PARTS

BODY

NECK

STRING UP

CITES# ES-AB-00173/135

Inv# 13/1653

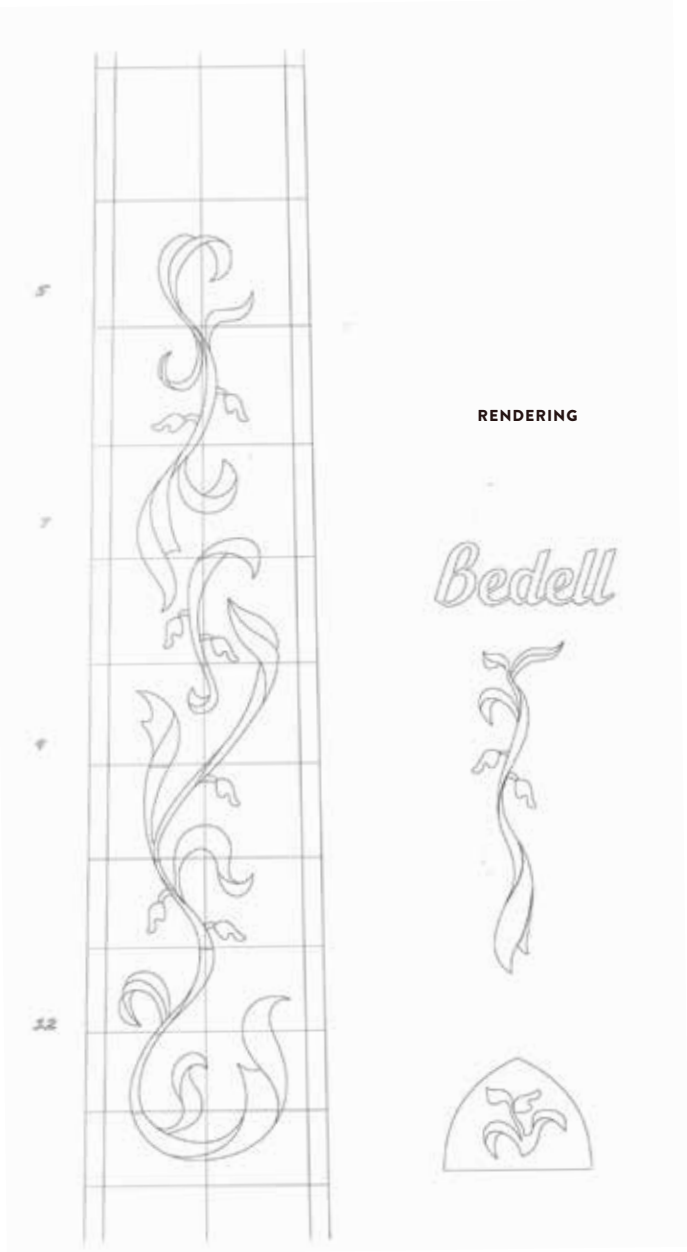
PL# PL/13/1653

INLAY SKETCH AND RENDERING

INITIAL SKETCH



RENDERING

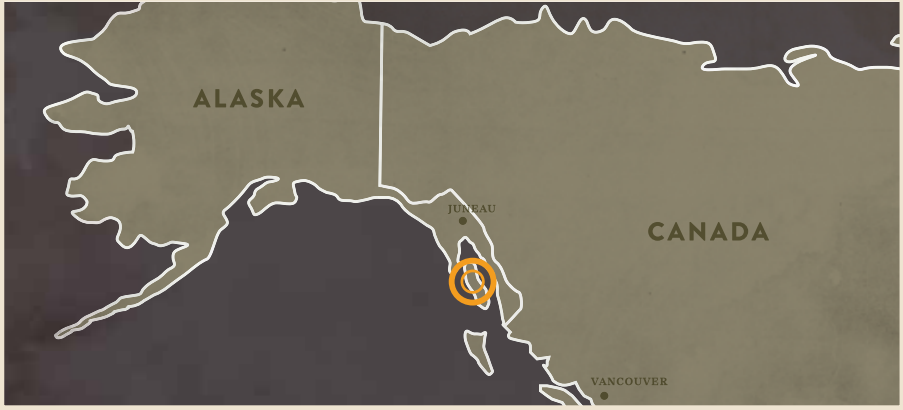


*Soundboard
Documentation:
Sitka Spruce*

SITKA SPRUCE HISTORY DOCUMENT

SUPPLIED BY BEDELL WOOD PARTNER, ALASKA SPECIALTY WOODS

SPECIES	Sitka spruce
BOTANICAL NAME	Picea sitchensis
TYPE OF HARVEST	Standing snag (dead tree)
TYPE OF SALE	Micro-sale #118
YEAR HARVESTED	2006
AGE	Approximate tree age: 400 years old
LOCATION	Prince of Whales Island, Alaska, No Name Creek (this location is near Ratz Harbor)



THIS TOP WAS HAND-PICKED BY TOM BEDELL AT ALASKA SPECIALTY WOODS, INC.
IN CRAIG, ALASKA ON AUGUST 30, 2013.

Alaska Specialty Woods, Inc. | PO Box 312, Craig, AK 99921
(907) 826-3566 | Email: brent@alaskawoods.com

SITKA SPRUCE TIMBER SALE CONTRACT

U.S. DEPARTMENT OF AGRICULTURE FOREST SERVICE TIMBER SALE CONTRACT (Applicable to Sales to be Measured before Felling)		Name of Purchaser BRENT COLE PO Box 312 Craig, AK, 99921-0312	
National Forest Tongass	Ranger District Craig	Region Alaska	Contract Number 061864
Sale Name MICROSALE # 28		Award Date 07/17/2010	Termination Date 10/30/2010

The parties to this contract are The United States of America, acting through the Forest Service, United States Department of Agriculture, hereinafter called Forest Service, and an individual doing business under the name of BRENT COLE, City of Craig, State of Alaska, hereinafter called Purchaser.

Forest Service having advertised a sale at which either (1) Purchaser, whose required bid deposit is now held by Forest Service as an initial deposit, was the successful bidder, or (2) no bids were received and Purchaser having subsequently offered at least the minimum advertised price and made an initial deposit in the same amount as the bid deposit specified in the sale advertisement; and the parties hereto desiring to record their agreement: now therefore,

Unless provided otherwise herein, Forest Service agrees to sell and permit Purchaser to cut and remove Included Timber and Purchaser agrees to purchase, cut, and remove Included Timber.

This contract consists of three Divisions: AT - Specific Conditions, BT - Standard Provisions, and CT - Special Provisions, together with Sale Area Map, Plans and specifications for developments (if any), and such attachments as may be provided for in Division CT. Specific Conditions are numbered and apply to the Part, Section, Subsection, or item of the Standard Provisions, as indicated hereunder. Other conditions of this contract are stated in Division CT - Special Provisions.

IN WITNESS WHEREOF, the parties hereto have executed this contract as of the award date.

Two Witnesses:^{1/}

George Smith
(Name)

P.O. Box 19248, Thomas Ferry, AK 99919
(Address)

Nancy Richard
(Name)

P.O. Box 19001, Thomas Ferry, AK 99919
(Address)

By: Ted Samulhaugen
Contracting Officer

(Title)

BRENT COLE
(Purchaser)^{2/}

By: Brent Cole
Owner
(Title)

P.O. Box 312 Craig AK
(Business Address)

I, Brent Cole, certify that I am the
Secretary of the corporation named as Purchaser herein; that
who signed this contract on behalf of Purchaser, was then
of the corporation; that the contract was duly signed for and in behalf of the corporation by authority of its governing body, and is
within the scope of its corporate powers.

CORPORATE
SEAL

Contract 2400-GT, Page 101 (6/06)

SITKA SPRUCE PACKING LIST

ALASKA SPECIALTY WOODS, INC.
PO BOX 312
CRAIG, AK 99921

Packing Slip
Date Invoice #
8/30/2013

Ship To
Two Old Hippias LLC
61573 American Loop
HENDY ORE 97702

P.O. No.	Ship	Via	FOB	Project
Tom Bredell	9/2/2013	NORTHLAND		

Quantity	Item Code	Description
400	Guitar Fronts	2A
40	Guitar Fronts	3A
200	Mando Wedges	2A Mando Wedges

Have A Great Day!

Back & Sides
Documentation:
“Milagro” Brazilian
Rosewood

MILAGRO HISTORY DOCUMENT

SUPPLIED BY BEDELL WOOD PARTNER, MADINTER

BRAZILIAN ROSEWOOD

I have been in the music industry for 14 years, over which time I have been fortunate to have visited hundreds of workshops and enjoyed hours and hours of conversations with guitar makers, many of which, today I can proudly say are my friends.

During all this time, millions of guitars “under construction” have passed through my hands, and I have searched in several countries for the best woods to become tomorrow’s musical instruments. I have seen the trees for myself, selected the perfect logs, chosen the ideal sets, helped luthiers decide on their purchases and seen the wood later in the process. I can honestly say that I have seen the seed turn into song. And it is wonderful.

My passion for wood has grown day after day and with it my desire to learn more and care for its future. Wood is a gift from Mother Nature and we must value it for what it really is.

There are many species adored by guitar makers and guitar players, and each one gives a unique sound to every single instrument. Some are chosen for their beauty, or their color, others for the sound, and there are those that are used simply due to tradition, or to fashion. But there is one species that we all agree on, there is no argument, Brazilian rosewood is the queen of all tonewoods.

In the last few years, when Brazilian rosewood sales were frozen, one thing I have missed is the smell of its perfume in the workshops. To me, and quite probably to many, workshops don’t smell of real guitar workshops anymore, and only a few privileged people today know what that aroma transmits: artisanship, patience, uniqueness, art, music... That same aroma anyone of us can smell

when we put our nose to the soundhole of a guitar made of Brazilian rosewood, no matter how old the instrument.

Many have tried to substitute this marvellous wood with others, some quite similar in appearance and sound such as Madagascar rosewood, but history is history, and no species will ever be able to replace the magical *dalbergia nigra*. I don't know of a luthier that doesn't miss it. Those fortunate enough to own a guitar made with Brazilian rosewood, or to simply have the opportunity to play one, should feel privileged, as it really is something unique, an authentic jewel.

The value and importance of the purchase Bedell has made is enormous, not for its economic value, which is of course also great, but for its exclusivity. Each and every guitar made from one of the Brazilian rosewood sets will be unique and special. And there won't be any more.

One of the advantages of this wood, apart from its beauty and exclusiveness, is that it is completely stable due to the number of years it has been curing in Madinter, in a perfect climate and cared for by experts. All the same, wood never dies, and it should always be conditioned to the atmosphere where the guitar is going to be made. Doing all that we can to minimize risks is the least we can do for the queen of tonewoods.

When talking about processing Brazilian rosewood I would prohibit one word: "trash." Every single part, or leftover can be used, even the dust from the sander. I can think of so many uses, bookmatched headplates, heelplates, inlays, rosettes, key rings....

Although it is all one species, in this stock of *dalbergia nigra* there are some outstanding sets that are even more unique and can be separated out. For instance, the Milagro:



MILAGRO (MIRACLE)

This tree grew in the area of Linhares, state of Espirito Santo, Brazil, a mountainous area on a hillside, which caused slow growth due to the lack of water causing such unique "miracle" spider webbing. After doing the radiocarbon analysis we discovered that it was over 350 years old when it died. So the seed sprouted in 1616 at the latest, but we do not know exactly because the tree was found lying dead.

This wood can be identified easily for its spectacular beauty, it oxidized in green and yellow tones and is full of spider webbing, producing a great contrast in colors, and most of the sets are quartersawn.

Jorge Simons

Madinter

September, 2013

MILAGRO PACKING LIST



MADINTER

coex s.a.

C.I.F. A78921004

Tel. +34 91 8463679
Fax +34 918454906

sales@madinter.com
www.madinter.com

Mercurio, 11- Pol.Ind.Sur 28770 Colmenar Viejo MADRID, SPAIN

V.A.T. ES A78921004

INV. # - 13/1653
CITES # - ES-AB-00173/13

TWO OLD HIPPIES
61573 AMERICAN LOOP
BEND 97702

OREGON - ESTADOS UNIDOS
Tel. +877-800-4848

PACKING LIST		FECHA/DATE		FORMA DE PAGO / TERMS		CIF/VAT NUMBER	
PL/13/1653		3-Jun-13		WIRE TRANSFER			

WEIGHT	VOLUMEN/VOLUME	BULTOS/PACKS	VIA/BY	TERMS
GROSS 3733 kg NET 3543 kg	9,7152 M3	9 PALLETS	SEA FREIGHT COTRANSA	CIF SEATTLE

PALLET N°	DESCRIPCION / DESCRIPTION	DIMENSIONS	WEIGHT
	REF: INVOICE 13/1653		
	UNMANUFACTURED BRAZILIAN ROSEWOOD (Dalbergia nigra)		
	WITH NECESSARY CITES PERMIT: ESAB0017313E		
1	468 SETS OF GUITAR BACKS / 936 BOOKMATCHED PIECES 580x235x4,5 mm	120x80x113cm	471 kg
2	470 SETS OF GUITAR SIDES / 940 BOOKMATCHED PIECES 860x140x4,5 mm	120x80x113cm	443 kg
3	470 SETS OF GUITAR SIDES / 940 BOOKMATCHED PIECES 860x140x4,5 mm	120x80x113cm	406 kg
4	472 SETS OF GUITAR SIDES / 944 BOOKMATCHED PIECES 860x140x4,5 mm	120x80x113cm	394 kg
5	468 SETS OF GUITAR BACKS / 936 BOOKMATCHED PIECES 580x235x4,5 mm	120x80x113cm	418 kg
6	468 SETS OF GUITAR BACKS / 936 BOOKMATCHED PIECES 580x235x4,5 mm	120x80x113cm	388 kg
7	468 SETS OF GUITAR BACKS / 936 BOOKMATCHED PIECES 580x235x4,5 mm	120x80x113cm	403 kg
8	464 SETS OF GUITAR BACKS / 928 BOOKMATCHED PIECES 580x235x4,5 mm	120x80x113cm	406 kg
	HTS CODE: 4408.39.0190 (44083995): COUNTRY OF HARVEST: BRAZIL		
15	300 HEADPLATES 200x90x4mm	120x80x108cm	394 kg
	HTS CODE: 4408.39.0190 (44083995): COUNTRY OF HARVEST: BRAZIL		
	158 DOUBLE BRIDGES 460x45x10mm		
	2335 BRIDGES 125x35x10mm		
	200 FINGERBOARDS 520x70x10mm (20 150° L)		
	HTS CODE: 4407.99.0193 (44079998): COUNTRY OF HARVEST: BRAZIL		

ORIGIN

The exporter of the products covered by this document declares that, except where otherwise clearly indicated, these products are of Spanish preferential origin.

MINIMUM REQUIREMENTS ON WOOD

The initial origin of the wood is known to Madinter.
All of the wood commercialised by Madinter is produced
in compliance with national and regional forest legislations.

MILAGRO CITES PERMIT 1

ISSUED TO MANDINTER TO ALLOW EXPORT FROM SPAIN TO THE U.S.A.

COMUNIDAD EUROPEA
Container shipment
PL# 13/1653

1	1. Exportador/Importador MADINTER COEX, S.A C/ MERCURIO, 11 POL. IND. SUR 28770 COLMENAR VIEJO Madrid España	PERMISO/CERTIFICADO <input type="checkbox"/> IMPORTACIÓN <input type="checkbox"/> EXPORTACIÓN <input checked="" type="checkbox"/> REEXPORTACIÓN <input type="checkbox"/> OTRO/OTRA:	Nº ES-AB-00173/13E 2. Válido hasta: 27/12/2013					
	Convención sobre el comercio internacional de especies amenazadas de fauna y flora silvestres							
ORIGINAL	3. Importador TWO OLD HIPPIES 81573 AMERICAN LOOP BEND 97702 OREGON EE UU Estados Unidos de América	4. País de exportación o reexportación: ES - España						
	5. País de importación: US - Estados Unidos de América							
	6. Dirección autorizada de conservación de los especímenes vivos de las especies del anexo A							
	7. Autoridad expedidora: MINISTERIO DE INDUSTRIA, TURISMO Y COMERCIO Secretaría General de Comercio Exterior Subdirección General de Inspección, Certificación y Asistencia Técnica del Comercio Exterior ESPAÑA							
1	8. Descripción de los especímenes (por ejemplo, marcado, sexo/fecha de nacimiento de los animales vivos) SAW - MADERA ASERRADA 1412 sets de aros (860*140*4.5mm) 2= 1.5300m3 2336 sets de fondos (580*235*4.5mm) 2= 2.8653 m3 200 dapesones 520*70*9mm= 0.0655 m3 300 pales 200*90*4= 0.0216m3 158 puentes dobles 460*45*10 mm= 0,0327 m3 2335 puentes sencillos 125*35*10 mm= 0,1020m3 ADQUIRIDA CON ANTERIORIDAD A 1992	9. Masa neta (Kg) 3543	10. Cantidad 4.817 - Metros cúbicos					
11. Agencias CITES <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 30%;">I</td> <td style="width: 30%;">A</td> <td style="width: 30%;">O</td> <td style="width: 10%;">W</td> <td style="width: 10%;">T</td> </tr> </table>		I	A	O	W	T	13. Origen O W T	
I	A	O	W	T				
15. País de origen BR - Brasil		17. Fecha de emisión						
16. Nº del permiso		18. País de última reexportación						
19. Nº del certificado		20. Fecha de emisión						
21. Nombre científico de la especie Dalbergia nigra								
22. Nombre común de la especie Jacarandá de Brasil								
23. Condiciones especiales								
<p>El presente permiso/certificado es válido únicamente si los animales vivos se trasladan conforme a los directrices CITES para el transporte y la preparación para el transporte de animales silvestres vivos y, si se trasladan por vía aérea, a la Reglamentación sobre animales vivos publicada por la Asociación del Transporte Aéreo Internacional (IATA)</p>								
24. La documentación de exportación o reexportación del país de exportación o reexportación <input checked="" type="checkbox"/> ha sido presentada a la autoridad expedidora debe presentarse a la aduana de entrada <div style="border: 1px solid black; height: 40px; width: 100%;"></div>		25. Se autoriza la: <input type="checkbox"/> importación <input type="checkbox"/> exportación <input checked="" type="checkbox"/> reexportación de las mercancías descritas. Firma y sello oficial:						
26. Concomitante al embarque/documento de transporte aéreo		Nombre del funcionario responsable de la emisión: Angel Avarez Bermejo Lugar y fecha de emisión: Dirección Territorial/Provincial de Comercio de Valencia - 27/06/2013 Firma y sello oficial:						
27. Reservado para la aduana								
Cantidad/suma neta (Kg) importada o reexportada realmente	Nº de animales que llegaron muertos	Documento aduanero Tipo: Número: Fecha:						

MILAGRO 585 PERMIT

ISSUED TO BEDELL'S PARENT COMPANY TO ALLOW IMPORT FROM SPAIN TO THE U.S.A.



United States Department of Agriculture
Animal and Plant Health Inspection Service
4700 River Road
Riverdale, MD 20737

Permit to Import Timber or Timber Products Regulated by 7 CFR 319.40

585 PERMIT

This permit was generated electronically via the ePermits system

PERMITTEE NAME: Devin Perrell
ORGANIZATION: Two Old Hippias LLC
ADDRESS: 61573 American Loop
Bend, OR 97702
MAILING ADDRESS: 61573 American Loop
Bend, OR 97702
PHONE: (541) 385-8339 Ext. 303
FAX: (888) 253-0301
PERMIT NUMBER: P40-13-00235
APPLICATION NUMBER: P585-130522-002
DATE ISSUED: 06/10/2013
EXPIRES: 06/10/2016

PORTS OF ENTRY: Designated Ports Listed in 50 CFR Part 24.12(a), (d), and (e)

Under the conditions specified, this permit authorizes the following:				
Article(s)	Countries of Origin	Type of Timber	Bark	Before Import Processing
Dalbergia baroni	Madagascar	Billets, Cants, Logs, Lumber	Without Bark	No Treatment
Dalbergia nigra (CITES)	Brazil	Billets, Cants, Logs, Lumber	Without Bark	No Treatment

SPECIAL INSTRUCTIONS TO INSPECTORS

See permit conditions below

PERMIT CONDITIONS

This permit authorizes the importation of the listed articles, under the conditions specified below. A copy of this permit (including all conditions) must accompany all shipments authorized under this permit.

Upon arrival in the United States, the articles and shipping container(s) are subject to inspection by officials of Customs and Border Protection, Agriculture Inspection (CBP-AS) and Plant Protection and Quarantine (PPQ).

Any person who violates the Plant Protection Act (PPA) of the United States, individuals or corporations who fail to comply with these conditions and authorizations, or who forge, counterfeit, or deface permits may be criminally or administratively prosecuted and found guilty of a misdemeanor which can result in penalties, a one-year prison term, or both. Additionally, any person violating the PPA may be assessed civil penalties of up to \$250,000 per violation or twice the gross gain or gross loss for a violation that results in the person deriving pecuniary gain or a pecuniary loss to another, whichever is greater. In addition, all current permits may be cancelled and future permit applications denied.

All logs, lumber, and other unmanufactured wood products, (with or without bark), are not authorized from areas in Asia that are east of 60 degrees East Longitude and North of the Tropic of Cancer. However heat treated and/or kiln dried materials are allowed entry with a written permit.

Some species of timber may be subject to regulations under the Convention on International Trade in Endangered

Permit Number P40-13-00235
THIS PERMIT HAS BEEN APPROVED ELECTRONICALLY BY THE FOLLOWING PPQ HEADQUARTER OFFICIAL VIA EPERMITS.

Karen Brady
DATE
06/10/2013

WARNING: Any alteration, forgery or unauthorized use of this Federal Permit is subject to civil penalties of up to \$250,000 (7 U.S.C. § 7743(b)) or punishable by a fine of not more than \$10,000, or imprisonment of not more than 5 years, or both (18 U.S.C. § 1001).



Species of Wild Fauna and Flora (CITES). To determine if a particular species is regulated under Appendix I, II, or III of CITES, please consult the appendices for CITES located at:
http://www.fws.gov/international/DMA_DSA/CITES/timber/timber.html

This APHIS-issued import permit only covers compliance with APHIS regulations and requirements. Therefore, this APHIS permit for the commodity to be imported does not reduce or eliminate the permittee's legal duty and responsibility to likewise comply with all other Federal and State regulatory requirements applicable to the commodity to be imported.

1. Dalbergia baroni and Dalbergia nigra tropical hardwood, without bark, CITES regulated listed in 50 CFR Part 23.23: (You must also have a valid Protected Plant Permit to Engage in the Business of Importing, Exporting, or Re-Exporting Terrestrial Plants listed in 50 CFR 17.12 or 23.23, PPQ Form 622, issued by the USDA, APHIS, PPQ, Permit Unit.): Annex -A-, Annex -C- and Annex -T-

You may obtain a copy of 7CFR 319.40 by downloading them from our web site at:
http://www.aphis.usda.gov/plant_health/permits/wood.shtml

2. ANNEX -A- GENERAL REQUIREMENTS

In accordance with 319.40-2, documentation accompanying each shipment (an importer document) must identify the commodity, quantity, and origin of the regulated material.

In accordance with 319.40-9, all shipments are subject to inspection and may require other actions deemed necessary by Plant Protection and Quarantine as a result of inspection. Notice of arrival may be required at the discretion of the Officer in Charge at the port of first arrival.

The regulated commodity, the container in which it is shipped, or the documents accompanying shipments will adequately describe the shipment in accordance with 319.40-9(c) unless the Officer in Charge for Plant Protection and Quarantine at the port of first arrival has notified the permittee that such documentation or portions of the documentation will be understood without being written for each shipment.

Permittee will notify the office issuing this permit of any changes in the status of the activities authorized in this permit or substantive changes in the status of the permittee (such as change of company name, address, phone number, etc.) within 30 days of such changes occurring or 30 days prior to a shipment being authorized under this permit.

3. ANNEX -B- UNIVERSAL IMPORT OPTION KILN DRIED OR HEAT TREATED LOGS OR LUMBER

(1) Debarked to the specifications of § 319.40-6(a) and (b).

(2) Heat treated or kiln dried in accordance with 319.40-7 (c or d) prior to arrival. Cannot be commingled with other regulated materials unless all regulated articles in the same hold or container have been heat treated or kiln dried. Lumber on the vessel's deck must be in a sealed container unless it has been kiln dried.

(3) Heat treated or kiln dried lumber must be marked by permanent marking on each piece of lumber or on the cover of bundles of lumber HT or KD respectively. Alternatively, the importer document accompanying the shipment must state that the logs or lumber has been heat treated or kiln dried in accordance with 319.40-7 (c or d).

(4) All pallets and other regulated wood packing materials used in the shipment are subject to inspection and must conform to 7 CFR 319.40-3(b).

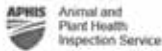
Permit Number P40-13-00235
THIS PERMIT HAS BEEN APPROVED ELECTRONICALLY BY THE FOLLOWING PPQ HEADQUARTER OFFICIAL VIA EPERMITS.

Karen Brady
DATE
06/10/2013

WARNING: Any alteration, forgery or unauthorized use of this Federal Permit is subject to civil penalties of up to \$250,000 (7 U.S.C. § 7743(b)) or punishable by a fine of not more than \$10,000, or imprisonment of not more than 5 years, or both (18 U.S.C. § 1001).

MILAGRO 585 PERMIT

CONTINUED



4. ANNEX -C-
TROPICAL HARDWOOD LOGS AND LUMBER
(DEBARKED)

(1) In accordance with 319.40-5(c)(1), tropical hardwood logs with no more than 2 percent of the total surface in a lot with bark and no single log with more than 5 percent bark on its surface. Lumber must be completely free of bark.

(2) All pallets and other regulated wood packing materials used in the shipment are subject to inspection and must conform to 7 CFR 319.40-3(b).


5. ANNEX -T-
CITES REGULATED MATERIAL

(1) In accordance with the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) regulations, each shipment must have CITES export permit or certificate from the exporting country and if listed on Appendix I and a CITES import permit from the U.S. Fish and Wildlife Service will be required as well. Additional information should be obtained from the U.S. Fish and Wildlife Service, Office of Management Authority, at Area Code (703) 358-2095. You may also consult the CITES website at: <http://www.cites.org/>

(2) A valid Protected Plant Permit to Engage in the Business of Importing, Exporting, or Re-Exporting Terrestrial Plants (PPQ Form 622) issued by the U.S. Department of Agriculture, Animal Plant Health Inspection Service, Plant Protection and Quarantine, Permit Unit, is also required.

(3) All pallets and other regulated wood packing materials used in the shipment are subject to inspection and must conform to 7 CFR 319.40-3.

END OF PERMIT CONDITIONS

Parent Number P40-13-00239	
THIS PERMIT HAS BEEN APPROVED ELECTRONICALLY BY THE FOLLOWING PPQ HEADQUARTER OFFICIAL VIA EPERMITS.	DATE
 Karen Brady	04/10/2013

*WARNING: Any alteration, forgery or unauthorized use of this Federal Form is subject to civil penalties of up to \$250,000 (1 U.S.C. § 7743a) or punishable by a fine of not more than \$10,000, or imprisonment of not more than 5 years, or both (18 U.S.C. § 1001)

MILAGRO CITES PERMIT 2

ISSUED TO BEDELL'S PARENT COMPANY TO ALLOW GENERAL IMPORT, EXPORT AND RE-EXPORT



United States Department of Agriculture
Animal and Plant Health Inspection Service
4700 River Road
Riverdale, MD 20737

Protected Plant Permit
To engage in the business of importing, exporting, or re-exporting
terrestrial plants or plant products that are protected and regulated
by 50 CFR 17.12 or 23.23 (Threatened or Endangered Species)

This permit was generated electronically via the ePermits system

PERMITTEE NAME:	Two Old Hippies, LLC	PERMIT NUMBER:	P355-13-00243
CONTACT:	Devin Percell	APPLICATION NUMBER:	P621-130430-003
ADDRESS:	61573 American Loop Bend, OR 97702	DATE ISSUED:	04/30/2013
MAILING ADDRESS:	61573 American Loop Bend, OR 97702		
PHONE:	(541) 280-1178		
FAX:	(888) 253-0301	EXPIRES:	04/30/2015

SPECIAL INSTRUCTIONS TO INSPECTORS

See permit conditions below

PERMIT CONDITIONS

A copy of this permit (including all conditions) must accompany all shipments authorized under this permit. Upon arrival in the United States, the articles and shipping container(s) are subject to inspection by officials of Customs and Border Protection, Agriculture Inspection (CBP-AS) or Plant Protection and Quarantine (PPQ).

Convention on International Trade of Endangered Species (CITES) documentation must be obtained prior to importing, exporting or reexporting Threatened or Endangered Species.

This APHIS-issued import permit only covers compliance with APHIS regulations and requirements. Therefore, this APHIS permit for the commodity to be imported does not reduce or eliminate the permittee's legal duty and responsibility to likewise comply with all other Federal and State regulatory requirements applicable to the commodity to be imported.

1. If you are importing CITES/ESA regulated live plant material for planting, you may also need to complete a PPQ Form 587 to import plants or plant products. Please see the following site for a list of plants and plant parts intended for planting that require a permit:
http://www.aphis.usda.gov/plant_health/permits/permit_plantmaterials.shtml
2. If you are engaging in the business of importing CITES/ESA regulated timber or timber products complete PPQ Form 621 and PPQ Form 585. Please see the link below for the CITES I, II, III Timber Species Manual for additional information and regulated species:
http://www.aphis.usda.gov/import_export/plants/manuals/ports/downloads/cites.pdf

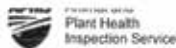
3. CITES listed plants and plant products must enter the United States through a "Designated Port" listed on the link provided: http://www.aphis.usda.gov/import_export/plants/plant_imports/downloads/list.pdf

Parent Number P205-13-00243	
THIS PERMIT HAS BEEN APPROVED ELECTRONICALLY BY THE FOLLOWING PPQ HEADQUARTER OFFICIAL VIA EPERMITS.	DATE
Cheron Dalrymple	04/30/2013

*WARNING: Any alteration, forgery or unauthorized use of this Federal Form is subject to civil penalties of up to \$250,000 (1 U.S.C. § 7743a) or punishable by a fine of not more than \$10,000, or imprisonment of not more than 5 years, or both (18 U.S.C. § 1001)

MILAGRO CITES PERMIT 2

CONTINUED



4. If the shipment is for export or re-export, a copy of the USDA-APHIS ePermits-issued Protected Plant Permit must be presented, for the re-exporter to engage in the commercial trade of CITES/ESA listed plants and plant products.

5. If the USFWS-issued CITES Re-export Certificate or Other Certificate requires that the permittee attach a copy of the CITES Export Permit or Certificate issued by the Management Authority in the country of origin, CBP or USDA will verify that the CITES Appendix I, Appendix II, or Appendix III regulated timber or articles were originally legally imported into the U.S.

6. The permittee must provide CBP or USDA with a legible copy of a valid foreign CITES Export Permit or Certificate that was previously endorsed (stamped, released, signed, and dated by a PPQ Plant Health Safeguarding Specialist, PPQ Export Certification Specialist or a CBP-Agriculture Specialist) at the CITES-designated port where the shipment was originally imported.

7. In addition to any CITES re-export documents, a Federal Phytosanitary Certificate may also be required for the re-export of CITES Appendix I, II, or III regulated timber or articles and can ONLY be issued at a designated port that is to re-export CITES-regulated logs and lumber and contingent upon compliance with all CITES requirements.
- END OF PERMIT CONDITIONS

THIS PERMIT HAS BEEN APPROVED ELECTRONICALLY BY THE FOLLOWING PPQ HEADQUARTER OFFICIAL VIA EPERMITS.

Cheron Dalrymple

Permit Number P255-13-00243

DATE

04/30/2013

WARNING: Any alteration, forgery or unauthorized use of this Federal Form is subject to civil penalties of up to \$250,000 (18 U.S.C. 7734b) or punishable by a fine of not more than \$50,000, or imprisonment of not more than 5 years, or both (18 U.S.C. 1001).

Page 2 of 2





