



BEDELL REVERE

SEED-TO-SONG JOURNAL

*Bedell*TM
GUITARS

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





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WELCOME TO THE BEDELL SEED-TO-SONG JOURNEY

I had a dream of creating the finest performance guitars possible... and that vision has come alive in the Revere series. As an extraordinary artist, you will cherish the Revere as your music collaborator; it is truly the Stradivarius of acoustic guitars. Elegantly presented, yet a tour warrior... your Revere is an instrument that, once experienced, will become woven into your artistic identity and you may find yourself hesitant to perform without it. I am delighted to present the Bedell Revere.

While designing the Bedell Revere, the beauty and tonal brilliance of the exotic tonewoods demanded my appreciation and respect. 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 our forests and jungles, 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. At Bedell Guitars we are committed to honoring this connection. No clear-cut trees will ever be used in a Bedell Guitar, all tonewood is sourced according to the rigorous Bedell Tonewood Certification Project standards, and every Bedell Revere is responsibly and lovingly crafted entirely in the U.S.

For the ultimate performer's guitar, naturally the back and side tonewood needed to be Brazilian rosewood – indisputably the

finest music wood nature has ever nurtured. But our commitment to only using tonewood legally and appropriately harvested required a worldwide search for Brazilian rosewood that also met all of the regulations allowing for the guitar to travel legally throughout the world. We needed to find a store of this precious wood that had been legally harvested before the Brazilian governmental restrictions in the late 1960's and thoughtfully stored in Europe before the 1992 CITES convention. We discovered only one such collection, which had been carefully stored and aged in a village just outside Madrid, Spain at Madinter.

The volume and the distinct articulation of each note of the Brazilian rosewood demanded it be paired with the power of Adirondack. There is magic that happens when Brazilian rosewood and Adirondack spruce are thoughtfully matched. We were able to work with John Griffin from Old Standard Wood to find perfectly quarter-sawn soundboards from individually harvested Adirondack spruce trees.

The next challenge in our journey was to find the perfect electronics package that projects the brilliant, powerful, clear sound of the instrument during performances. My sound engineer joined me on a road trip to visit K&K Sound in Coos Bay, Oregon. Here, overlooking the Pacific Ocean, we discovered the workshop that offers artists the premier performance pickup system, entirely designed, crafted and assembled in the U.S.A.

In this journal you will find the story and journey of your tonewoods, you will meet the craftspeople who created your



guitar, and you'll discover copies of all documentation and certifications we were able to gather about the provenance of your tonewoods, including all of the paperwork to confirm full CITES and Lacey Act compliance. We guarantee you can transport your Bedell Revere guitar anywhere in the world and our customer service concierge team looks forward to providing you assistance with travel permits.

I hope you enjoy experiencing the stories behind your Bedell Revere guitar and the tale of the woods and their journey from seed... to song. Your Revere is the ultimate performers' instrument. It was designed to flawlessly compliment and expand your artistry, to enhance the boundaries of your music and to become a part of who you are...

Peace,

A handwritten signature in black ink that reads "Tom Bedell". The signature is fluid and cursive.

Tom Bedell

INTRODUCTION

THE BEDELL REVERE pairs naturally seasoned Brazilian rosewood and hand-selected Adirondack spruce for the ultimate in projection, articulation, and balance. A handcrafted koa inlay accents the three-piece Brazilian back from rosewood trees that were acquired by our wood partner in Spain over 50 years ago and aged in an ideal climate in Spain.

To enable the legacy sound of Revere, each perfectly cured rosewood back-and-side set is paired with the stiffest Adirondack soundboards in order to allow as thin and light a top as possible for maximum responsiveness. Together they offer the artist incredible opportunities for powerful, nuanced expression.

To support the special alchemy that happens between a performer and our Brazilian rosewood and Adirondack spruce acoustic guitar, the electronics are a critical component. The purity of sound and expressiveness offered by the Revere series instruments require reverence for authentic tone – nothing can be lost in the amplification process.

The Revere is equipped with the PowerMix Pure XT system from K&K Sound: an electronics package that has earned the respect of players worldwide, and offers the purest sound possible. All K&K systems are manufactured and hand assembled by K&K in Coos Bay, on the rugged and beautiful Oregon coast.

The K&K system has three components: the bridge plate transducers, the under-saddle piezo and the external preamp. The game-changer is found in the bridge-plate pickup, the Pure Mini system. This component is sculpted artfully, much like the braces inside each Revere are hand-sculpted, to remove any additional material and make it as light as possible, so the pickup itself resonates with the tonewoods of the guitar, working in harmony with the acoustics and the vibrational dynamics. The external preamp preserves the integrity of the guitar's sound chamber, and as Dieter Kaudel, owner of K&K says, "It's like having a two-channel mixing board clipped to your belt." The preamp gives the player sound control at their fingertips so they can balance the attack (from the under-saddle pickup), with the release, or the sound as it resonates inside the body (from the Pure Mini pickup).

The Revere series has it all – everything the most gifted performer could want in a guitar: a rich and soulful sense of history, the legacy of legendary tonewoods, world-class craftsmanship, and no-expense-spared appointments, all made in the U.S.A.

Tom Bedell designed the Revere series guitars for one reason and one reason only: To offer the world's most talented musicians the finest instruments possible made from ethically sourced heritage tonewoods, and to inspire and illuminate the music they were born to create.





SPECIFICATIONS

BODY SHAPES	Dreadnought, Orchestra, Parlor
TOP WOOD	Adirondack spruce
BODY WOOD	Brazilian rosewood
NECK	Honduran mahogany
FRETBOARD	Ebony
BINDING	Flamed koa
FINISH	Nitrocellulose gloss, with “aged” toner
SCALE LENGTH	Dreadnought and Orchestra: 25 1/2” Parlor: 25”, 12 frets to body
NUT WIDTH	1 11/16”
INLAY	Green abalone, 3-piece blocks
TUNERS	Waverly, nickel with ebony buttons
NUT/SADDLE	Bone
ELECTRONICS	K&K PowerMix Pure XT
CASE	SKB iSeries travel case

THE BEDELL REVERE SERIES

There is a moment when artistic alchemy blossoms between a passionate musician and their instrument – when a gifted performer connects with an exquisite instrument that enriches their intent, their passion, their poetry, and the two together become more... There are few instruments more suited for producing this magic than the acoustic guitar.

It's no wonder that the Brazilian-Adirondack pairing in an acoustic guitar is rarely equaled. Of all the tonewood combinations, these two special woods give the performing artist the purest voice possible. The power and responsiveness of Brazilian rosewood enables artists to run the whole range of tone, offering an incredibly expressive range, from a whisper to a scream.

Let's walk back through history a bit and follow the path of these two tonewoods on their journey to becoming the tonewood combination for artistic self-expression in acoustic guitars.

The genesis of the Revere originates over five centuries ago on two different continents. In the 1500s and 1600s, European colonization brought two exquisite woods to the world market: Brazilian rosewood from South America and Adirondack spruce (also known as red spruce) from North America.

It is possible that these two woods, which grew over 4,000 miles apart, were used in the early guitar-like instruments played in American drawing rooms during the 1600s and 1700s. These small parlor guitars typically featured gut strings in five courses, tied-on frets also made of gut string, and intricately cut paper in many layers adorning the sound hole.

During the American Revolution in the late 1700s, the dainty five-course stringed instrument began to give way to the similarly petite six-course guitar with single strings and metal frets. With independence secured, in the 1800s Americans began to move westward and they took their instruments with them, but even with six strings and metal frets, the delicate parlor

instruments were not particularly suited for the trailblazing, cowboy life of the Wild West.

While Lewis and Clark were exploring and charting the Northwest in the early 1800s, both Brazilian rosewood and Adirondack spruce would have been available to the luthiers and craftsmen of America (Brazilian rosewood could be transported by land through Central America, and Adirondack spruce was plentiful in the Northeastern U.S.). Perhaps the most famous luthier of the time was German immigrant C. F. Martin who arrived on the East Coast in the early 1830s. One of the earliest documented examples of a Brazilian-Adirondack guitar is a Martin 12-fret-to-body Hudson Street Viennese-style guitar, dated at 1837. It's interesting to note that in the 1850s, Martin began experimenting with X-bracing, and this sturdier bracing made it possible for the guitar to support the extra tension of steel strings many decades later.

It was also during the 1800s that two distinctive forms of American music became vehicles for very personal storytelling and self-expression: cowboy (or western) music and the blues. While both styles were very local (and portable – thus the prevalence of the guitar as the primary accompaniment), these two genres of music would help birth the overwhelming popularity of the guitar in America, and would establish the place of the guitar as an essential partner in personal musical expression for decades to come.

As the century turned in the early 1900s, rosewood and spruce had become one of the most desirable pairings for American guitars. The 1912 Sears catalog offered entry-level guitars for \$3.95 – equivalent to about \$95.00 today – with an “imitation rosewood” body and a spruce top. For the equivalent of almost \$500 today (twenty bucks back then), you could order the most expensive model in the catalog: The Vassar, which featured genuine rosewood back and sides and a spruce top. The Vassar's tone was described as “sweet and powerful and harplike in quality.”



JOHN GRIFFIN OF OLD STANDARD WOOD AND
TOM BEDELL INSPECTING ADIRONDACK SPRUCE LOGS.

After World War I, radio and recording devices brought cowboy music and the blues to a much larger audience and made stars of these performers at a time when Americans suddenly had more leisure time, additional disposable income and a craving for home-grown heroes. Radio and records helped democratize the guitar, taking it from the parlors and drawing rooms of the privileged few and bringing it to saloons, barber shops, barns, back porches, and the wide-open range... and as a result, the guitar was forced to evolve into a hardier instrument in both function and form.

As rural communities formed, friends and families gathered to play and dance, and guitars were strummed in ensembles with fiddles and banjos. As musicians began to push their guitars, they needed more volume to be heard above other instruments, and they needed a wide dynamic range, to tell their stories and to entertain. There was no better wood pairing for these purposes than Brazilian rosewood and Adirondack spruce.

Now the guitar just needed more volume and additional control, and as a result, steel string acoustic guitars began showing up on the scene – in 1922, Martin Guitars offered their first steel-string production model. Steel string guitars provided the volume players were seeking, but the strings were also cheaper than gut strings, since they were easily manufactured with the same machinery used to produce fencing materials for pioneers.

By the 1930s, Django Reinhardt was recording and performing in Paris and Robert Johnson was playing on street corners and in juke joints along the Mississippi Delta, and the guitar was settling into the form we know today. Steel strings were standard, and amplification was just around the corner. During this golden era of guitar building, the larger body size and other engineering improvements combined with the magical tonewood pairing of Brazilian rosewood and Adirondack spruce to produce and define a language of sound that we now instantly identify with the modern guitar.



TOP WOOD

ADIRONDACK SPRUCE

WOOD	Adirondack spruce , also known as red spruce, 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 is the stiffest of all top woods across and along the grain.
BOTANICAL NAME	Picea rubens
ORIGIN	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.
TONAL QUALITIES	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.
AESTHETICS	Straight uniform grain. Coloration ranges from white to pink to light brown.

The Revere soundboards are crafted from 200-year-old Adirondack spruce trees. The tree that lives on 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 sprouted from a pinecone on the forest floor of the Adirondack Mountains in upstate New York. For nearly a hundred years, while the Civil War was fought and as ragtime and the blues were born, 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, just as Louis Armstrong was just entering his teen years and as 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 for the young spruce.

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 Irving Berlin, Cole Porter and Ira Gershwin were writing the great American songbook in Tin Pan Alley, then as our country waged another war, and it kept on growing through the upheaval and promise of the Age of Aquarius. This spruce 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 2000s, 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.

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 – but before it could topple, John Griffin of Old Standard Wood discovered this majestic tree and rescued it. John and his crew carefully fell the tree that was clearly at the end of its lifecycle, using the directional fall method to ensure no other plant life was harmed in the process. They cut the felled tree into sections and loaded it onto a small all-terrain tractor, called a Forwarder, which was equipped with a hydraulic arm and floatation tires (tires designed to be gentle on saplings and other delicate fauna). 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 the Revere 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.



CONSERVATION OF ADIRONDACK SPRUCE

HOW YOU CAN HELP

Adirondack spruce, *picea rubens*, is suffering some decline, particularly at higher elevations and forestry experts believe air pollution may be a key factor. Minor declines in lower elevation populations have been detected, possibly due to ozone exposure. *Picea rubens* is listed as an endangered species by the state of New Jersey, and as a “special concern” species by the state of Connecticut.

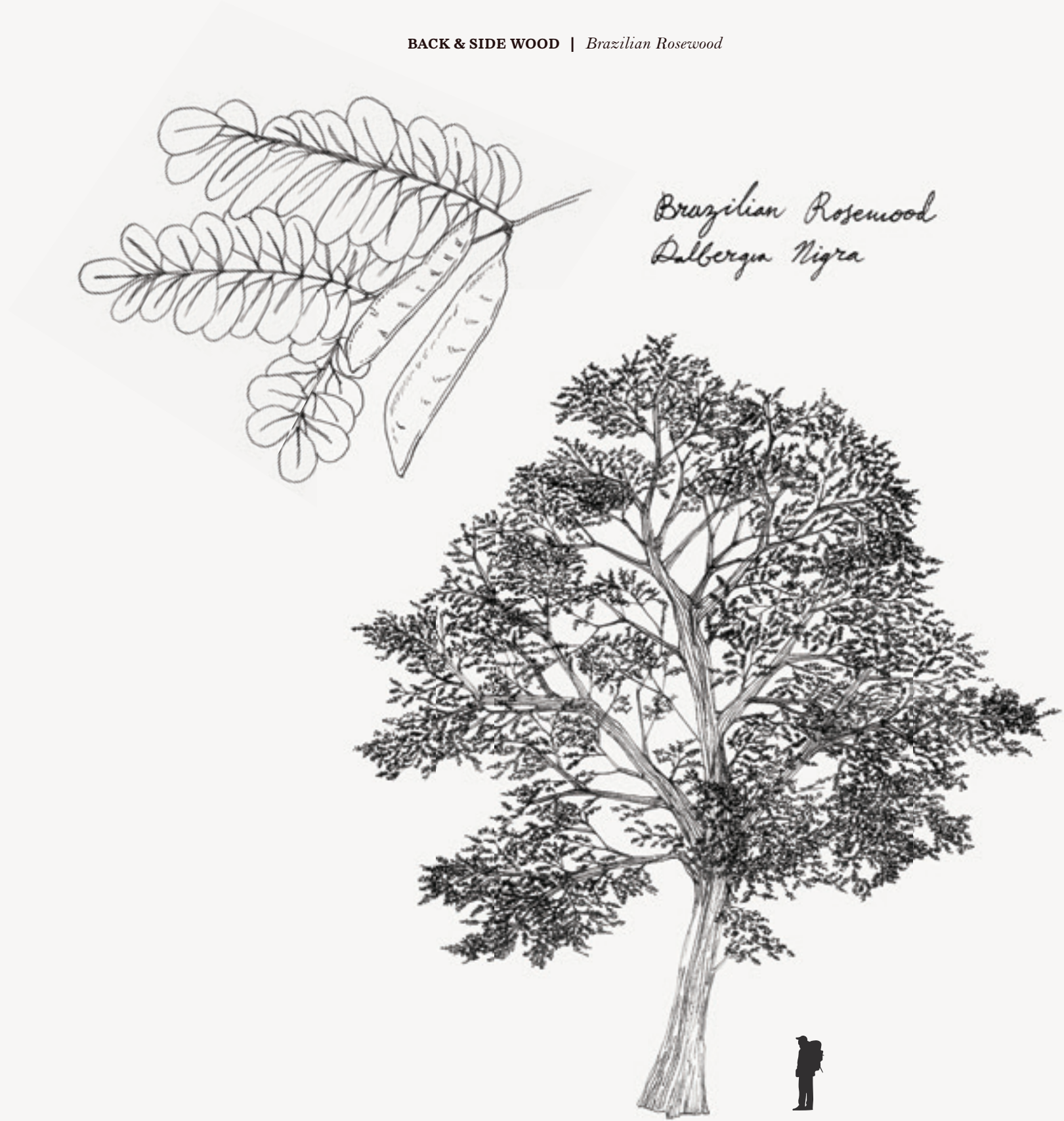
To learn more about the status of North American fir-spruce forests, visit:
wcsnorthamerica.org/WildPlaces/NorthernAppalachians.aspx
stayingconnectedinitiative.org/about

Take Action:
restoreredspruce.org
facebook.com/CentralAppalachianSpruceRestorationInitiative
protectadks.org

BACK & SIDE WOOD

BRAZILIAN ROSEWOOD

WOOD	<p>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.</p>
BOTANICAL NAME	<p>Dalbergia nigra</p>
ORIGIN	<p>The Atlantic coastal forests of Brazil, in the states of Bahia, Minas Gerais, Espirito Santo, Rio de Janeiro and Sao Paulo.</p>
TONAL QUALITIES	<p>Brazilian rosewood produces a loud, warm, rich tone, with full deep bases, brilliant trebles, and is known for exceptional sustain and clarity.</p>
AESTHETICS	<p>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 figure, often compared to spider webbing.</p>



The journey of the trees that grace the back and sides of the Bedell Revere 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. Around the time Peter, Paul and Mary were recording “Puff the Magic Dragon,” 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. Francisco's “rio” logs arrived safely in Spain and were transferred to his warehouse, tucked in a fertile glen just outside Madrid.

Back in America, the Beatles arrived, and Bob Dylan and Pete Seeger were igniting the sparks that would become the folk-rock explosion. Meanwhile, 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 180 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 2002, 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 to have been legally imported into Spain prior to 1992. 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 it 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, confirming its legality and CITES compliance. 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 Guitars, 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.

In mid-2013, after all CITES and export permits were secured, once again Francisco's rosewood was taken on another journey across the land and sea – from 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.

CONSERVATION OF BRAZIL'S ATLANTIC FOREST

HOW YOU CAN HELP

The Atlantic Forest of Brazil (also known as the Mata Atlântica or the Atlantic Rainforest) is critically threatened. More than 85% of the original forest has been destroyed, however Mata Atlântica still remains one of the richest, most biologically diverse forests, and is home to a large number of species that can be found nowhere else on the planet. Major threats to Mata Atlântica include illegal logging, conversion of forestland to agricultural uses, and urban and suburban development. Brazil's eastern seaboard is home to 70% of Brazil's population, so the fate of the forest flora and fauna is interwoven with economic wellbeing of the local population. Currently, less than 2% of the whole biome is under protected status.

To learn more about the status of the Atlantic Forests, visit:

nature.org/ourinitiatives/regions/southamerica/brazil/placesweprotect/atlantic-forest.xml

regua.co.uk/protection.html

wwf.org.uk/what_we_do/safeguarding_the_natural_world/forests/forest_work/atlantic_forest/brazil_s_atlantic_forests.cfm

Take Action:

adopt.nature.org/plantabillion/brazil

worldlandtrust.org/projects/brazil

The penultimate performer's guitars, Bedell Revere series instruments are breathtakingly beautiful and tonally exquisite, and they're also a gift from the past. Crafted from fully documented, legal Brazilian, the Bedell Revere models will only increase in value over the years to come. The Revere models

are among the few extraordinary instruments that have been crafted from Brazilian rosewood that was legally harvested, carefully stored, thoughtfully aged, legally transported and magnificently crafted into the ultimate guitars for the world's premier musicians.

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 Revere limited edition guitars.

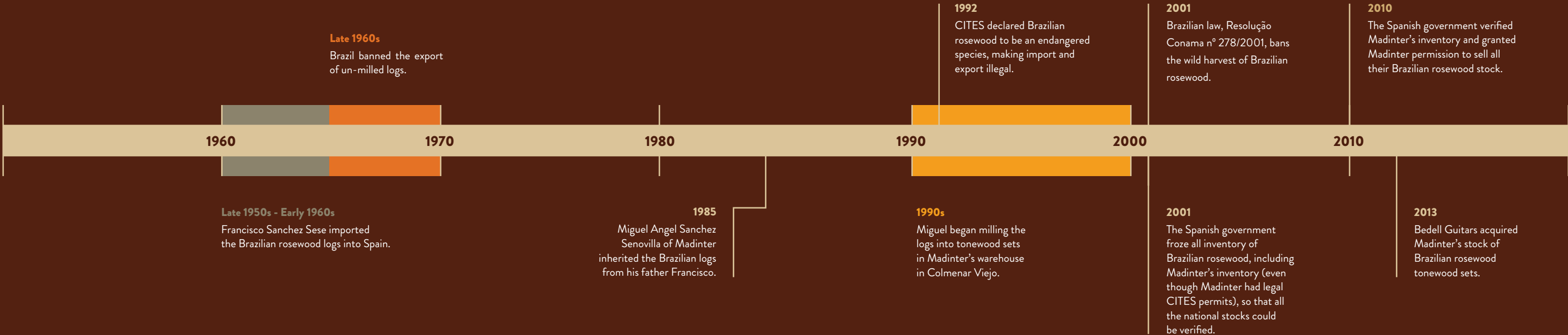
The Bedell Revere not only celebrates the dawn of a new time in America, but also the era when Brazil – recognizing the value of its rosewood trees – outlawed the exportation of Brazilian rosewood logs. When Brazil enacted the ban in the late

’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 Revere 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 the 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.



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.
BOTANICAL 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 Revere 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

Bedell
Rever
Dread

#1013007
P.O. # 8529

Bedell Revere
Dreadnought
#1013007
P.O. # 8529

Bedell Revere OM
#1013006
P.O. # 8528

REVERE



This page

RIM PREPPED AND READY FOR KERFING

Opposite

**SIDES BEING PREPPED BEFORE
GOING TO THE BENDER**





This page

FINISH QUALITY CHECK

Opposite

BODY PREPPED AND READY FOR FINISH

This page
FITTING THE BRIDGE TO THE BODY

Opposite
INLAY DESIGN





This Page

**THE REVERE PARLOR, ORCHESTRA
AND DREADNOUGHT**

Opposite

A COMPLETED REVERE ORCHESTRA



The Craftspeople



ASHTON SIMMS WOOD SELECTION

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

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

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

FAVORITE OUTDOOR ACTIVITY:

Music festivals.

PREFERRED MODE OF TRANSPORTATION:

'68 Rogue Rambler.

FAVORITE TONEWOOD:

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

BEST LIVE SHOW YOU’VE EVER SEEN:

A Day to Remember at Warped Tour 2010.

DO YOU COLLECT ANYTHING?

Instruments.

FAVORITE ADULT BEVERAGE:

Whiskey ginger (with real ginger beer, not ginger ale).

YOUR SUPERPOWER:

Love.

YEAR YOU WOULD VISIT IF YOU HAD A TIME MACHINE?

The future – it’s the only place to go.

JAKE SPECE LEAD CRAFTSMAN

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

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

BIGGEST MUSICAL INFLUENCE:

Latin Beats, post-punk.

FIRST ALBUM YOU BOUGHT AS A KID:

Nirvana, “In Utero.”

BEST LIVE SHOW YOU’VE SEEN:

Nick Cave, 2009, Crystal Ballroom, Portland, Oregon.

FAVORITE SOUND:

Reverb-drenched electric guitar.

WHAT DO YOU COLLECT?

Guitar effects boxes.

FAVORITE ADULT BEVERAGE:

Maker’s Mark.

FAVORITE BANDS AT THE MOMENT:

T-Rex, Jesus Lizard, Daughters.

PERSONAL HEROES?

Dad, Mom, and Jimi Hendrix.





JUSTIN FRANCIS NECKS

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

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

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

YOUR ONE OBSESSION IN LIFE:

Fly fishing.

MOVIE YOU COULD WATCH OVER & OVER:

Super Troopers.

BEST LIVE SHOW YOU'VE EVER SEEN?

U2, Rose Garden, Portland, Oregon.

FAVORITE SOUND IN THE WORLD:

Running water.

FAVORITE ADULT BEVERAGE:

Rum and Coke with lime.

YOUR SUPERPOWER:

The Kavorka.

YOUR KRYPTONITE:

The Kavorka.

DREAM VACATION:

Tarpon fishing the flats.

JASON CHINCHEN INLAY

Walk into the inlay room at the Bedell workshop and, invariably, you'll be greeted by a big, happy smile from Jason 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.





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.

OBSSESSION IN LIFE:

Helping others.

FIRST ALBUM YOU BOUGHT AS A KID:

ABBA.

PERSONAL MOTTO:

Prove it.

ON WEEKENDS YOU CAN BE FOUND:

Hopefully.

SIGNATURE DISH:

My kids love my hashbrowns with dill.

MOST SENTIMENTAL THING YOU OWN:

My grandad's shoehorn.

DREAM VACATION:

Yes, please.

DAVID PETO STRING UP

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

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

FAVORITE SCENIC VIEW IN OREGON:

The Fall River in the snow
(in the Cascade Mountains).

FAVORITE WEEKEND GETAWAY IN THE PACIFIC NORTHWEST:

Bandon, Oregon.

FAVORITE TONEWOOD:

Myrtlewood.

PREFERRED MODE OF TRANSPORTATION:

4X4.

YOUR ONE OBSESSION IN LIFE:

Building.

BIGGEST MUSICAL INFLUENCE:

Stevie Ray Vaughn.

FAVORITE SOUND IN THE WORLD:

Red-winged blackbird.

DREAM VACATION:

Alaska.





SIMON HAYCRAFT FINISH

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

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

FAVORITE TIME OF DAY:
Sunrise. It's beautiful and there aren't many people around.

FAVORITE POEM:
"If" by Rudyard Kipling.

YOUR OBSESSION IN LIFE:
Fishing.

FAVORITE CRAFT BEER:
Dead Guy Ale by Rogue.

SIGNATURE DISH:
My chili and my spaghetti bolognese.

DREAM VACATION:
New Zealand.

BEST SKILL AS A CHILD:
Drawing.

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

ANGELA CHRISTENSEN BRAND MANAGER

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

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

FAVORITE SOUND:

My son's belly laugh.

FAVORITE SONG:

"Imagine" by John Lennon.

FAVORITE TIME OF DAY:

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

FAVORITE CRAFT BEER:

Sinister Ale by 10 Barrel Brewing Co.

FAVORITE FLOWER:

Peony.

ON WEEKENDS YOU CAN BE FOUND:



Slowing down and soaking it in.



DOCUMENTATION


BEDELL FISH AND WILDLIFE PERMIT

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

 FEDERAL FISH AND WILDLIFE PERMIT		2. AUTHORITY/STATUS IN USC 1531(a)	
1. PERMITTEE TWO OLD HIPPIES, LLC c/o BRIGGS OVERDELL AND WEBER INSTRUMENTS 6453 AMERICAN LOOP BEND, OR 97702 U.S.A.		REGULATIONS 50 CFR PART 17 50 CFR PART 18	
		3. NUMBER LEJ2161A-6	
		4. RENEWABLE <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	5. MAY COPY <input checked="" type="checkbox"/> YES <input type="checkbox"/> NO
		6. EXPIRATION 03/01/2014	7. EXPIRES 12/31/2014
8. NAME AND TITLE OF INDIVIDUAL OFFICER, Agent and Signature THOMAS W BEDELL OWNER		9. TYPE OF PERMIT IMPORT/EXPORT LICENSE	
10. LOCATION WHERE AUTHORIZED ACTIVITY MAY BE CONDUCTED ANY DESIGNATED PORT PER 50 CFR 14			
11. CONDITIONS AND AUTHORIZATIONS A. GENERAL CONDITIONS SET OUT IN PART 2 OF 50 CFR 13, AND SPECIFIC CONDITIONS CONTAINED IN FEDERAL REGULATIONS CITED IN BLOCK 47 ABOVE, ARE HEREBY MADE A PART OF THIS PERMIT. ALL ACTIVITIES AUTHORIZED HEREON MUST BE CARRIED OUT IN ACCORD WITH AND FOR THE PURPOSES DESCRIBED BY THE APPLICABLE AUTHORITY. CONTINGED VALUITY, 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. B. THE VALIDITY OF THIS PERMIT IS ALSO CONDITIONED UPON STRICT OBEYANCE OF ALL APPLICABLE FEDERAL, STATE, LOCAL, TRIBAL, OR OTHER FEDERAL LAW. C. VALID FOR USE BY PERMITTEE NAMED ABOVE. D. Licensee is authorized to import/export wildlife and/or wildlife products at the port(s) specified in Block 10. E. Licensee must comply with all import/export procedures as outlined in 50 CFR 14. <input type="checkbox"/> ADDITIONAL CONDITIONS AND AUTHORIZATIONS ALSO APPLY			
12. REPORTING REQUIREMENTS LICENSEE IS REQUIRED TO MAINTAIN RECORDS PER 50 CFR 14 ACCEPTANCE OF THIS LICENSE AUTHORIZES INSPECTION PER 50 CFR 13			
SIGNED BY 		TITLE LAW ENFORCEMENT SUPPORT ASSISTANT, REGION I PH: 505-231-4899	DATE 12/13/2013


USDA APHIS 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: P355-13-00213	
CONTACT: Devin Procell		APPLICATION NUMBER: P621-130430-003	
ADDRESS: 44533 American Loop Bend, OR 97702		DATE ISSUED: 04/30/2013	
MAILING ADDRESS: 44533 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-AIS) 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			
THIS PERMIT HAS BEEN APPROVED ELECTRONICALLY BY THE FOLLOWING PPQ HEADQUARTER OFFICIAL VIA EPERMITS.		DATE	
Cheron Salrymple		04/30/2013	
<small>WARNING: Any alteration, forgery or unauthorized use of this Federal Permit is subject to civil penalties of up to \$250,000 (1 U.S.C. 7774(b)(2)) or imprisonment for a term of not more than 5 years, or both (18 U.S.C. 1001)</small>			

USDA APHIS PROTECTED PLANT PERMIT

CONTINUED



FOREST SERVICE
Plant Health
Inspection Service



Plant
Protection &
Quarantine

4. If the shipment is for export or re-export, a copy of the USDA-APHIS ePermit-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 CTP-Agriculture Specialist) at the CITES-designated portwhere 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 Dairymple

Permit Number P205-1-0-00040

DATE

04/30/2013

WARNING: Any alteration, forgery or unauthorized use of this Federal Permit is subject to civil penalties of up to \$275,000/10,000 LBS or 7500 lbs 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

Soundboard Documentation:
Adirondack Spruce

ADIRONDACK SPRUCE HISTORY DOCUMENT

SUPPLIED BY BEDELL WOOD PARTNER, OLD STANDARD WOODS

	
SPECIES	Adirondack spruce (also known as red spruce)
BOTANICAL NAME	Picea rubens
ESTIMATED AGE	Up to 200 years old
TYPE OF HARVEST	Individual selective cut
LOCATION HARVESTED	Adirondack Mountains, upstate New York
HARVESTED BY	John Griffin of Old Standard Wood Purchased by Bedell Guitars
WOOD PARTNER	Old Standard Wood 4951 Country Road 351, Fulton, MO 65251

ADIRONDACK SPRUCE PURCHASE ORDER

	Two Old Hippies 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 4825 CR 351 Fulton MO 65251 USA	OUR SHIP TO 61573 American Loop Bend OR 97702 USA	TOTAL DUE [Redacted]				
Responsibility: Contact Name: Terms:	-No Sales Employee- NET 30	Ship Via: FOB: Cancelled: No				
Item No.	Vendor No.	Description	Quantity	Disc %	Unit Price	Total
101-0001		Acoustic Top Set-Adirondack Spruce - "White" X1st Plus (3A/Master)	1			
101-0002		Acoustic Top Set-Adirondack Spruce - Martini4A Grade (L1st/Master Grade)	1			
101-0003		2x6.5x18" High Gd W-Mandola Top Set - Red Spruce	1			
Subtotal Discount Shipping Tax Total Order Value						[Redacted]
Remarks: Thank you John, Angela  AUTHORIZED SIGNATURE						
ORDER TERMS AND CONDITIONS 1. Invoices must have the same prices, and terms or authorization for changes must be received in writing from our company prior to shipping. 2. Goods not in accordance with specifications will be rejected and held at vendor's risk for disposal. Vendor must pay freight on all rejections. 3. We reserve the right to cancel all or part of this order if it is not delivered within the specified timeframe. 4. Packing slips must accompany all shipments. 5. 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. 6. Merchandise that are less than a minimum height (thickness) must be prepped. 7. In the event of interruption to our business, in whole or in part, for reasons of fire, flood, wind storm, earthquakes, 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. 8. Acceptance of this purchase order or shipment of any part of it constitutes agreement to all of its specifications as to timing, delivery.						
Phone: 877-806-6848 Fax: 888-253-0301 E-Mail: customerservice@twooldhippies.com Website: www.twooldhippies.com						

PERMIT TO IMPORT
TIMBER & TIMBER PRODUCTS

CONTINUED

Addendum to PPQ Form 519 Compliance Agreement 2580-Import-001	2014- 2015
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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.

PERMIT TO IMPORT
TIMBER & TIMBER PRODUCTS

CONTINUED

According to the Paperwork Reduction Act of 1995, no person is 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 0579-0044, 0580, 0424, 0466, 0534, 0587, 0598, 0710. The time required to complete this information collection is estimated to average 1.00 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, suggestions, and requests for information to: Washington Field Office, Room 3030, 1400 M Street, NW, Washington, DC 20004

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 Old Standard Wood c/o: John Griffin 4925 CR 351 Fulton, MO 65251 USA Phone: 573-642-8990	2. LOCATION 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 (7USC 47734 (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 OWNER	8. DATE SIGNED 02/24/2014
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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
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11. PPQ/OSP OFFICIAL (NAME AND TITLE) PPQ: Brian Deech, Domestic Program Coordinator	12. ADDRESS USDA-APHIS-PPQ 1715 Southridge Dr. Jefferson City, MO 65109
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13. SIGNATURE 	14. U.S. GOVERNMENT/STATE AGENCY OFFICIAL (NAME AND TITLE) MDA: Collin Wamsley, State Entomologist	15. ADDRESS Missouri Department of Agriculture P.O. Box 630, Jefferson City, MO 65102
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16. SIGNATURE

PPQ FORM 519 (MAY 2007)

Back & Sides Documentation: Brazilian Rosewood

BRAZILIAN ROSEWOOD HISTORY DOCUMENT

SUPPLIED BY BEDELL WOOD PARTNER, MADINTER

I have been in the music industry for fourteen 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 we all respect and revere, 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 sound hole 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

	
SPECIES	Brazilian rosewood
BOTANICAL NAME	Dalbergia nigra
LOCATION HARVESTED	The Atlantic coastal forests of Brazil, in the states of Bahia, Minas Gerais, Espírito Santo, Rio de Janeiro and Sao Paulo
CHAIN-OF-CUSTODY HISTORY	<p>Late 1950s – early '60s: Francisco Sanchez Sese imported the Brazilian rosewood logs to Spain.</p> <p>1990s: Sese's son, Miguel Angel Sanchez Senovilla of Madinter began milling the logs into tonewood sets.</p> <p>2013: Bedell Guitars acquired the tonewood sets from Madinter.</p>
WOOD PARTNER	Madinter Trade, S.L. C/ Granito, 5, Pol. Ind. Puente Madrid, 28412 Cerceda, Madrid, Spain

BRAZILIAN ROSEWOOD PACKING LIST



MADINTER
coex s.a.

C.I.F. A78821004

Mercurio, 11- Pol.Ind.Sur 28770 Colmenar Viejo MADRID, SPAIN
Tel.+34 91 8463679
Fax +34 918454906
sales@madinter.com
www.madinter.com

V.A.T. ES A78821004
INV.# - 13/1653
CITES # - ES-AA-00029/106

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

PACKING LIST
PL/13/1653

FECHA/DATE
3 Jun 13

FORMA DE PAGO / TERMS
C/F/VAT NUMBER

WEIGHT
VOLUME/VOLUME
BULTOS/PACKS
9 PALLETS

VIA/BY
SEA FREIGHT
COFRANSA

TERMS
C/F/SEATTLE

PALLET N°	DESCRIPTION / DESCRIPTION	DIMENSIONS	WEIGHT
	REF. INVOICE 13/1653 UNMANUFACTURED BRAZILIAN ROSEWOOD (Dalbergia nigra) with NECESSARY CITES PERMIT: ES-A00172136		
1	SETS OF GUITAR BACKS / BOOKMATCHED PIECES 380x235x4.5 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 380x235x4.5 mm		kg
6	SETS OF GUITAR BACKS / BOOKMATCHED PIECES 380x235x4.5 mm		kg
7	SETS OF GUITAR BACKS / BOOKMATCHED PIECES 380x235x4.5 mm		kg
8	SETS OF GUITAR BACKS / BOOKMATCHED PIECES 380x235x4.5 mm		kg
	HTS CODE: 4408.39.0190 (44083190); COUNTRY OF HARVEST: BRAZIL		
15	HEADPLATES 200x90x4mm		kg
	HTS CODE: 4408.39.0190 (44083190); COUNTRY OF HARVEST: BRAZIL		
	DOUBLE BRIDGES 460x45x10mm		
	BRIDGES 135x35x10mm		
	FINGERBOARDS 320x70x6mm (2.0 150 1/2")		
	HTS CODE: 4407.99.0193 (44079990); 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 regulations.		

BRAZILIAN ROSEWOOD CITES PERMIT 1

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

COMUNIDAD EUROPEA

Container shipment PL# 13/653

1. Exportador/Importador MANDINTER COEX, S.A C/ MERCURIO, 11 POL. IND. SUR 28739 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. Fecha de emisión 27/12/2013	3. Convenio sobre el comercio internacional de especies amenazadas de fauna y flora silvestres CITES	
4. País de exportación o reexportación ES - España	5. País de importación US - Estados Unidos de América	
6. Descripción autorizada de conservación de los especímenes vivos de las especies del anexo A	7. Autoridad exportadora MINISTERIO DE INDUSTRIA, TURISMO Y COMERCIO Secretaría General de Comercio Exterior Subdirección General de Inspección, Certificación y Asistencia Técnica del Comercio Exterior ESPANA	
8. Descripción de los especímenes (por especie, marcado, semella, de nacimiento de los animales vivos)	9. Número (kg) 3543	10. Cantidad 6.617 - Metros cúbicos
SAV - MADERA ASERRADA 1412 sets de arcos (580*140*4.5mm) 2= 1.5300m3 2336 sets de flechas (580*225*4.5mm) 2= 2.8653 m3 300 flechas 520*70*9mm 0.8855 m3 300 pates 200*80*6= 0.8218m3 158 puentes 680*40*16 mm= 0.6527 m3 2335 puentes sencillos 120*50*16 mm= 0.1620m3 ADQUIRIDA CON ANTERIORIDAD A 1992	11. Espécies CITES 12. Anexo I A	13. Origen 14. Finalidad OW T
15. País de origen BR - Brasil	16. Vº del permiso	17. Fecha de emisión
18. País de origen reexportación	19. Fecha de emisión	
20. Vº del certificado	21. Fecha de emisión	
22. Nombre científico de la especie Dalbergia nigra		
23. Nombre común de la especie Jacarandá de Brasil		
24. Condiciones especiales 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, si se trasladan por vía aérea, a la Reglamentación sobre animales vivos publicada por la Asociación del Transporte Aéreo Internacional (IATA)		
25. La documentación de exportación o reexportación del país de exportación o reexportación <input checked="" type="checkbox"/> No está presentada a la autoridad exportadora <input type="checkbox"/> No está presentada a la autoridad de entrada	26. Se autoriza la: <input checked="" type="checkbox"/> importación <input type="checkbox"/> exportación <input type="checkbox"/> reexportación de las mercancías descritas. Firma y sello oficial Nombre del funcionario responsable de la emisión Angel Manuel Benítez Lugar y fecha de emisión Dirección Territorial/Provincia de Comercio de VITORIA - 27/09/2013 Firma y sello oficial	
27. Reservado para la aduana Certificados con sus datos registrados en el sistema Tipo: Número: Fecha:	Documento aduanero Tipo: Número: Fecha:	

BRAZILIAN ROSEWOOD 585 PERMIT

ISSUED TO TOH (BEDELL 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
Riverside, MD 20737

Plant Protection & Quarantine

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: ORGANIZATION: ADDRESS: MAILING ADDRESS: PHONE: FAX:	Devon Powell Two Old Higgies LLC 61579 American Loop Bend, OR 97702 61579 American Loop Bend, OR 97702 (541) 385-8130 Ext. 309 (503) 254-0388	PERMIT NUMBER: APPLICATION NUMBER: DATE ISSUED: EXPIRES:	P40-13-00125 P945-130512-002 06/10/2013 06/10/2016
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PORTS OF ENTRY: Designated Ports listed in 50 CFR Part 24.12(a), (b), and (c)

Articles	Countries of Origin	Type of Timber	Bark	Before Import Processing
Dalbergia nigra	Madagascar	Billets, Cuts, Logs	Without	No Treatment
Dalbergia nigra (CITES)	Brasil	Lumber	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 Inspections (CIS-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, counterfeits, or falsifies 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 90 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 P40-13-00125

THIS PERMIT HAS BEEN APPROVED ELECTRONICALLY BY THE FOLLOWING PPQ HEADQUARTER OFFICIAL VIA EPERMITS. Karen Brady	DATE: 06/10/2013
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Small text at the bottom of the permit form.

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/GMA_35A/CITES/index.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 nigretropicalis* 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 -F-.

You may obtain a copy of 7CFR 319.40 by downloading them from our website 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 319.40-8(a) 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 officer 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) Debarred to the specifications of § 319.40-8(a) and (b).

(2) Heat treated or kiln dried in accordance with 319.40-7 (a 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 (a 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 P40-13-00239	
THIS PERMIT HAS BEEN APPROVED ELECTRONICALLY BY THE FOLLOWING PPQ HEADQUARTER OFFICIAL VIA EPERMITS. Karen Brady	DATE 06/18/2013

U.S. GDS: Any alien, foreign or unclassified use of the Federal Permit is subject to civil penalties of up to \$25,000 (1 U.S.C. 1714(a)(2)) or, alternatively, a fine not more than \$10,000, or imprisonment of not more than 7 years, or both (18 U.S.C. 1001).

BRAZILIAN ROSEWOOD 585 PERMIT

CONTINUED



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

(1) In accordance with 319.40-5(a)(1), tropical hardwood logs with no more than 2 percent of the total surface is 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 -F- 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 a 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) 318-2095. 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 P40-13-00239	
THIS PERMIT HAS BEEN APPROVED ELECTRONICALLY BY THE FOLLOWING PPQ HEADQUARTER OFFICIAL VIA EPERMITS. Karen Brady	DATE 06/18/2013

U.S. GDS: Any alien, foreign or unclassified use of the Federal Permit is subject to civil penalties of up to \$25,000 (1 U.S.C. 1714(a)(2)) or, alternatively, a fine not more than \$10,000, or imprisonment of not more than 7 years, or both (18 U.S.C. 1001).

Neck Documentation:
Honduran Mahogany

HONDURAN MAHOGANY
HISTORY DOCUMENT

USED ON GUITARS WITH SERIAL NUMBERS 0414XXXX AND LOWER



SPECIES	Honduran mahogany (also known as bigleaf mahogany)
BOTANICAL NAME	Swietenia macrophylla
HARVEST LOCATION	Guatemala
YEAR HARVESTED	2011
HARVESTED BY	GIBOR, S.A., Guatemala
IMPORTED TO THE U.S. BY	Sitco Lumber Company, Desoto, TX
WOOD PARTNER	RFL Group PO Box 361, Lake Oswego, OR 97034

HONDURAN MAHOGANY
CHAIN OF CUSTODY

USED ON GUITARS WITH SERIAL NUMBERS 0414XXXX AND LOWER



MARCH 2011	GIBOR, S.A. exported the mahogany to Sitco Lumber Company in Desoto, TX. CITES permit #008-2011
OCTOBER 2011	Sitco Lumber Company sold the mahogany to RFL Group in Lake Oswego, OR
DECEMBER 2011	Bedell Guitars acquired the mahogany from RFL Group

HONDURAN MAHOGANY
PURCHASE ORDER

TOH (BEDELL PARENT COMPANY) PURCHASE FROM RFL GROUP



Two Old Hippies

2843 NW Lolo Dr

Bead OR 97701

USA

PAY TO

Rain Forest Lumber

PO Box 361

Lake Oswego OR 97034

USA

OUR SHIP TO

2843 NW Lolo Dr

Bead OR 97701

USA

Responsibility:

Jones L'Argent

Contact Name:

Tom McCord

Terms:

1-1C Net 30

Ship Via:

FOB:

Cancelled:

No

PURCHASE ORDER

Original

Order No.:

684

Order Date:

11/16/01

Due Date:

01/16/02

Vendor No.:

V937

Vendor Ref. No.:

Page No.:

Page 1 of 1

TOTAL DUE

Item No.	Vendor No.	Description	Quantity	Disc %	Unit Price	Total
100-0005		"12/4 Flat Sawn Gen Mah (swietenia macrophylla)(4-5", or 8-10". Darkdr, no "furry" grain)"				

Subtotal

Discount

Shipping

Tax

Total Order Value

Remarks: 25 Days Lead Time

AUTHORIZED SIGNATURE

ORDER TERMS AND CONDITIONS

1. Invoices must have the same prices, and terms or authorization for changes must be received in writing from our company prior to shipping.
2. Goods not in accordance with specifications will be rejected and held at vendor's risk for disposal. Vendor must pay freight on all rejects.
3. We reserve the right to cancel all or part of this order if it is not delivered within the specified timeframe.
4. Packing slips must accompany all shipments.
5. 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.
6. Backorders that are less than a minimum freight shipment must be prepaid.
7. 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.
8. Acceptance of this purchase order or shipment of any part of it constitutes an agreement to all of its specifications as to terms, delivery

82

HONDURAN MAHOGANY INVOICE

TOH (BEDELL PARENT COMPANY) PURCHASE FROM RFL GROUP

RFL

INVOICE

PO BOX 361 Lake Oswego, Oregon, 97034 USA
(503) 684-6774 (800) 547-1929 FAX: (503) 684-6776

SOLD TO:

Two Old Hippies
61573 American Loop
Bend, OR 97702

SHIP TO:

24334	Date	Salesman	Terms: Interest shall be charged on all unpaid past due accounts at the rate of 1-1/2 % per month.				Date Shipped
	12/14/2011	Tom McCord	NET 15				
Invoice	Your Order No.	Routing	Car No.	Freight Rate	Weight	Freight Amount	
Number		LTL					
DESCRIPTION				FOOTAGE	PRICE	EXTENSION	
Genuine Mahogany, FSC Stock Prime Grade with Bow, KD, Rgh, pulled for width 12/4							
Expected net due date: 12-29-2011							
IF PAID BY	PAY THIS DISC AMOUNT		PLEASE REMIT TO:		INVOICE TOTAL		
			RFL PO Box 361 Lake Oswego, OR 97034				

HONDURAN MAHOGANY

PURCHASE ORDER

RFL GROUP PURCHASE FROM SITCO LUMBER COMPANY



P.O. Box 361 • Lake Oswego, Oregon 97034
(503) 684-6774 • (800) 547-1929 • FAX: (503) 684-6776

PURCHASE ORDER

DATE	ORDER NO.
10/6/2011	34846-29337

BILL TO
SITCO LUMBER CO. 2050 KESTREL AVE DESOTO, TX 75115

SHIP TO
666 Royal plywood, Carrites

SALESMAN	TERMS	ROUTING	SHIPMENT		MILL NO./BUYER
	NET 15		30 days		
DESCRIPTION		FOB MILL	FREIGHT	UM	DELIVERED PRICE
GENUINE MAHOGANY, FSC, PRIME GRADE WITH BOW, KD, RGH, WIDTHS LISTED BELOW, and on e-mail strok list highlighted, RL LTL 3400 RF OF FLATSAWN 12/4 STOCK, WIDTHS OF 8-9" AND 12-13!"					
NET TALLY. TONY/TOM					
Thanks					

--

Signed
by: _____

ISSUED TO GIBOR, S.A. TO ALLOW EXPORT TO THE U.S.A. FROM GUATEMALA

85

USED ON GUITARS WITH SERIAL NUMBERS 0514XXXX AND HIGHER



HONDURAN MAHOGANY
CHAIN OF CUSTODY

USED ON GUITARS WITH SERIAL NUMBERS 0514XXXX AND HIGHER

NOVEMBER 2008	Exported to Newman Lumber Co. CITES permit #00678
OCTOBER 2013	Newman sold to Specialty Forest Products in Algona, WA
MAY 2014	Specialty Forest Products sold to Continental Hardwoods in Portland, OR TOH acquired a small quantity of this mahogany from Continental Hardwoods and a larger quantity of the same original import from Newman Lumber directly.

HONDURAN MAHOGANY
PURCHASE ORDER

TOH (BEDELL PARENT COMPANY) PURCHASE FROM CONTINENTAL HARDWOOD



Two Old Hippies
61573 American Loop
Bend OR 97702
USA

PAY TO

Continental Hardwood
5737 NE Portland Hwy

Portland OR 97218
USA

OUR SHIP TO

61573 American Loop

Bend OR 97702
USA

Responsibility: Golf Gossner

Contact Name:

Terms: 9-10th Net 20th

Ship Via:

FOB:

Cancelled:

No

Item No.	Vendor Item No.	Description	Quantity	UoM	Unit Price	Comment	Total
100-0005		12/14 Flat Sawn Genuine Mahogany (swietenia macrophylla)	120.000	Board Foot		KG, Fgh, PMS	

Subtotal

Discount

Shipping

Tax

Total Order Value

AUTHORIZED SIGNATURE

ORDER TERMS AND CONDITIONS

1. Invoices must have the same prices, and terms of authorization for changes must be received in writing from our company prior to shipping.

2. Goods not in accordance with specifications will be rejected and held at vendor's risk for disposal. Vendor must pay freight on all rejects.

3. We reserve the right to cancel all or part of this order if it is not delivered within the specified timeframe.

4. Palleting slips must accompany all shipments.

5. 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.

6. Merchandise that are less than a minimum freight shipment must be prepaid.


7. 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.

8. Acceptance of this purchase order or shipment of any part of it constitutes an agreement to all of its specifications as to terms, delivery

HONDURAN MAHOGANY INVOICE

TOH (BEDELL PARENT COMPANY) PURCHASE FROM CONTINENTAL HARDWOOD

05/28/14 11:15 AM 253-978-8885 via VSI-FAXPage 1 of 1 #55548 82

Continental Hardwood Co.

Invoice

NUMBER 932933-1

ISSUE DATE 05-06-14

ISSUE DATE 05-07-14

PAGE 1

932933

BILL TO:

TWO OLD HIPPIES, LLC
61573 AMERICAN LOOP ROAD
BEND OR 97702

SHIP TO:

TWO OLD HIPPIES, LLC
61573 AMERICAN LOOP ROAD
BEND OR 97702

CUSTOMER NO. 1005781

CUSTOMER ORDER NO. 5167

TELEPHONE NO. 541-385-8339

TERMS 1% 10TH NET 20TH

F.O.B.

SHIP VIA OUR TRUCK

EXPECTED SHIP DATE 05-07-14

WEIGHT 311 lbs

CLERK JAMES

DISPATCH NO. 3063 JIM

PRODUCT CODE	DESCRIPTION	QUANTITY ORDERED PCS.	QUANTITY SHIPPED PCS.	UNIT PRICE	EXTENSION
5704484	MAHOGANY HONDURAS FAS KD 12/4 ROUGH 9 to 10' COMMENTS: 542655	101	101		

THANK YOU FOR DOING BUSINESS WITH
CONTINENTAL HARDWOOD CO.

FSC-CERTIFIED SCS-COC-000150 APPLIES
TO ITEMS LABELED "FSC"
PRODUCTS LABELED "CARE" ARE CARE II COMPLIANT

WILL CALL HOURS: 8:00 AM TO 4:00 PM

PLEASE REMIT PAYMENT TO: 5737 NE PORTLAND HWY
PORTLAND, OR 97218
PH: (503) 281-8212

ALL SALES SUBJECT TO TERMS OF SALE AVAILABLE AT:
HTTP://WWW.JONSSONINTERNATIONAL.COM/TERMSOFSALE.PDF

SUB TOTAL

DELIVERY/FREIGHT

OTHER CHARGES

SALES TAX

INVOICE TOTAL

PLEASE PAY ON THIS INVOICE #

ALL SALES SUBJECT TO CONTINENTAL HARDWOOD CO. TERMS AND CONDITIONS OF SALE.
ALL CLAIMS MUST BE MADE WITHIN 10 DAYS OF SHIPMENT. RETURNED GOODS SUBJECT TO 10% HANDLING CHARGE. RETURN AUTHORIZATION REQUIRED.

HONDURAN MAHOGANY
ORDER CONFIRMATION

CONTINENTAL HARDWOOD PURCHASE FROM SPECIALTY FOREST PRODUCTS

05/05/2014 Mon 14:29

Specialty Forest Products Inc. (253) 938-0802

ID: #125850 Page 1 of 1

SPECIALTY FOREST PRODUCTS
306 ELLINGSDON RD
ALGONA, WA 98001

Order No. 314308
Date: 05/05/14
Page No. 1

PHONE 800-228-1263
FAX (253) 939-0902

** ORDER CONFIRMATION **

old CONTINENTAL - PORTLAND
To CONTINENTAL HARDWOOD CO
20205 59TH PL S
KENT, WA 98032

Ship WILL CALL
To ALGONA, WA

ust 1185
alesman MIRO

Date Req. 05/06/14
PO No. 542695

Ship via CUSTOMER TRUCK
Terms NET 30 DAYS

Quantity	Unit	Item Number	Description	Price	Unit	Extension
100 BF		HCN1240	12/4 FAS KD GENUINE MAHOGANY ROUGH 9-10" BEST, 12" MAX SHIP UP TO 100 BF			(Ordered)
			CITY/COUNTRY OF ORIGIN: SANTA CRUZ, BOLIVIA			

/HE /14:15		WT:	350	Sale Amt	
				Sales Tax	.00
				Total	

HONDURAN MAHOGANY
PURCHASE ORDER

CONTINENTAL HARDWOOD PURCHASE FROM SPECIALTY FOREST PRODUCTS



Continental Hardwood Co.
5737 NE PORTLAND HIGHWAY
PORTLAND, OREGON 97218
PH: (503) 288-1212 • FAX: (503) 281-2791

PURCHASE ORDER

NUMBER
542495

DATE
05-05-14

TO: SPECIALTY FOREST PROD
306 ELLINGSON RD
ALCOA, WA 98001

SHIP TO: CONTINENTAL PORTLAND
5737 NE PORTLAND HIGHWAY
PORTLAND OR 97218

TO: NUMBER (SEE OVERSHEET)
ALL INVOICES AND INVOICES
OR CORRESPONDENCE

Page 1 of 1

SOE STOCK

WENDOR NO: 10813
VENDOR (CONTACT): SCOTT HOLMES
TELEPHONE NO: 800-228-1261
FAX NO: 253-939-0902
TOLLE: NET 104h

SHIP TO: CONTINENTAL PORTLAND
5737 NE PORTLAND HIGHWAY
PORTLAND OR 97218

SHIP TO: CONTINENTAL PORTLAND
5737 NE PORTLAND HIGHWAY
PORTLAND OR 97218

ITEM NO.	DESCRIPTION	QTY	UNIT PRICE	TOTAL
10813	HONDURAN MAHOGANY 12/4 BOM 9 to 10"	100		

THANK YOU!

Please send Acknowledgements, Releases and Invoices to
attention
Kevin:
Email: khansen@johnsoninternational.com , Or
E-Fax: 1-253-893-1597
NOTHING OVER 12' LENGTH
DO NOT GO OVER 1000# PLEASE
LOAD 4860

PLEASE FAX A SIGNED COPY

X

Thank You

ACCEPTANCE OF THIS ORDER IS EXPRESSLY
CONDITIONED ON THE TERMS AND CONDITIONS
OF CONTINENTAL HARDWOOD CO.

X

ACKNOWLEDGMENT

HONDURAN MAHOGANY
PURCHASE ORDER

TOH (BEDELL PARENT COMPANY) PURCHASE FROM NEWMAN LUMBER COMPANY



Two Old Hippies
61573 American Loop
Bend OR 97702
USA

PURCHASE ORDER

Copy

Order No.: 5149
Order Date: 05/01/14
Due Date: 05/12/14
Vendor No.: V1210
Vendor Ref. No.:
Page No.: Page 1 of 1

PAY TO
Newman Lumber Co
PO Box 2180
Gulport MS 39506
USA

OUR SHIP TO
61573 American Loop
Bend OR 97702
USA

TOTAL DUE

Responsibility:
Contact Name:
Terms:

Gail Giesher
Doug Newman-Owner
NET 30

Ship Via:
FOB:

Cancelled:
No

Item No.	Vendor Item No.	Description	Quantity	Unit	Unit Price	Comment	Total
100-0008		13/4" Flat Sawn Oak Main (swastika macrophylla) 4-5", or 8-10", Darker, no "lumpy" grain	1 000 000	Board Foot	\$ 5.82	Contains macrophylla, prime grade, K.D. Flat, Roll, 10 and shorter	

Subtotal
Discount
Shipping
Tax

Total Order Value

Remarks: Please package for LTL shipment

AUTHORIZED SIGNATURE

ORDER TERMS AND CONDITIONS

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

Rec / am

Phone: 877-800-4848

Fax: 888-253-2301

Email: customerservice@twooldhippies.com

Website: www.twooldhippies.com

HONDURAN MAHOGANY INVOICE

TOH (BEDELL PARENT COMPANY) PURCHASE FROM NEWMAN LUMBER COMPANY

NEWMAN LUMBER COMPANY

NEWMAN LUMBER COMPANY
P.O. Box 2580
Gilbert, AZ 85005 USA
Phone: (602) 833-1899

INVOICE

00024339-001

Invoice Date: 05/09/14
Account: TWOOLDHIPPIE 0001
Branch: NEWMAN
Phone: (877) 800-4848
Fax: (888) 263-0301
Delivery: 00024339-001

BILL TO:
TWO OLD HIPPIES
61573 AMERICAN LOOP
SEND OR 97702

SHIP TO:
TWO OLD HIPPIES
61573 AMERICAN LOOP
SEND OR 97702

RD: 5143		REP:		JOB:		Page 1 of 1	
ORDER DATE: 05/01/14 SALES BILL ROGERS		ORDER TYPE: WH		SHIP VIA: LTL		NET TERM: FOB	
SHIP DATE: 05/08/14 AGENTS		ORDERED BY:		ENTERED BY: Pam		AUTH CHG:	
QTY	QTY	QTY	ITEM DESCRIPTION	CONVERTED	PRICE/UNIT	AMOUNT	
ORDERED	SHIPPED	QTY		QTY			
1500	1500	BF	GMED12H4FAS 12H FAS GENUINE MAHOGANY KLN DRED	1.5060MBF			
			***** SUB-TOTAL *****				
			NET TALLY				
NEWMAN LUMBER COMPANY							
P.O. Box 2580 Gilbert, AZ 85005 USA Phone: (602) 833-1899							
PAYMENT TERMS: 1%10 Net 30 Days- 1.5% Interest accrued after due date You may deduct \$5.00 if paid by 05/15/14ADP 155.700							
							Balance

HONDURAN MAHOGANY INVOICE

SPECIALTY FOREST PRODUCTS PURCHASE FROM NEWMAN LUMBER COMPANY

NEWMAN LUMBER COMPANY

NEWMAN LUMBER COMPANY
P.O. Box 2580
Gilbert, AZ 85005 USA
Phone: (602) 833-1899

INVOICE

00023795-002

Invoice Date: 10/11/13
Account: Specialty For 2001
Branch: NEWMAN
Phone: (602) 833-1899
Fax: (602) 833-0302
Delivery: 00023795-002

BILL TO:
SPECIALTY FOREST PRODUCTS
306 ELLINGSON ROAD
ALCUNA WA 98001-4300

SHIP TO:
SPECIALTY FOREST PRODUCTS
306 ELLINGSON ROAD
ALCUNA WA 98001-4300

RD: 1103		REP:		JOB:		Page 1 of 1	
ORDER DATE: 10/11/13 SALES BILL ROGERS		ORDER TYPE: WH		SHIP VIA: CONTAINER		PAY TERM:	
SHIP DATE: 10/11/13 AGENTS		ORDERED BY: AME L		ENTERED BY: Pam		AUTH CHG:	
QTY	QTY	QTY	ITEM DESCRIPTION	CONVERTED	PRICE/UNIT	AMOUNT	
ORDERED	SHIPPED	QTY		QTY			
1003	1003	BF	GMED12H4FAS 12H FAS GENUINE MAHOGANY KLN DRED	1.5060MBF			
515	515	BF	GMED12H4FAS 12H FAS GENUINE MAHOGANY KLN DRED	1.5060MBF			
516	516	BF	GMED12H4FAS 12H FAS GENUINE MAHOGANY KLN DRED	1.5060MBF			
1044	1044	BF	GMED12H4FAS 12H FAS GENUINE MAHOGANY KLN DRED	1.5060MBF			
1014	1014	BF	SAPKOBAC2RS 8H QUARTER SAWN SAMPLE KLN DRED	1.0140MBF			
7634	7634	BF	SAPKOBAC2RS 8H QUARTER SAWN SAMPLE KLN DRED	7.6340MBF			
			----- SUB-TOTAL -----				
			Freight Charge				
			NET TALLY				
NEWMAN LUMBER COMPANY							
P.O. Box 2580 Gilbert, AZ 85005 USA Phone: (602) 833-1899							
PAYMENT TERMS: 1%10 Net 30 Days- 1.5% Interest accrued after due date You may deduct \$5.00 if paid by 05/15/14ADP 155.700							
							Balance

ISSUED TO LA PERLA DE SAN JULIAN TO ALLOW EXPORT TO THE U.S.A FROM BOLIVIA

95





BEDELL GUITARS
61573 American Loop
Bend, Oregon 97702
888.234.2210

Original Photography by
RA Beattie

Written by
Catrina Gregory

Designed by
Breedlove Creative, Inc.



SEED
— TO —
SONG