



BEDELL  
SUMMER OF LOVE

SEED-TO-SONG JOURNAL

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*Bedell*<sup>™</sup>  
GUITARS



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**BEDELL SUMMER OF LOVE  
LIMITED EDITION**

— **1 of 12** —

SUMMER OF LOVE #1 WAS LOVINGLY  
HANDCRAFTED IN BEND, OREGON AND WAS  
COMPLETED IN FEBRUARY 2014.

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## WELCOME TO THE BEDELL SEED-TO-SONG JOURNEY

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The twelve magnificent guitars in the Bedell Summer of Love series were responsibly and lovingly crafted entirely in the U.S. All twelve were built to the same specification, each with its own unique one-of-a-kind pickguard inlay design. I am delighted to gift you with this journal, which shares the seed-to-song story of the trees that provided the Summer of Love tonewoods, highlights the craftsmen who created these guitars, and includes copies of all documentation and certifications we were able to gather about the provenance of the featured tonewoods, including all of the paperwork that assures full compliance with all international regulations and treaties, including CITES and Lacey Act.

We guarantee that every Bedell Summer of Love guitar can be transported anywhere in the world, and our customer service team is available to assist you with travel permits.

While designing the Bedell Summer of Love series, 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 re-purpose 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 honoring this connection, thoughtfully and sustainably. 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 provides you with the stories we were able to uncover about this collector's issue of instruments, the tale of the woods and their journey from seed... to song.

Working with the Bedell team to personally select each component of every Bedell collector's issue guitar is a dream come true for me. It has been so exciting to uncover the histories and stories, and to anticipate the magical music the guitar promises. When each guitar in this series was finished, we all gathered together to hear each one for the first time, to appreciate the amazing sound that only a Bedell crafted from Brazilian rosewood and Adirondack spruce can deliver. Candidly, each Bedell Summer of Love is like a personal child, they're hard to let go. We hope you cherish yours as we do.

Peace,

**Tom Bedell**



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*“I have never felt more alive than during the summer of 1967. It was a magical time for music... and for life. It was around the same time Brazil restricted export of rosewood, just as the world was exploding with possibility, in the midst of an awakening that we did not all need to conform, but could feel the connection to our Earth, and let our music be the voice of change.”*

**- TOM BEDELL -**

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**THE BEDELL SUMMER OF LOVE SERIES** revives the spirit of the most coveted acoustic guitar during the summer of 1967: the Adirondack/Brazilian dreadnought. It tells the story of the tonal magic of Brazilian rosewood and its prominence in the music that gave us the '60s sound we love and appreciate to this day; it's the sound that inspired a revolution, and went onto inspire countless musicians and transform the face of modern music.

Bedell Guitars secured a prize collection of Brazilian that was imported into Spain over 50 years ago and held in treasure for all of these years. After being gifted with the opportunity to acquire this incredible collection, Tom Bedell was immediately inspired to bring back the sound that was a guiding light in his own coming of age, the sound that was the soul of the '60s, the sound that changed everything.

In the early 1960s, revolution was brewing around the globe. The shock of the Beatles – the music, the hair, the style – and the words of the beat poets, Ginsberg, Kerouac and Burroughs, inspired a generation of young people to question societal norms and reject the tyranny of convention... and ultimately yearn for a freer way of living. As the decade rolled on, their fervor and passion reached a fever pitch, and couldn't be ignored or marginalized. Right on the heels of Elvis' scandalous hip shaking and the glorified "normalcy" of Leave It To Beaver – but decades before smartphones and Mumford and Sons – there were love-ins and 8-track tapes, there were protests and psychedelic music festivals, and our world shifted in unprecedented ways, socially, culturally and politically.

The magical era of love and peace found its golden moment in 1967. What started in January with the Human Be-In at Golden Gate Park would blossom into a full-fledged movement by summertime. There were gatherings of "hippies" around the globe, but Haight-Ashbury in San Francisco was the epicenter of change and hope.

That summer, over 100,000 hippies from near and far headed to the Bay Area to sing and dance, to protest, to transform their personal consciousness and the collective consciousness, to shed the weight of social convention and conservative values, and to love and be loved... to be free. Everything was fluid, anything could change, all was possible: gender equality, communal living, free love, rejection of consumerism, radical transformation, freedom in every area – thought, dress, behavior, lifestyle and... music.

Music was both the message and the means to communicate the message. It both embodied the time and helped define what the movement was about. Freedom, peace, self-expression and love were everything that summer, and music was one of the most powerful ways to express those values. The Jimi Hendrix Experience, Grateful Dead, The Who, Janis Joplin, the Byrds, The Animals, and many others, gave voice to that summer, and ultimately the era.

The Bedell Summer of Love instruments capture the sound and spirit of a radical shift in America. The ramifications of that summer would be felt around the globe: freedom of expression, celebration of diversity, expansive optimism and the promise of social change cradled in the context of limitless love.

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The Bedell Summer of Love series is the first series presented in the Freedom Collection. This Collection captures the stories of the significant moments, events, and movements that changed our world for the better during the '60s and early '70s. The summer of love was one of the most emblematic happenings of the era, which is why these twelve instruments are the launching point for the overall Collection.







## SPECIFICATIONS

<b>BODY SHAPE</b>	Dreadnought
<b>TOP WOOD</b>	Adirondack spruce
<b>BODY WOOD</b>	Brazilian rosewood
<b>NECK</b>	Honduran mahogany
<b>FRETBOARD</b>	Brazilian rosewood
<b>BINDING</b>	Flamed maple
<b>FINISH</b>	Nitrocellulose gloss, with "aged" toner
<b>SCALE LENGTH</b>	25 1/2"
<b>NUT WIDTH</b>	1 11/16"
<b>INLAY</b>	Vine inlay
<b>TUNERS</b>	Waverly, gold, with black pearl buttons
<b>NUT/SADDLE</b>	Bone

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# TOP WOOD

## ADIRONDACK SPRUCE

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<b>WOOD</b>	<b>Adirondack spruce</b> is also known as red spruce and originates in eastern North America. It has been the choice of bluegrass pickers for decades, and adds power to any guitar design. It is relatively heavy, with a high velocity of sound, and has the highest stiffness of all top woods across and along the grain.
<b>BOTANICAL NAME</b>	<i>Picea rubens</i>
<b>ORIGIN</b>	Eastern North America, ranging from eastern Quebec to Nova Scotia, and from New England south into the Adirondack Mountains and Appalachians to western North Carolina.
<b>TONAL QUALITIES</b>	Has higher resonance and more complex overtones than Sitka, and provides strong volume and pronounced individual note clarity with vintage sound. Responsive whether played softly or loudly, Adirondack is well suited for fingerstyle, flatpicking, or rhythm playing.
<b>AESTHETICS</b>	Straight uniform grain. Coloration ranges from white to pink to light brown.

*Adirondack Spruce*  
*Picea Rubens*





The Summer of Love soundboards are crafted from 200-year-old Adirondack spruce. The tree that lives again in your guitar top was still a tender sapling when our nation was in its infancy, while James Madison was succeeding Thomas Jefferson as our fourth President. As our founding fathers were carving out American independence, this tree was born of a pinecone on the forest floor of the Adirondack Mountains in upstate New York. For nearly a hundred years, this lone spruce tree grew slowly, in the shady shelter of the forest, among moose, porcupine, black bears and songbirds, competing for water and minerals with surrounding hardwood trees like maple, oak and cherry.

Then, while Teddy Roosevelt was speaking softly and carrying a big stick, and women were crusading for the right to vote, the spruce had grown tall enough to peek out above the deciduous canopy; suddenly it was a whole new world. During the fateful months in 1914 when the German army invaded Belgium en route to France, the spruce basked peacefully in newfound sunlight. It flourished and grew rapidly for the next several decades while the country waged the Second World War and through the upheaval and promise of the Age of Aquarius. It was a quiet spectator of the American moon landing, its branches reaching for the stars. And it grew and grew while we lost John Lennon and the Berlin Wall fell, as Apartheid ended and Mandela was released, and kept growing as the Internet was born, and then the iPod and Facebook. Standing tall while the world marched

forward, towering over the humble leafy trees below, the spruce's growth would eventually leave it unprotected and vulnerable to wind and weather. By the late aughts, this tree that lived quietly as the world changed around it was nearing the end of its journey. Age and the elements began to take their toll.

Just as the Adirondack spruce was nearing an ignoble end – the point where it might blow over or begin to rot from the inside out and become a feast for the bugs of the forest – John Griffin of Old Standard Wood discovered this majestic tree and rescued it before it could topple. John and his crew carefully fell the tree, which was clearly at the end of its lifecycle, using the directional fall method to ensure no other plant life was harmed in the process. The felled tree was cut into sections and loaded it onto a Forwarder, a small all-terrain tractor equipped with a hydraulic arm and floatation tires (tires designed to minimally impact saplings and other delicate flora). The Forwarder delivered its precious cargo to a truck John had waiting. After being treated to ward off bugs and decay, over the next week, the tree would be a passenger as John made his way back from New York to Missouri, visiting friends and colleagues along the way. Once back at John's shop, the tree was opened up and the section that would eventually become Summer of Love soundboards was unveiled. After cutting, the soundboards were left to air dry for a minimum of six months before making their way to Bend, Oregon and into the hands of the talented luthiers at Bedell Guitars.

# BACK & SIDE WOOD

## BRAZILIAN ROSEWOOD

<b>WOOD</b>	<b>Brazilian rosewood</b> 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.
<b>BOTANICAL NAME</b>	<i>Dalbergia nigra</i>
<b>ORIGIN</b>	Brazil
<b>TONAL QUALITIES</b>	Produces a loud, warm, rich tone, with full deep bases, brilliant trebles, and is known for exceptional sustain and clarity.
<b>AESTHETICS</b>	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.



*Brazilian Rosewood  
Dalbergia nigra*



The journey of the trees that grace the back and sides of the Bedell Summer of Love guitars began hundreds of years ago in the lush rainforest of Brazil's Atlantic coast, but we pick up their tale in the early 1960s. Just as counterculture movement in the United States was beginning to unfold, a precious stash of Brazilian rosewood was ferried north, across the tumultuous waters of the Atlantic sea, from South America, destined for Spain. This shipment of Brazilian rosewood, simply called "rio" by the Spanish, contained trees that had been hand-selected by Francisco Sanchez Sese, a highly regarded woodworker dedicated to crafting exquisite furniture for churches and restoring religious monuments and structures. Around the same time that JFK, Jackie and Camelot held America's fascination. Francisco's "rio" logs arrived in safely in Spain and were transferred to his warehouse, tucked in a fertile glen just outside Madrid,

Back in America, Bob Dylan and Pete Seeger were igniting the sparks that would become the folk-rock explosion, while Francisco was fastidiously cataloging, milling and storing his rosewood treasure, unaware of just how valuable and special his collection would become; history was about to make Brazilian rosewood the stuff of legend.

In the late '60s Brazil banned the export of all Brazilian rosewood logs. At that time, it was still legal to sell "rio" in Spain, but Francisco held on to his prized collection, allowing it to air dry for decades. In 1985, Francisco's son, Miguel Angel Sanchez Senovilla, the owner of Madinter, inherited his father's impressive collection, but he had no interest in selling either, since he had his own plans for the wood – he intended to use the "rio," not for furniture or historic renovations, but for fine instruments.

In 1992, the international community enacted the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) act, which declared Brazilian rosewood to be an endangered species, in the same category as ivory, and,

therefore, illegal to import, export or sell within any of the 179 member countries.

During the 1990s, with the value of his father's collection increasing with every passing year, back in Spain Miguel began cutting the inherited "rio" logs into tonewood sets, intending to use them someday for his own line of guitars.

In 2001, before Miguel could begin crafting his own line of instruments, the Spanish government froze the Brazilian rosewood inventory held by all Spanish companies, and prohibited the use or export of "rio" until each and every piece of Brazilian in Spain could be examined and verified, presumably to check that all "rio" had been legally imported into Spain prior to the 1992 CITES act. At that time, Miguel had what was quite possibly the world's largest collection of Brazilian rosewood tonewood sets, and the entire collection was corded off and sat untouched in the Madinter warehouse until the Spanish government could clear their inventory. Once again, fortune favored these rare and valuable sets, since there was no better place for the exotic wood to be stored – meadows and streams surround the Madinter warehouse, and the location, just outside of Madrid, is blessed with a mild climate, ideal for storing and drying precious tonewoods.

In 2010, after years of delay, the Spanish government completed their audit of Madinter's "rio" and granted the company permission to sell and export their Brazilian inventory. In January 2013, Bedell Guitars contacted Miguel's staff at Madinter and inquired about purchasing their collection. Shortly thereafter, Angela Christensen, brand manager for Bedell, 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 and Jorge Simons of Madinter, and they reached an agreement.



BRAZILIAN ROSEWOOD FROM  
THE BEDELL WOOD LIBRARY

In mid-2013, after all CITES and export permits were secured, once again Francisco's rosewood was taken on another journey across land and sea – from Colmenar Viejo, Spain, to Bend, Oregon. Luisa and Jorge met the shipment in Bend to help the Bedell Wood Team unpack, classify and catalog the entire collection as it was added to the Bedell Wood Library.

The Bedell Summer of Love guitars are not only breathtakingly beautiful and tonally exquisite... they are also a gift from the past. Crafted from fully documented, legal Brazilian, these twelve instruments will only increase in value over the years to come – they are among the few extraordinary instruments that have been magnificently crafted from Brazilian rosewood that was legally harvested, carefully stored, thoughtfully aged, and legally transported.

# BRAZILIAN ROSEWOOD

## TIMELINE

An endangered and carefully protected species, Brazilian rosewood (*dalbergia nigra*) is the most precious of tonewoods. It is highly regarded among luthiers and collectors for its magical tonal character and deep, rich beauty – and it is vigorously regulated; it is protected with the same level of regulation as ivory. Below is the timeline for Brazilian regulation and the specific Brazilian tonewood sets found in these twelve Bedell Summer of Love limited edition guitars.

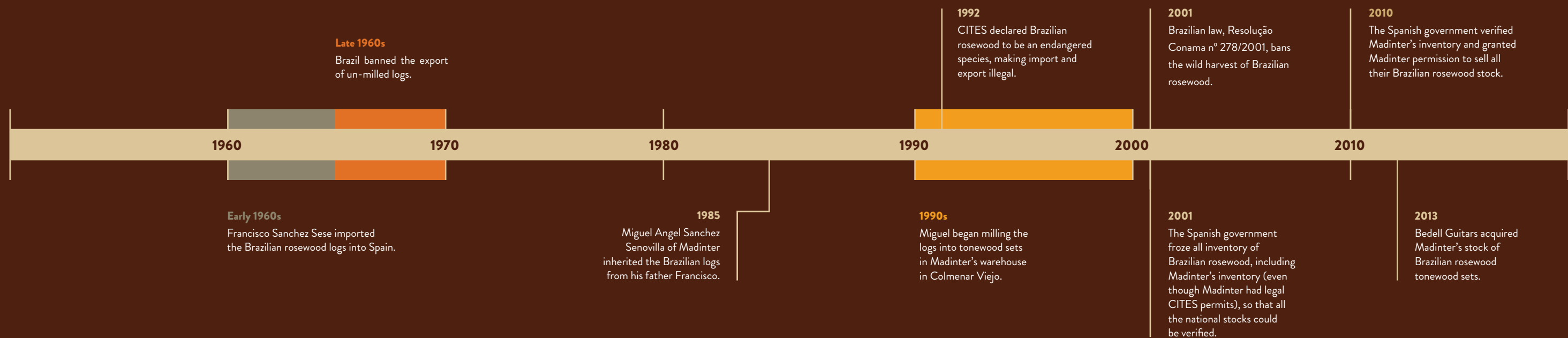
The Bedell Summer of Love not only celebrates the dawn of a new time in America, but also the era when Brazil – recognizing the value of its rosewood trees – outlawed the exportation of Brazilian rosewood logs. When Brazil enacted the ban in the late

'60s, it was a blow to luthiers and guitar manufacturers worldwide, since it was widely believed that there was no better combination for acoustic guitars than Brazilian rosewood paired with spruce. From that point onward, fewer and fewer players would have the chance to own a Brazilian rosewood guitar, and most would have to settle for other rosewood substitutes... and if you've ever played an acoustic guitar crafted from Brazilian rosewood, you know there is no substitute.

In June of 1992, *dalbergia nigra* was listed in Appendix I of CITES as an endangered species, preventing the import and export of the precious tonewood within 180 member nations, including all of Europe. Fortunately, years before the '60s

Brazilian ban and decades before CITES, the trees that live again in the magnificent Summer of Love guitars were already safely resting and patiently aging in Spain.

In May of 2001, Brazilian law made it illegal to harvest Brazilian rosewood in the wild, effectively limiting the supply of "rio" to existing stocks. And since import and export of the wood is severely restricted by 1992 CITES convention, it is incredibly difficult to find pre-Convention Brazilian rosewood for acoustic instruments, allowing for travel across international borders. As a result of these rigorous regulations, when the existing finite and scarce Brazilian tonewood supply is exhausted...the "rio" is gone forever.



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# NECK WOOD

## HONDURAN MAHOGANY

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<b>WOOD</b>	<b>Mahogany</b> 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.
<b>BOTANICAL NAME</b>	Swietenia macrophylla
<b>ORIGIN</b>	Mexico to southern Amazonia in Brazil
<b>AESTHETICS</b>	Ranging from light brown to reddish brown in color, with an open pore structure.

The Honduran mahogany used for the neck of the Bedell Summer of Love 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.



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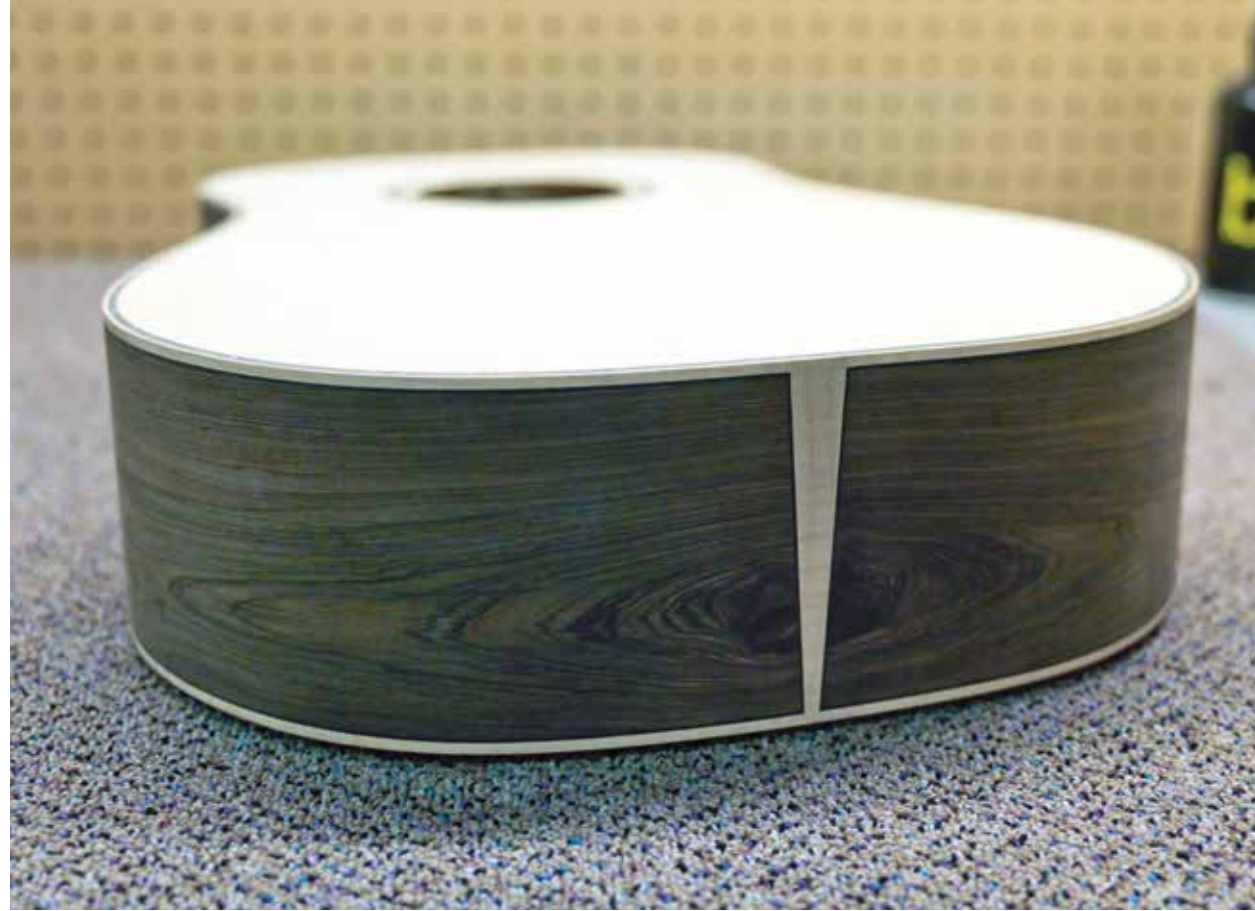
## THE BUILD

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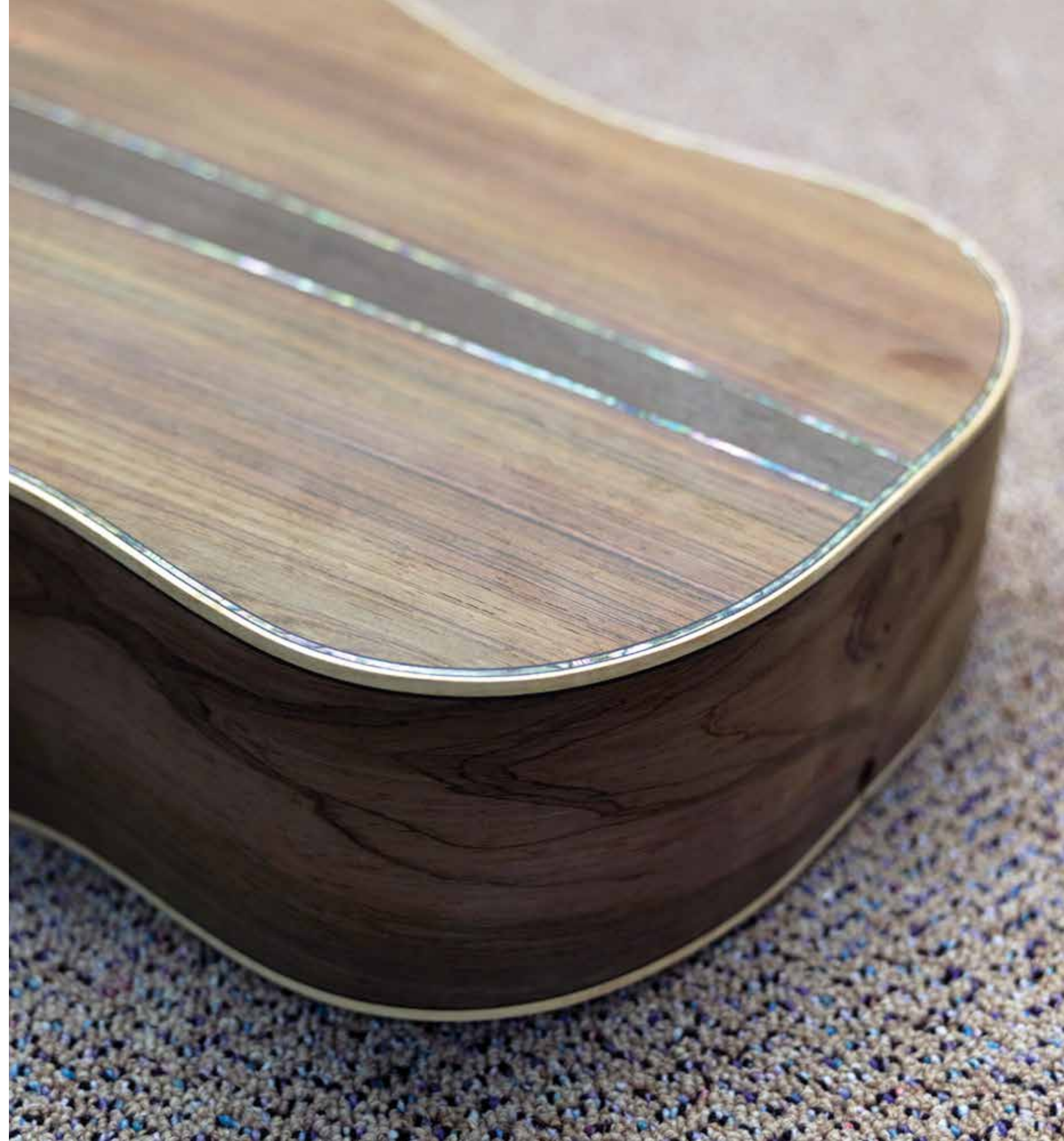


TOM BEDELL AND CRAFTSMAN ASHTON SIMMS  
INSPECTING THE BACK AND SIDES



*This page*  
**UNFINISHED BODY, BINDING AND TAIL-STRIP DETAIL**

*Opposite*  
**UNFINISHED BACK, BRAZILIAN ROSEWOOD AND  
GREEN ABALONE PURFLING**





*This page*  
**INLAY ART IN PROGRESS**

*Opposite*  
**FINISHED INLAY SKETCH**





*This page*  
**UNFINISHED BODY, BINDING  
AND TAIL-STRIP DETAIL**

*Opposite*  
**INLAY PREP**





*Top*  
**COMPLETED PEGHEAD INLAY**

*Right*  
**INLAY CRAFTSMAN JASON CHINCHEN  
DISPLAYING THE FINAL PRODUCT**

*Opposite*  
**COMPLETED SUMMER OF LOVE**





*The Craftspeople*

## 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:**

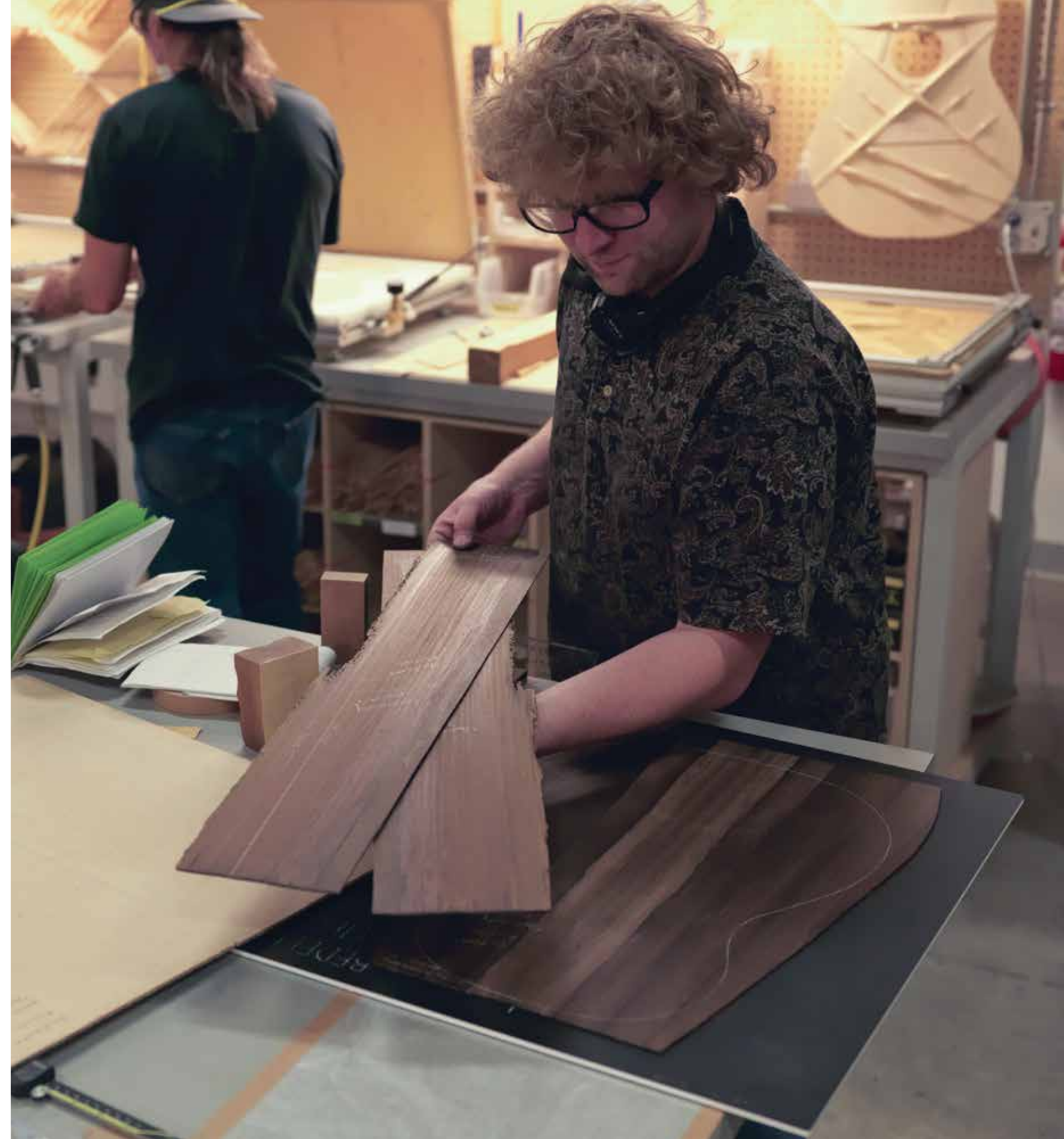
Maker's Mark.

### **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.

### **MOVIE YOU COULD WATCH OVER & OVER:**

Super Troopers.

### **BEST LIVE SHOW YOU'VE EVER SEEN?**

U2, Rose Garden, Portland, Oregon.

### **FAVORITE SOUND IN THE WORLD:**

Running water.

### **FAVORITE ADULT BEVERAGE:**

Rum and Coke with lime.

### **YOUR SUPERPOWER:**

The Kavorka.

### **YOUR KRYPTONITE:**

The Kavorka.

### **DREAM VACATION:**

Tarpon fishing the flats.



## 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.

**OBSESSION IN LIFE:**

Helping others.

**FIRST ALBUM YOU BOUGHT AS A KID:**

ABBA.

**PERSONAL MOTTO:**

Prove it.

**ON WEEKENDS YOU CAN BE FOUND:**

Hopefully.

**SIGNATURE DISH:**

My kids love my hashbrowns with dill.

**MOST SENTIMENTAL THING YOU OWN:**

My grandad's shoehorn.

**DREAM VACATION:**

Yes, please.

## 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 SONG:**

Imagine by John Lennon.

**FAVORITE TIME OF DAY:**

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

**FAVORITE CRAFT BEER:**

Sinister Ale by 10 Barrel Brewing Co.

**FAVORITE FLOWER:**

Peonica.

**ON WEEKENDS YOU CAN BE FOUND:**

Slowing down and soaking it in.

# DOCUMENTATION

# BEDELL WORKSHOP BUILD CARD

Serial #1013009  
Production Order: 8531  
#1/2 ✓

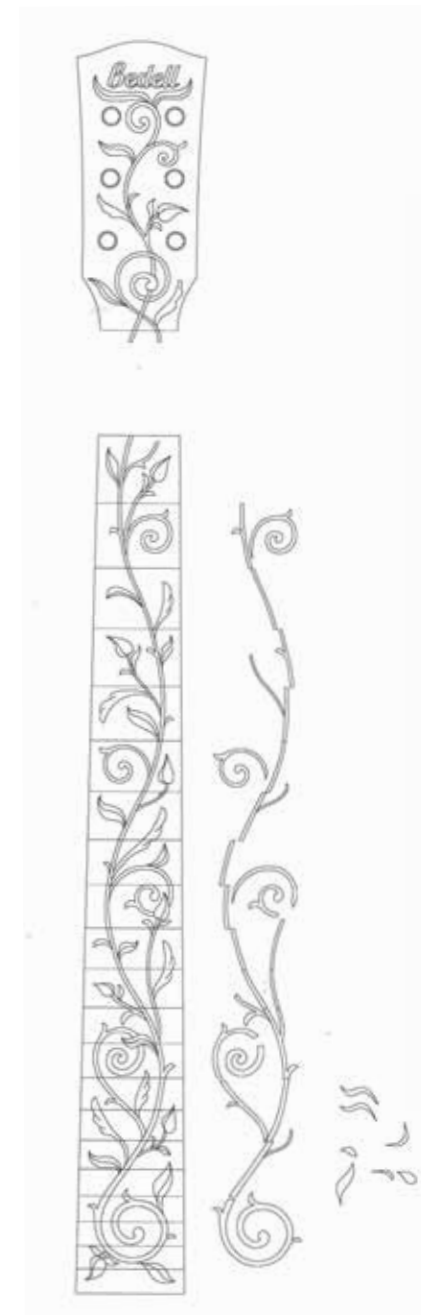
### Acoustic Guitar Specification Sheet

Model Code	Series of Lamin Series	Model Number	Model Style
Model Code	Series of Lamin Series	Model Number	Model Style

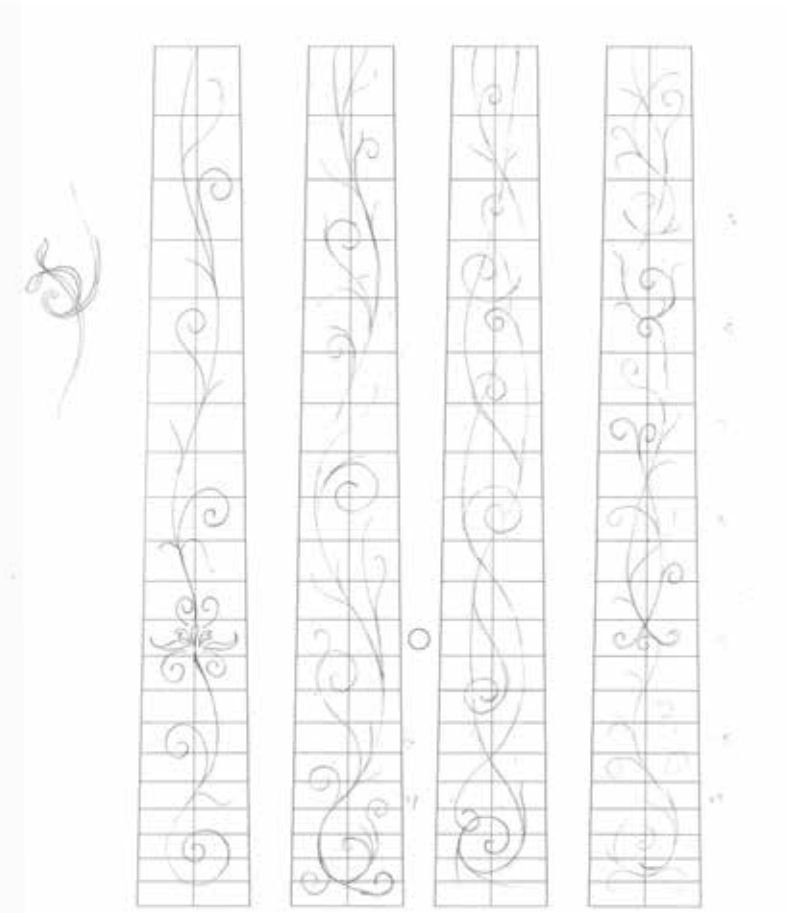
Finish / Color	Body	Hardware
Finish	Body Color	Body Type
Top	Body Finish	Bridge Type
Back	Body Material	Bridge Pin Type
Neck	Body Material	Bridge Pin Type
Hardware	Body Material	Bridge Pin Type

Project/Notes	Remarks
<ul style="list-style-type: none"> <li>NEW Rosette</li> <li>"Voiced" Top Bracing</li> </ul>	<ul style="list-style-type: none"> <li>Limited Run of 12 for 2014</li> <li>CITE6 + ES-AB-00176/12E</li> <li>INI + 12/1453</li> </ul>
<ul style="list-style-type: none"> <li>Do Not Install Strap Button</li> <li>Custom Brazilian Pickguard will have a unique inlay per pickguard</li> <li>Custom Label for this Series</li> </ul>	<p>Done 2/24/RR</p>

# INLAY ART



FINAL RENDERING



CONCEPTUAL SKETCHES

*Soundboard Documentation:  
Adirondack Spruce*

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## ADIRONDACK SPRUCE HISTORY DOCUMENT

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SUPPLIED BY BEDELL WOOD PARTNER, OLD STANDARD WOODS



<b>SPECIES</b>	Adirondack spruce
<b>BOTANICAL NAME</b>	Picea rubens
<b>TYPE OF HARVEST</b>	Individual select cut
<b>YEAR HARVESTED</b>	2006
<b>AGE</b>	Approximate tree age: 200 years old
<b>LOCATION</b>	Adirondack Mountains, upstate New York

# ADIRONDACK SPRUCE PURCHASE ORDER



**Two Old Hippiess**  
61573 American Loop  
Bend OR 97702  
USA

**PURCHASE ORDER** Original

Order No.: 2501  
Order Date: 03/18/13  
Due Date: 04/01/13  
Vendor No.: V3307  
Vendor Ref. No.:  
Page No.: Page 1 of 1

**PAY TO**

Old Standard Wood  
AdirondackSpruce.com  
4925 CR 351  
Fulton MO 65251  
USA

**OUR SHIP TO**

61573 American Loop  
Bend OR 97702  
USA

**TOTAL DUE**

Responsibility: -No Sales Employee-  
Contact Name:  
Terms: NET 30

Ship Via: FOB:  
Cancelled: No

Item No.	Vendor No.	Description	Quantity	Disc %	Unit Price	Total
001		"White" Xint Plus Acoustic Top Set-Adirondack Spruce - (3A/Master)				
002		Martin/4A Grade Acoustic Top Set-Adirondack Spruce - (Ltd/Master Grade)				
003		2x6.5x18" High Gd W-Mandola Top Set - Red Spruce				

Subtotal  
Discount  
Shipping  
Tax  
**Total Order Value**

Remarks: Thank you John, Angela

*John Sims*  
AUTHORIZED SIGNATURE

**ORDER TERMS AND CONDITIONS**

- Invoices must have the same prices, and terms or authorization for changes must be received in writing from our company prior to shipping.
- Goods not in accordance with specifications will be rejected and held at vendor's risk for disposal. Vendor must pay freight on all rejections.
- We reserve the right to cancel all or part of this order if it is not delivered within the specified timeframe.
- Packing slips must accompany all shipments.
- By accepting this order, the vendor guarantees that all merchandise shipped under this order complies with all the laws and regulations of the federal and state government.
- Suborders that are less than a minimum freight shipment must be prepaid.
- In the event of interruption to our business, in whole or in part, for reasons of fire, flood, wind storm, earthquake, war, strike, embargo, acts of God, governmental action, or any causes beyond our control, we reserve the right to cancel the undelivered part of this order.
- Acceptance of this purchase order or shipment of any part of it constitutes an agreement to all of its specifications as to terms, delivery.

Phone: 877-800-4848 Fax: 888-263-0301 E-Mail: customerservice@twooldhippies.com Website: www.twooldhippies.com

# ADIRONDACK SPRUCE INVOICE

OLD STANDARD WOOD  
4925 CR 351  
FULTON, MO 65251  
PH 573-642-8900

793477

**Invoice**

SOLD TO: <i>Two Old Hippiess</i>		SHIP TO:	
ADDRESS: <i>61573 American Loop</i>		ADDRESS:	
CITY, STATE, ZIP: <i>Bend, OR 97702</i>		CITY, STATE, ZIP:	
CUSTOMER ORDER NO.: <i>2501</i>	SOLD BY:	TERMS: <i>30 day net</i>	F.O.B.:
		DATE: <i>3-20-13</i>	


ORDERED	SHIPPED	DESCRIPTION	PRICE	UNIT	AMOUNT
		<i>guitar top, RS</i>		<i>ea.</i>	
		<i>guitar top, RS</i>		<i>ea.</i>	
		<i>mandola top, RS</i>		<i>ea.</i>	
		<i>SHIPPING</i>		<i>ff</i>	

A-6940 T-48704/10721 01-11



# BEDELL FISH AND WILDLIFE PERMIT

PERMIT TO IMPORT AND EXPORT WOOD ISSUED TO BEDELL BY U.S. FISH AND WILDLIFE SERVICE

 <p>DEPARTMENT OF THE INTERIOR U.S. FISH AND WILDLIFE SERVICE</p> <p><b>FEDERAL FISH AND WILDLIFE PERMIT</b></p>		<p>2. AUTHORITY-STATUTES 16 USC 1538 (d)</p> <p>REGULATIONS 50 CFR PART 13 50 CFR PART 14</p>
<p>1. PERMITTEE</p> <p>TWO OLD HIPPIES, LLC. dba BREED, OVE, BEDELL AND WEBER INSTRUMENTS 61573 AMERICAN LOOP BEND, OR 97702 U.S.A.</p>		<p>3. NUMBER LE32161A-0</p>
<p>4. RENEWABLE</p> <p><input checked="" type="checkbox"/> YES <input type="checkbox"/> NO</p>		<p>5. MAY COPY</p> <p><input checked="" type="checkbox"/> YES <input type="checkbox"/> NO</p>
<p>6. EFFECTIVE 01/01/2014</p>		<p>7. EXPIRES 12/31/2014</p>
<p>8. NAME AND TITLE OF PRINCIPAL OFFICER (If not a business) THOMAS W BEDELL OWNER</p>	<p>9. TYPE OF PERMIT IMPORT/EXPORT LICENSE</p>	
<p>10. LOCATION WHERE AUTHORIZED ACTIVITY MAY BE CONDUCTED ANY DESIGNATED PORT PER 50 CFR 14</p>		
<p>11. CONDITIONS AND AUTHORIZATIONS</p> <p>A. GENERAL CONDITIONS SET OUT IN SUBPART D OF 50 CFR 13, AND SPECIFIC CONDITIONS CONTAINED IN FEDERAL REGULATIONS CITED IN BLOCK #1 ABOVE, ARE HEREBY MADE A PART OF THIS PERMIT. ALL ACTIVITIES AUTHORIZED HEREIN MUST BE CARRIED OUT IN ACCORD WITH AND FOR THE PURPOSES DESCRIBED IN THE APPLICATION SUBMITTED. CONTINUED VALIDITY, OR RENEWAL, OF THIS PERMIT IS SUBJECT TO COMPLETE AND TIMELY COMPLIANCE WITH ALL APPLICABLE CONDITIONS, INCLUDING THE FILING OF ALL REQUIRED INFORMATION AND REPORTS.</p> <p>B. THE VALIDITY OF THIS PERMIT IS ALSO CONDITIONED UPON STRICT OBSERVANCE OF ALL APPLICABLE FOREIGN, STATE, LOCAL, TRIBAL, OR OTHER FEDERAL LAW.</p> <p>C. VALID FOR USE BY PERMITTEE NAMED ABOVE.</p> <p>D. Licensee is authorized to import/export wildlife and/or wildlife products at the port(s) specified in Block 10.</p> <p>E. Licensee must comply with all import/export procedures as outlined in 50 CFR 14.</p> <p><input type="checkbox"/> ADDITIONAL CONDITIONS AND AUTHORIZATIONS ALSO APPLY</p>		
<p>12. REPORTING REQUIREMENTS</p> <p>LICENSEE IS REQUIRED TO MAINTAIN RECORDS PER 50 CFR 14 ACCEPTANCE OF THIS LICENSE AUTHORIZES INSPECTION PER 50 CFR 13</p>		
<p>ISSUED BY <i>Supriya V. Varghese</i></p>	<p>TITLE LAW ENFORCEMENT SUPPORT ASSISTANT, REGION I PH: 503-231-6899</p>	<p>DATE 12/12/2013</p>

# BEDELL PROTECTED PLANT PERMIT

PERMIT TO IMPORT AND EXPORT WOODS REGULATED AS THREATENED OR ENDANGERED SPECIES  
ISSUED TO BEDELL'S PARENT COMPANY BY THE U.S.D.A.



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 (541) 280-1178	
PHONE: (888) 253-0301	EXPIRES: 04/30/2015
FAX:	

### 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](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](http://www.aphis.usda.gov/import_export/plants/manuals/ports/downloads/cites.pdf)

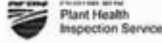
3. CITES listed plants and plant products must enter the United States through a "Designated Port" listed on the link provided: [http://www.aphis.usda.gov/import\\_export/plants/plant\\_imports/downloads/list.pdf](http://www.aphis.usda.gov/import_export/plants/plant_imports/downloads/list.pdf)

<p>THIS PERMIT HAS BEEN APPROVED ELECTRONICALLY BY THE FOLLOWING PPQ HEADQUARTER OFFICIAL VIA EPERMITS.</p> <p><b>Cheron Dalrymple</b></p>	<p>DATE</p> <p>04/30/2013</p>
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WARNING: Any alteration, forgery or unauthorized use of this Federal Form is subject to civil penalties of up to \$200,000 (7 U.S.C. 7774(b)) or punishable by a fine of not more than \$10,000, or imprisonment of not more than 1 year, or both (18 U.S.C. 1001)

# BEDELL PROTECTED PLANT PERMIT

CONTINUED



Plant Health Inspection Service



Plant Protection & Quarantine

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**

Permit Number P205-13-00243

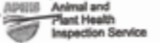
THIS PERMIT HAS BEEN APPROVED ELECTRONICALLY BY THE FOLLOWING PPQ HEADQUARTER OFFICIAL VIA EPERMITS.  <b>Cheron Dairymple</b>	DATE  <b>04/30/2013</b>
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WARNING: Any alteration, forgery or unauthorized use of this Federal Form is subject to civil penalties of up to \$250,000 (5 U.S.C. § 7704(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).


Page 2 of 2

# PERMIT TO IMPORT WOOD INTO MISSOURI

ISSUED TO OLD STANDARD WOODS BY THE U.S.D.A.



Animal and Plant Health Inspection Service



Plant Protection & Quarantine

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

This permit was generated electronically via the ePermits system


<b>PERMITTEE NAME:</b> John Griffin	<b>PERMIT NUMBER:</b> P40-11-00137	
<b>ORGANIZATION:</b> Old Standard Woods	<b>APPLICATION NUMBER:</b> P585-110524-001	
<b>ADDRESS:</b> 4925 County Road 351 Fulton, MO 65251	<b>DATE ISSUED:</b> 05/24/2011	
<b>MAILING ADDRESS:</b> 4925 County Road 351 Fulton, MO 65251 (573) 642-8900		
<b>PHONE:</b> (573) 642-8900	<b>EXPIRES:</b> 05/24/2014	
<b>FAX:</b> (573) 642-8900		

**PORTS OF ENTRY:** Various Ports of Entry Staffed by CBP-Agriculture Inspection (a copy of this import permit must accompany each shipment)

Under the conditions specified, this permit authorizes the following:				
<b>Article(s)</b>	<b>Countries of Origin</b>	<b>Types of Timber</b>	<b>Bark With</b>	<b>Before Import Processing</b>
Other, Picea rubens		Logs	Bark, more than 15 pieces	

**SPECIAL INSTRUCTIONS TO INSPECTORS**  
 See permit conditions below

Permit Number P40-11-00137

THIS PERMIT HAS BEEN APPROVED ELECTRONICALLY BY THE FOLLOWING PPQ HEADQUARTER OFFICIAL VIA EPERMITS.   <b>Karen Brady</b>	DATE  <b>05/24/2011</b>
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WARNING: Any alteration, forgery or unauthorized use of this Federal Form is subject to civil penalties of up to \$250,000 (5 U.S.C. § 7704(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).

# PERMIT TO IMPORT WOOD INTO MISSOURI

CONTINUED

Addendum to PPQ Form 519  
Compliance Agreement #MO-Import-001

2014-  
2015

## IMPORT AND MOVEMENT OF SPRUCE LOGS (PICEA SPP.) AND MAPLE LOGS (ACER SPP.) TO OLD STANDARD WOOD

I/ We agree that no liability shall be attached to the Animal and Plant Health Inspection Service (APHIS), or any of their employees in the event of injury to property or personnel. I/ We further agree to carry out sanitary measures that may be required by APHIS and to carry out and abide by the following stipulations:

1. This agreement will be evaluated on an annual basis or as needed, based on findings.
2. Shipments are limited to 15 per year.
3. This agreement shall pertain only to shipments of spruce or maple logs which have been soaked with a mixture of gasoline and diesel fuel and covered in wax, prior to shipping.
4. A copy of this Compliance Agreement must be presented along with the documents. The local Missouri Animal and Plant Health Inspection Service office (APHIS) or state office with an Authorized Certification Official (ACO) must be notified of the shipments pending arrival.
5. The logs are to remain segregated from other materials in a constant 55 degree (or less) Fahrenheit cold water spray/bath until milled.
6. Materials received between November 1 and March 31 will be processed by March 31; materials received April 1- October 31 must be processed within thirty (30) days of receipt.
7. All logs are to be stripped of bark and the bark and other waste incinerated per the time frame described above.
8. The bark free logs are then to be power washed; and cut into thin strips (5-6 mm) or cut into thicker strips of 5 mm to 2.54 cm. The 'thin' strips are to be immersed in a biocide for 2 minutes. The 'thicker' strips (5 mm to 2.54 cm) are to be vacuum kiln dried at 155 - 160 degree Fahrenheit for 7 days; until a moisture content of 4-5% is met. All (strips) pieces may then be milled.
9. Representatives of USDA APHIS PPQ or Missouri Department of Agriculture will conduct audit inspections to ensure compliance. Audit inspections will be conducted during normal business hours and will not be scheduled.
10. Violation of any stipulation of this agreement is grounds for suspension of the agreement and may result in prosecution.

According to the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless it displays a valid OMB control number. The valid OMB control numbers for this information collection are 0579-0054, 0588, 0125, 0198, 0238, 0257, 0308, 0010. The time required to complete this information collection is estimated to average 1.20 hours per response, including the time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding this burden estimate or any aspect of this information collection, including suggestions for reducing the burden, to Washington Headquarters Service, Paperwork Project (0142-0046), Washington, DC 20503.

UNITED STATES DEPARTMENT OF AGRICULTURE ANIMAL AND PLANT HEALTH INSPECTION SERVICE PLANT PROTECTION AND QUARANTINE		COMPLIANCE AGREEMENT
1. NAME AND MAILING ADDRESS OF PERSON OR FIRM		2. LOCATION
Old Standard Wood c/o: John Griffin 4925 CR 351 Fulton, MO 65251 USA  Phone: 573-642-8900		Old Standard Wood 4925 CR 351 Fulton, MO 65251 USA
3. REGULATED ARTICLE(S)		
Spruce (Picea spp.) logs and Maple (Acer spp.) logs		
4. APPLICABLE FEDERAL QUARANTINE(S) OR REGULATIONS		
7 CFR 319.40 Logs, Lumber, and Other Unmanufactured Wood Articles; Gypsy Moth Quarantine, 7CFR 301.45		
5. I/WE AGREE TO THE FOLLOWING:		
This establishment will ensure that each shipment of regulated material moved is accompanied by a copy of this agreement. Stipulations and treatment measures are detailed in attached addendum.		
Violations of federal regulations, including any alteration, forgery or unauthorized use of Federal forms, are subject to criminal penalties with monetary fines in accordance with 18 USC, imprisonment for a period not to exceed one year, or both, or civil penalties of up to \$500,000 (7UCS §7734 (b)). The USDA reserves the right to revise or cancel the Compliance Agreement at any time.		
Compliance agreements are non-transferable. The establishment must notify the USDA of any change regarding ownership, location, company name, or processing of material.		
6. SIGNATURE	7. TITLE	8. DATE SIGNED
	OWNER	02/24/2014
The affixing of the signatures below will validate this agreement which shall remain in effect until cancelled, but may be revised as necessary or revoked for noncompliance.		9. AGREEMENT NO.
		MO-Import-001
		10. DATE OF AGREEMENT
		02/24/2014
11. PPQ/CPA OFFICIAL (NAME AND TITLE)		12. ADDRESS
PPQ: Brian Deschu, Domestic Program Coordinator		USDA-APHIS-PPQ 1715 Southridge Dr. Jefferson City, MO 65109
13. SIGNATURE		
14. U.S. GOVERNMENT/STATE AGENCY OFFICIAL (NAME AND TITLE)		15. ADDRESS
MDA: Collin Wamsley, State Entomologist		Missouri Department of Agriculture P.O. Box 630, Jefferson City, MO 65102
16. SIGNATURE		

PPQ FORM 519 (MAY 2007)

*Back & Sides Documentation:  
Brazilian Rosewood*

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## BRAZILIAN ROSEWOOD HISTORY DOCUMENT

SUPPLIED BY BEDELL WOOD PARTNER, MADINTER

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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.

**Jorge Simons | Madinter | September, 2013**

## BRAZILIAN ROSEWOOD PACKING LIST





**MADINTER**  
coex s.a.

C.I.F. A78921004      V.A.T. ES A78921004  
 Mercurio, 11- Pol.Ind.Sur 28770 Colmenar Viejo MADRID, SPAIN  
 Tel.+34 91 8463679      INV.# - 13/1653  
 Fax +34 918454906      CITES # - ES-AB-00179/15E

*Container*  
*Packing list*  
*\* p/13/1653*

TWO OLD HIPPIES  
 61573 AMERICAN LOOP  
 BEND 97702  
 OREGON - ESTADOS UNIDOS  
 Tel. +877-800-4848

[info@madinter.com](mailto:info@madinter.com)  
[www.madinter.com](http://www.madinter.com)

PACKING LIST		FL/13/1653	
FECHA/DATE	FORMA DE PAGO / TERMS	CIF/VAT NUMBER	
3-Jun-13			
WEIGHT	VOLUMEN/VOLUME	BULTOS/PACKS	VIA/STY
		9 PALLETS	SEA FREIGHT COTRANSA
PALLET N°		DESCRIPCION / DESCRIPTION	TERMS
			CIF SEATTLE
REF. INVOICE 13/1653 UNMANUFACTURED BRAZILIAN ROSEWOOD ( <i>Dalbergia nigra</i> ) WITH NECESSARY CITES PERMIT: ESAB00179/15E			
1	SETS OF GUITAR BACKS /	BOOKMATCHED PIECES 580x235x4.5 mm	kg
2	SETS OF GUITAR SIDES /	BOOKMATCHED PIECES 860x140x4.5 mm	kg
3	SETS OF GUITAR SIDES /	BOOKMATCHED PIECES 860x140x4.5 mm	kg
4	SETS OF GUITAR SIDES /	BOOKMATCHED PIECES 860x140x4.5 mm	kg
5	SETS OF GUITAR BACKS /	BOOKMATCHED PIECES 580x235x4.5 mm	kg
6	SETS OF GUITAR BACKS /	BOOKMATCHED PIECES 580x235x4.5 mm	kg
7	SETS OF GUITAR BACKS /	BOOKMATCHED PIECES 580x235x4.5 mm	kg
8	SETS OF GUITAR BACKS /	BOOKMATCHED PIECES 580x235x4.5 mm	kg
HTS CODE: 4408.39.0190 (44083995); COUNTRY OF HARVEST: BRAZIL			
15	HEADPLATES 200x90x6mm		kg
HTS CODE: 4408.39.0190 (44083995); COUNTRY OF HARVEST: BRAZIL			
DOUBLE BRIDGES 460x45x10mm			
BRIDGES 125x35x10mm			
FINGERBOARDS 520x70x6mm (2.6" x 2.8")			
HTS CODE: 4407.99.0193 (44079998); COUNTRY OF HARVEST: BRAZIL			
<b>ORIGIN</b> The exporter of the products covered by this document declares that, except where otherwise clearly indicated, these products are of Spanish preferential origin.			
<b>MINIMUM REQUIREMENTS ON WOOD</b> 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.			

# BRAZILIAN ROSEWOOD CITES PERMIT 1

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

Container shipment PL# 13/1653

<b>1. Exportador/Exportador</b> MADINTER COEX, S.A. C/ MERCURIO, 11 POL. IND. SUR 28770 COLMENAR VIEJO Madrid España		<b>PERMISO CERTIFICADO</b> <input type="checkbox"/> IMPORTACIÓN <input type="checkbox"/> EXPORTACIÓN <input checked="" type="checkbox"/> REEXPORTACIÓN <input type="checkbox"/> OTRO/OTRA:		N° ES-AB-0017313E 2. Valido hasta: 27/12/2013
<b>3. Importador</b> TWO OLD HIPPIES 61573 AMERICAN LOOP BEND 97702 OREGON EE.UU. Estados Unidos de América		<b>4. País de exportación o reexportación</b> ES - España		
<b>6. Dirección autorizada de conservación de los especímenes vivos de las especies del anexo A</b>		<b>7. Autoridad expedidora</b> MINISTERIO DE INDUSTRIA, TURISMO Y COMERCIO Secretaría General de Comercio Exterior Subdirección General de Inspección, Certificación y Asistencia Técnica del Comercio Exterior ESPAÑA		
<b>8. Descripción de los especímenes (por ejemplar, marcado, sexo/fecha de nacimiento de los animales vivos)</b> EAW - MADERA ASERRADA 1412 sets de arcos (860*140*4.5mm) 2= 1.5300m3 2336 sets de fondos (560*235*4.5mm) 2= 2.8653 m3 200 diaposones 520*70*9mm= 0.0855 m3 300 pales 200*80*4= 0.0216m3 158 puentes dobles 480*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. Apéndice CITES I 12. Anexo A 13. Origen OW 14. Finalidad T
<b>21. Nombre científico de la especie</b> Dalbergia nigra		<b>15. País de origen</b> BR - Brasil		
<b>22. Nombre común de la especie</b> Jacarandá de Brasil		<b>16. Nº del permiso</b>		
<b>23. Condiciones especiales</b>  El presente permiscertificado es válido únicamente si los animales vivos se trasladan conforme a las directrices CITES para el transporte y la preparación para el transporte de animales silvestres vivos y, al ser trasladados por vía aérea, a la Reglamentación sobre animales vivos (publicada por la Asociación del Transporte Aéreo Internacional (IATA))		<b>17. Fecha de emisión</b>		
<b>24. La documentación de exportación o reexportación del país de exportación o reexportación</b> <input checked="" type="checkbox"/> ha sido presentada a la autoridad expedidora <input type="checkbox"/> debe presentarse a la aduana de entrada		<b>25. Se autoriza la:</b> <input type="checkbox"/> importación <input checked="" type="checkbox"/> exportación <input type="checkbox"/> reexportación de las mercancías descritas. Firma y sello oficial: 		
<b>26. Circunstancias de embarque/transporte:</b> En transporte aéreo		Lugar y fecha de emisión: Dirección Territorial/Provincial de Comercio de Valencia - 27/06/2013		
<b>27. Reservado para la aduana</b> Certificado/masa neta (kg) importado o (re)exportado/reexportado		Documento aduanero: Tipo: Número: Fecha:		

# BRAZILIAN ROSEWOOD 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

585 PERMIT

Regulated by 7 CFR 319.40

This permit was generated electronically via the ePermits system

<b>PERMITTEE NAME:</b> Devin Petrell <b>ORGANIZATION:</b> Two Old Hippies LLC <b>ADDRESS:</b> 61573 American Loop Bend, OR 97702 <b>MAILING ADDRESS:</b> 61573 American Loop Bend, OR 97702 <b>PHONE:</b> (541) 385-8339 Ext. 303 <b>FAX:</b> (888) 255-0301	<b>PERMIT NUMBER:</b> P40-13-00235 <b>APPLICATION NUMBER:</b> P585-130522-002 <b>DATE ISSUED:</b> 06/10/2013  <b>EXPIRES:</b> 06/10/2016
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**PORTS OF ENTRY:** Designated Ports Listed in 50 CFR Part 24.12(a), (d), and (e)

Article(s)	Countries of Origin	Type of Timber	Bark	Refer Import Procedures
Dalbergia brasili	Madagascar	Billets, Carls, Logs	Without	No Treatment
Dalbergia nigra (CITES)	Brazil	Lumber Billets, Carls, Logs	Bark Without	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 manufactured 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

THIS PERMIT HAS BEEN APPROVED ELECTRONICALLY BY THE FOLLOWING PPQ HEADQUARTER OFFICIAL VIA EPERMITS.  Kaxen Brady	DATE 06/10/2013
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\*MATERIAL: Any alterations, forges or unauthorized use of this Federal Permit is subject to civil penalties of up to \$250,000 U.S.C. (17403) or possible by a fine of not more than \$10,000, or imprisonment of not more than 7 years, or both (18 U.S.C. 1001)

Page 1 of 3

# BRAZILIAN ROSEWOOD 585 PERMIT

CONTINUED



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](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 brasili* 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](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.

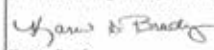
## 3. ANNEX -B- UNIVERSAL IMPORT OPTION KILN DRIED OR HEAT TREATED LOGS OR LUMBER

(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 P40-13-00219	
THIS PERMIT HAS BEEN APPROVED ELECTRONICALLY BY THE FOLLOWING PPQ HEADQUARTER OFFICIAL VIA EPERMITS.	DATE
 Karen Brady	06/10/2013

\*NOTES: Any alteration, injury or unauthorised use of this Federal Permit is subject to civil penalties of up to \$20,000 (18 U.S.C. 1764b) or, as applicable by a fine of not more than \$10,000, or imprisonment of not more than 7 years, or both (18 U.S.C. 1761).



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

(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) 356-2095. 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

Permit Number P40-13-00219	
THIS PERMIT HAS BEEN APPROVED ELECTRONICALLY BY THE FOLLOWING PPQ HEADQUARTER OFFICIAL VIA EPERMITS.	DATE
 Karen Brady	06/10/2013


\*NOTES: Any alteration, injury or unauthorised use of this Federal Permit is subject to civil penalties of up to \$20,000 (18 U.S.C. 1764b) or, as applicable by a fine of not more than \$10,000, or imprisonment of not more than 7 years, or both (18 U.S.C. 1761).

# BRAZILIAN ROSEWOOD 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



Plant Protection & Quarantine

**Protected Plant Permit** CITES 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

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

**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](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/parts/downloads/cites.pdf](http://www.aphis.usda.gov/import_export/plants/manuals/parts/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](http://www.aphis.usda.gov/import_export/plants/plant_imports/downloads/list.pdf)

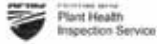
THIS PERMIT HAS BEEN APPROVED ELECTRONICALLY BY THE FOLLOWING PPQ HEADQUARTER OFFICIAL VIA EPERMITS.	DATE
Cheron Dairymple	04/30/2013

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. 4713A)(3) or possibly by a fine of not more than \$10,000, or imprisonment of not more than 5 years, or both (18 U.S.C. 4713A)(1).


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# BRAZILIAN ROSEWOOD CITES PERMIT 2

CONTINUED



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



Plant Protection & Quarantine

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.	DATE
Cheron Dairymple	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. 4713A)(3) or possibly by a fine of not more than \$10,000, or imprisonment of not more than 5 years, or both (18 U.S.C. 4713A)(1).


Page 2 of 2



# HONDURAN MAHOGANY CITES PERMIT

ISSUED TO XXXXXX

Neck Documentation:  
Honduran Mahogany



**CONVENCIÓN SOBRE EL COMERCIO INTERNACIONAL DE ESPECIES AMENAZADAS DE FAUNA Y FLORA SILVESTRE (CITES)**  
**CONSEJO NACIONAL DE ÁREAS PROTEGIDAS (CONAP)**  
**REPÚBLICA DE GUATEMALA**

Nº 0016490

1. PERMISO / CERTIFICADO No. 086-2011

EXPORTACION  
 REEXPORTACION  
 IMPORTACION  
 OTRO

2. VALIDO HASTA: 07/03/2011

3. TIMBRE CITES, Nombre y Dirección de la Autoridad Administrativa: Lic. Jorge Luis Galdino Arce, Secretario Ejecutivo, Av. 6-06, zona 1 Edificio IPM, Guatemala, C.A. GT 0177603

4. DESTINATARIO U ORIGEN DEL EMBARQUE (Nombre, Dirección, País): SITCO LUMBER CO., 2950 Kestrel Avenue Del Rio TX79115 USA, Estados Unidos

5. TITULAR DEL PERMISO (Nombre, Identificación, Dirección, País): GIBOR, S.A., 3a. Av. 12-36, Z. 10 Ed. Paseo Plaza, Of. 805 Guatemala, C.A.

6. CONDICIONES ESPECIALES: Unidad de Manejo Pavón, San Andrés, Peten. Para cualquier sobre este permiso o certificado se aplican las condiciones de transporte de animales a las Disposiciones sobre el transporte de animales vivos y, en caso de transporte sobre el transporte de animales vivos de la OIEA.

7/A. NOMBRES (Cuerpo y cantidad del animal o vegetal)	8. DESCRIPCIÓN (No. de lista, edad, sexo)	9. APÉNDICE Y PROCEDENCIA (OIEA, C.A., G.I.)	10. CANTIDAD (Número, letra y peso Kg.)	11a. TOTAL EXPORTADO (COTÓN)	
7/A. Cirós (Swietenia macrophylla King)	8. SAW	9. II W	10. 28.30m <sup>3</sup> Volumen para transporte marítimo	11a.	
12. PAIS DE ORIGEN*	PERMISO No. 286-2011	FECHA 07/03/2011	13a. No. DE LA ÚLTIMA REEXPORTACION	CERTIFICADO No. FECHA	13b. No. DE LA OPERACION* O FECHA DE ADQUISICION*
7/B.	8.	9.	10.	11.	11a.
12. PAIS DE ORIGEN*	PERMISO No.	FECHA	13a. No. DE LA ÚLTIMA REEXPORTACION	CERTIFICADO No. FECHA	13b. No. DE LA OPERACION* O FECHA DE ADQUISICION*
7/C.	8.	9.	10.	11.	11a.
12. PAIS DE ORIGEN*	PERMISO No.	FECHA	13a. No. DE LA ÚLTIMA REEXPORTACION	CERTIFICADO No. FECHA	13b. No. DE LA OPERACION* O FECHA DE ADQUISICION*
7/D.	8.	9.	10.	11.	11a.
12. PAIS DE ORIGEN*	PERMISO No.	FECHA	13a. No. DE LA ÚLTIMA REEXPORTACION	CERTIFICADO No. FECHA	13b. No. DE LA OPERACION* O FECHA DE ADQUISICION*
7/E.	8.	9.	10.	11.	11a.
12. PAIS DE ORIGEN*	PERMISO No.	FECHA	13a. No. DE LA ÚLTIMA REEXPORTACION	CERTIFICADO No. FECHA	13b. No. DE LA OPERACION* O FECHA DE ADQUISICION*

\*País en el que los especímenes fueron recolectados en la naturaleza, criados en cautividad o reproducidos artificialmente (sólo en casos de reexportación).  
\*Sólomente para los especímenes de especies incluídas en el Apéndice I criados en cautividad o reproducidos con fines comerciales.  
\*Para los especímenes perenníferos.

13. Permiso/Certificado expedido por: Guatemala, 07 de marzo de 2011

LUGAR Y FECHA

14. COMPROBACION DE EXPORTACION/IMPORTACION No. Permiso: 86-2011

15. CONOCIMIENTO DE EMBARQUE CARTA DE PORTA-ABRIGO

SECRETARÍA EJECUTIVA  
Lic. Jorge Luis Galdino Arce  
CONAP



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**BEDELL GUITARS**  
61573 American Loop  
Bend, Oregon 97702  
888.234.2210

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Original Photography by  
**RA Beattie**

Written by  
**Catrina Gregory**

Designed by  
**Breedlove Creative, Inc.**

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