

We do not plan to provide any additional application of material to our stands, and we do not recommend using any additional material applications on our products. This will interfere with the design of the stand and how the materials we used are meant to keep the instrument from slipping out of position when on the stand. A soft slippery cloth is "not" recommended for use on our stands.

Since our products were originally released to the market, in addition to polyester, polyurethane we have done significant testing on Nitro cellulose lacquer. This is the most common finish found on vintage instruments and newer made instruments in the upper tier price range. As you can see from the list of just some of the instruments tested, we have paid close attention to this because people are very weary of putting expensive older instruments on different surfaces. All of our testing has been sufficient and successful.

Though there have been many more instruments reviewed, here is a list of just a few of the different instruments we have tested over the last several months during the development of this product:

1963 Martin D-18-->Nitro Cellulose Lacquer  
1962 Fender Telecaster-->Nitro Cellulose Lacquer  
1928 Gibson H-1 Mandola-->Nitro Cellulose Lacquer  
2009 Northfield Master Model F mandolin-->Shellac based Spirit Varnish  
2010 Voyage Air Acoustic Dreadnaught-->Polyurethane Gloss finish.  
2006 Takamine Mahogany NECK-->Satin style, open pore, polyurethane  
2008 Epiphone Melody Maker-->High Gloss Polyester  
1995 Takamine FP360SC Dreadnaught--> Polyurethane Gloss finish  
1997 Taylor 815-C Jumbo --> UV Polyurethane High Gloss finish  
1964 Gibson EM 150 A model Mandolin --> Nitro Cellulose Lacquer  
2007 Oscar Schmidt Ukulele OU-3--> Polyurethane High Gloss finish  
1984 Yamaha BB3000s Bass--> Polyurethane High Gloss finish  
1994 Takamine Dreadnaught EF-349--> Polyurethane High Gloss finish  
2005 Taylor 305-M "Baby"--> Varnish  
1985 Cooper – DLC Custom "only 1 produced"--> Nitro Cellulose Lacquer  
2000 A. Schroetter model AS-vo60 Violin--> Varnish  
2-1940's Gibson LG-2's --> Nitro Cellulose

No tests on these instruments, or parts, or any others tested have revealed any negative reactions. The testing time on these instruments was long term, and in some cases was conducted over a period of weeks or even months.

**"Regardless of the results of our testing, there is no way that any manufacturer can guarantee 100% that there will never be a reaction to a product."**

. In our experience, an open-pore, satin low gloss finish can be most susceptible to tarnishing and pollution/reaction can occur when exposed to various types of organic and natural or synthetic materials, such as leather or vinyl used on straps, different types of textile components like nylon/ rayon/ EVA foam all commonly used in carrying cases, and plastics and rubbers found in everything from hardware components to surface coating on accessory products. **A negative reaction is not guaranteed**, however, it is just more possible on open-pore surfaces, and less likely on closed pore gloss finishes .

An open pore finish is typically used on the most inexpensive instruments made for a product line/brand, typically combined with a Sapelle veneer or entry level solid wood guitar or ukulele. It is not the most common finish used, not by a large margin. High Gloss finishing is used much more often. This type of finishing is featured on the majority of instruments and can be made of many different types of chemical compositions such as polyurethane, polyester, nitrocellulose lacquer, and shellac based varnishes.

Ultimately, it is our conclusion that it is the decision of the instrument owner as to how he cares for his instrument. We **recommend** that an instrument be stored in a suitable case when not in use, and that no stand of any kind should be used for long periods of time or anything other than temporary use.