

# BobSpeak



L-R: Larry Edwards and Scott Paul of Greenpeace, Nick Colesanti of Martin Guitars, Rob Stangelini of Fender Guitars, Bob Taylor, and Dave Berryman of Gibson Guitars, in front of an old-growth spruce tree in Sitka, Alaska

We are only a few short years of current logging practices away from seeing the end of any guitar-sized trees.

They say that timing is everything. When the violin boom of the 18th Century hit its high mark, there were plenty of natural resources. That was perfect timing for that industry, with great violins being made and the forests supplying plenty of quality materials.

When we founded Taylor guitars in 1974, it appeared as though materials were not a problem. I could find them anywhere, and it seemed as though the trees were plentiful. But behind the curtain, out of sight and out of mind, the forests all over the world were beginning to suffer. However, with several generations of Americans having lived and died, and having the luxury of seemingly unlimited resources, people really didn't believe all those hippie tree-huggers who wanted to save the earth. Well, the hippie tree-huggers have gotten themselves educated and put on a suit and tie (when required), and they're

turning out to be more right than wrong.

I'll probably have to write a complete article on the Sitka spruce and its homeland, Southeast Alaska and Coastal Canada, but I'll touch on it here because I just returned from a trip up to the



area to meet the players, fly over the forests, hike in virgin forests and in second-growth and clear-cut tracts, and travel by boat in and out of a maze of islands.

This was a one-week trip hosted by Greenpeace, which is asking for our help, help that I am happy to give. Greenpeace has learned that low-volume, high-profile users of resources can cast a light on problematic situations better, perhaps, than the high-volume users who are making things, such as building materials, that nobody thinks about very often.

I was with a group of six travelers that included Dave Berryman (President of Gibson Guitars), Rob Stangelini (Manager of Business Development for Fender Guitars), and Nick Colesanti (Manager of Supply Chain for Martin Guitars). We were with Larry Edwards, Forest Campaigner for Greenpeace, a knowledgeable man who has lived in Sitka, Alaska for 30 years, and Scott Paul, Greenpeace's Forest Campaign Coordinator from Washington, D.C.

Scott knows his way around the forest and understands forestry issues. He has devoted his career to helping maintain healthy forests around the world by working toward a manageable use of the forest, which considers culture, local economy, sustainability, and bio-diversity. Scott has been incredibly instrumental in stopping the illegal logging practices in Brazil and replacing them with sound, legal harvesting.

Scott and Larry took us around the area, allowing us to talk to everyone from local loggers to local environmentalists to Fish and Game representatives, and even officers and board members of Sealaska Corporation. Sealaska is the Native American corporation that owns and logs the lion's share of what comes off private lands in Southeast Alaska. The long and the short of it is that the inventory has nearly all been cut. Hard to believe, and you have to see it with your own eyes, but it's true. We are only a few

short years of current logging practices away from seeing the end of any guitar-sized trees.

Please remember that guitar tonewoods don't come from 100-year-old trees, but from trees that are 300 years old, or older. Each time a 300- or 500-year-old tree is cut, it won't be replaced, as

*continued on page 29*

*A clear-cut tract in Alaska*

## IN THIS ISSUE

FALL 2006

### FEATURES

#### 1 A FEAST FOR THE SENSES

The sights and smells of the fall season might differ from region to region, but Andy Robinson relates how the look, feel, and sound of our 2006 Fall Limited Editions represent a savory treat no matter where you live. Story begins on page 16.



18

#### 8 WORLDVIEW

With missionary zeal, staffers take the Taylor message all over Europe, while on the home front we receive fascinating reports from far-off places.



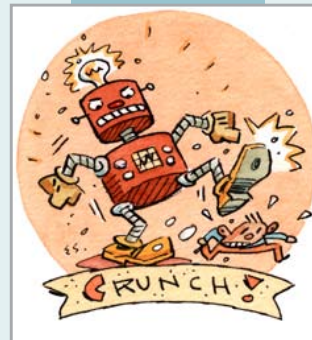
20

#### 15 TAYLES

While dealing with the mundane logistics of touring, Pat Kirtley has two close encounters that remind him of the unifying power of the guitar.

#### 18 HAND JIVE

A range of hand maladies can turn a guitarist's best friends into potent adversaries. Just ask Wayne Johnson. First in a series. By John D'Agostino.



23

#### 20 PUSHING THE ENVELOPE

Now fully implemented, our groundbreaking electrostatic finish-spraying process saves time, money, materials, and the environment. By Andy Robinson.

#### 23 SESSIONS: AN ELECTRIC GLOSSARY

Responding to a reader's request, we define the occasionally colorful terms that electric guitarists use when discussing tone. By Brian Swerdfeger.

#### 26 ON REVIEW

New releases from Beppe Gambetta, Haley Dykes, Art Turner, Doug MacLeod, and Sons of Maxwell. Reviewed by John D'Agostino, Jamie Reno, Jim Kirlin, and Dan Forte.

### DEPARTMENTS

- 2 Letters
- 3 Bobspeak
- 4 Kurt's Corner
- 5 On the Web
- 6 Taylor Teaser
- 7 Q&A
- 12 Soundings
- 14 FYI
- 24 Events
- 28 Mixed Media
- 30 Almanac
- 32 Seasonal Tips

Dadi looks dapper as he poses with his amber-stained 614c.

**DON'T CHANGE THAT (TAYLOR) CHANNEL!**

**GuitarPlayer.tv**

**GuitarPlayer.com**

You now can watch "Taylor TV" on the *Guitar Player* magazine website. Click on the "Guitar Player TV" link, and then, on the TaylorTV icon in the channel strip, to see the GS roundtable video with Bob Taylor, Brian Swerdfeger, Vertical Horizon's Matt Scannell, and Bryan Rankins of Fazio's Frets and Friends. Other program choices are a solo GS performance by Matt Scannell; some great NAMM show footage of T5-slinger Marc Seal and his band; and two "Factory Friday" episodes, "Killer Koa", Parts 1 and 2.

To see a clip of Bob Taylor at Summer NAMM, click on the GPTV@NAMM icon and scroll down until you find the "Taylor" link. In this short video, Bob walks viewers through the Taylor booth, commenting on the features and tremendous success of both the GS and T5; he mentions that many players are "going down the electric road" with the T5, and points out the double top-mounted pickup option, and cool new "Dupont" custom color finishes.

The segment ends with a clip of Marc Seal tapping and twanging some tasteful licks during a casual T5 demo in the Taylor booth.

**LET'S EXAMINE THE EVIDENCE...**

*Fingerstyle Guitar* / No. 62

Richard Glick, owner of the San Diego-based company Fine Guitar Consultants, plays "tone detective" in his article, "BTI:

San Diego *Unplugged*" ("BTI" stands for "Bad Tone Investigation", in case you were wondering).

"The key to this investigative process," writes Glick, "is working backwards through the 'acoustic sound chain'. After 'your own two hands' — the last part of the 'acoustic sound chain' to see your tone alive — the next place we'll look to is the strings."

In addition to giving some general



guidelines for stringing different body styles and sharing his favored method of testing different strings on a guitar, Glick solicits advice on stringing from two well-respected local guitar techs — T.J. McGann (who has set up instruments for Les Paul and Sting, among others) and our own Tim Luranc, who has many years of experience in the Taylor repair shop, and also has served as head tech for Taylor artists.

Tim recommends using fewer windings than many people normally do ("two to three wraps are all you need for the strings on the bass side, five to six wraps for the 1st, 2nd, and 3rd strings"). He also suggests that aligning the post hole at a 45-degree angle creates enough "grab" to lock a string in place, without having to wrap it over the post and beneath itself. (For a complete guide to stringing your guitar the Taylor way, see our updated Tech Sheet, "How to Change Steel Strings" in the "Reference" section of [taylorguitars.com](http://taylorguitars.com).)

Richard Glick's tone sleuthing will continue in the next issue of *Fingerstyle Guitar*, with "the set-up".

**—AH, HUMBUCK!**

*Guitar Buyer* (UK) / September 2006

Writer Paul Alcantara weighs in with the first review of a T5 boasting the dual top-mounted humbucker option (an extra humbucker replaces the body sensor). Alcantara notes that Taylor flattops always have been inviting to the electric player, and that the T5 rolls the red carpet even further into the electric world.

He admires the T-Lock neck joint ("it's solid as a rock") and acknowledges the high standard of construction afforded by Taylor's high-tech manufacturing methods. "The T5, with its low, buzz-

free action, flawless fret job, and immaculate finish, is no exception. It's a wonderful guitar to play, no question."

The T5's control knobs earn kudos for being an "elegant set-up" that "proves intuitive in use...and ensures easy on-stage operation." Alcantara goes on to confirm the T5's extreme versatility, even without the body sensor.

"What's most interesting about this pickup configuration, however, is that the T5 takes a more confident, obvious step towards dedicated electric guitar territory, and is a more versatile electric instrument as a result," he writes, adding that the DTMH option is "a compelling, inspiring place to be for forward-thinking guitarists."

"Though minus its body sensor the T5 might appear as just another humbucker-equipped electric," Alcantara concludes, "the unique construction contributes a tonal complexity that's unlike any other." ■

# BobSpeak

*continued from page 3*

we have no management plan that extends out to centuries from now. It's hard to imagine anyone waiting patiently for half a millennium to harvest a guitar tree.

That could change through different logging practices. The best one we know of would employ a management plan from the Forest Stewardship Council (FSC) and have them certify the operations. This isn't easily done, and everyone on every side has a point of view. The forest could be logged until it's gone, or a sustainable plan could be put into place now, before it's too late. There is a massive amount of wood cut each year and a century of logging has brought us near the end. The American guitar-manufacturing industry uses about 150 spruce logs per year, which is about the number of logs one regular sawmill might cut in a day. There are a lot of sawmills.

As I say, one could write a book. This is more of an FYI in order to let you know that these four guitar companies [Taylor, Martin, Gibson, Fender] all support the idea of nudging our suppliers' logging practices into a sustainable operation, and

that without doing so we will all suffer soon. Not only will our guitar making suffer, but the planet will suffer. Once you go there and see, and allow someone to teach you about it for a week's time, you cannot help but realize that the health of the forests is even more important than our guitars. But if handled properly, we could have both.

I'd like to thank Scott, Larry, and Jeremy from Greenpeace for their work on this. Also, I'd like to mention Rob Garner, who's also working on this project and consulting to Greenpeace, for helping us all become aware. I would not normally speak for my competitors in a Taylor publication, but I spent a week with these guys, and they all feel as passionately as I do about this. These are quality, venerable companies with great people.

We're not the only players in the musical instrument business that Greenpeace is teaching and working with. Next, they are bringing heavy users of spruce over from Japan to see this beautiful part of the world, a part so remote to most of us that we don't think about it much.

Be assured that we will do all we can to help migrate into new methods of harvesting wood that are appropriate for our time and place on Earth. ■

SUMMER 2006 TAYLOR TEASER ANSWERS



**SUMMER 2006 TAYLOR TEASER WINNERS:**

- Peter Them (Livingston, TN)
- Paul F. Smith (Grapevine, TX)
- Ted Vimont (Lexington, KY)
- Kay Thomas (Kalispell, MT)
- Stuart McClure (Woodruff, SC)

**ON THE WEB**