

A woman with long dark hair, wearing a white t-shirt with the Fender logo, is playing an acoustic guitar. She is smiling and looking to the left. The background is a blurred natural setting with trees and foliage. The overall tone is warm and artistic.

OWNER'S MANUAL FOR FENDER® ACOUSTIC GUITARS

Fender®
MAKE HISTORY™

Langüages

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Fender[®]
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3 Welcome to the Fender® Family

Thank you for choosing a Fender® acoustic guitar. We believe it will give you many years of pleasure.

Please take a few moments to read through this booklet. In it you will find answers to many of your questions and other invaluable information about care and maintenance for your guitar.





The History of Fender® Acoustic Guitars ...

Fender's rich acoustic guitar history dates all the way back to the early 1960s, when the company injected a much-needed and thoroughly modern dose of youthfully exuberant Southern California sun-and-fun culture into the somewhat stodgy old world of acoustic guitar design.

After the phenomenal success of Fender electric guitars, basses and amplifiers, beginning in the late 1940s and throughout the rocking and rolling '50s, it seemed only natural that the growing Fender company would turn its attention to the acoustic guitar world. Folk music was booming in the late 1950s and early 1960s, and acoustic guitars remained an integral part of rock 'n' roll, country and pop records, so Fender's eventual involvement with the instrument type seemed a foregone conclusion.

At that time, a Fender acoustic guitar was not one for which you dressed formally or that you displayed as a valuable relic. It wasn't for the hushed classical concert stage. A Fender acoustic guitar was one that you threw in the backseat and headed for the beach to join the gang. They were for the coffee house and the campfire. Fender acoustics were good-sounding, cool-looking instruments that were a blast to play, as seen in the classic Fender advertisements of the '60s era. Fender acoustic guitars were fun.

And back in the day, some pretty heavy hitters used them, from rock strummers to country pickers—artists such as Johnny Cash, George Jones, Buck Owens and even the king of rock 'n' roll himself, Elvis Presley.

Fender began advertising its acoustic guitar line in 1963 at the National Association of Music Merchants (NAMM) trade show. They were attractive flat-top instruments with unusual features such as bolt-on necks (like Fender electric guitars),

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Stratocaster® guitar headstocks, screw-attached pickguards and internal body trusses that took stress off the top and back, enabling lighter tops with smaller braces. Earliest models included the King, the Concert, the Classic, the Folk and the Palomino.

Fender continued to create many new stellar models through the mid-'60s and was recognized for exceptional innovation with the development of the Wildwood guitars, which were introduced in 1966. Based on the earlier King flat-top model, it came in a variety of dramatic dyed-wood colors. The Wildwood colors were created by injecting colored dyes directly into growing beech trees many years before the wood was actually harvested. The resulting guitars were striking in their vibrant colors and depth of tone.

Through the 1970s and 1980s, Fender continued to produce a variety of outstanding acoustic instruments, but it was in the mid-'80s and through the '90s that Fender is credited with spawning a wide-ranging and popular resurgence in acoustic guitar playing that harkens back to those early-'60s sun-and-fun acoustic models. Innovation continued in the 2000s with the creation of the new California™ and the Classic Design series guitars.

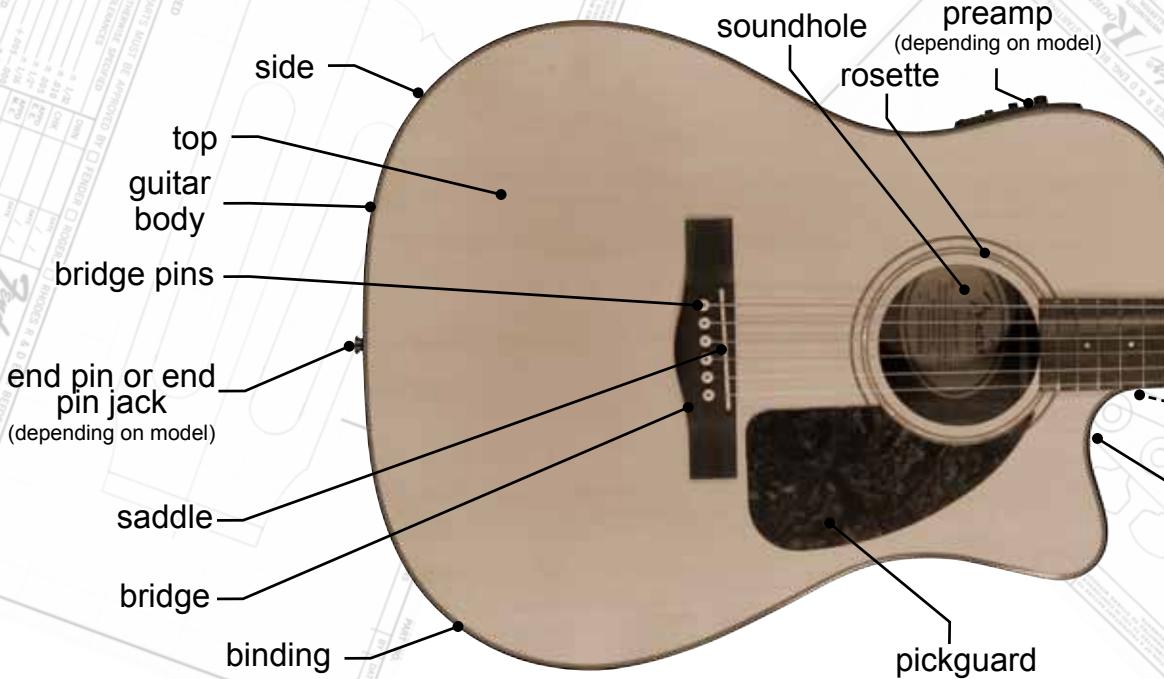
Today, in a direct line with our rich heritage, Fender offers a comprehensive range of acoustic instruments for everyone from professionals to hobbyists and beginners, in models that include full-size dreadnoughts, jumbos, orchestra and concert models; from nylon-string classical guitars to full-scale acoustic bass guitars; and from distinctive artist signature models to exotic limited editions. Fender continues to be a leader in innovation, quality and service.

Thank you again for purchasing a new Fender acoustic guitar.

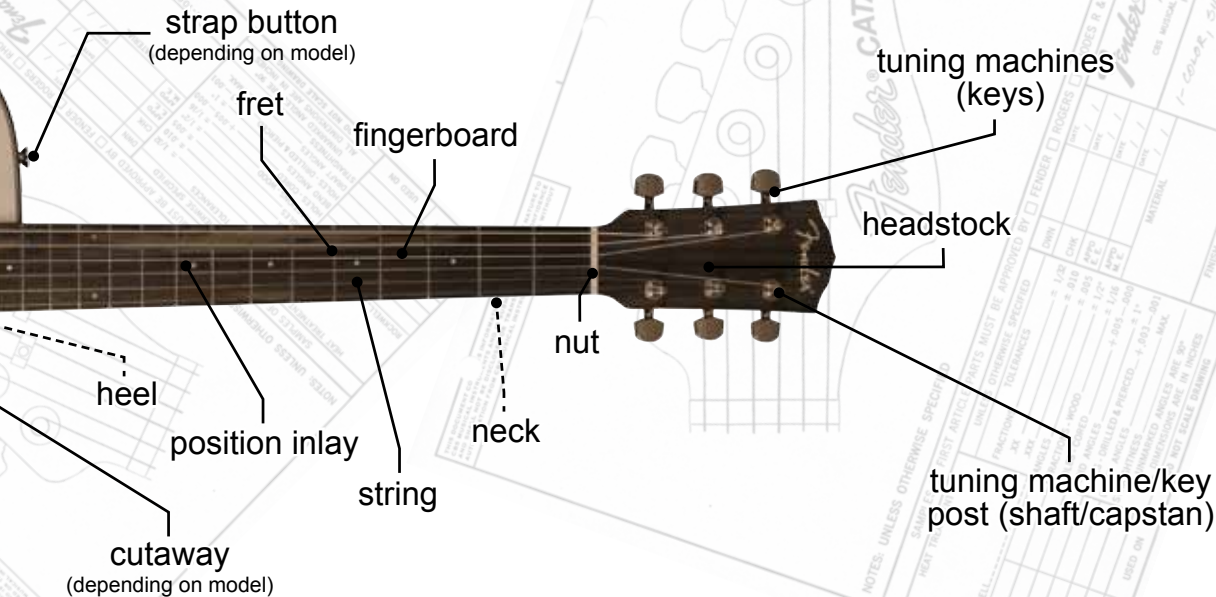


Anatomy 101

Whether you know the names of all the parts or not, anatomical



charts are always cool. Here's the basic anatomy of a guitar:



Anatomy

The Effects of Temperature, Humidity and Moisture Content in the Wood

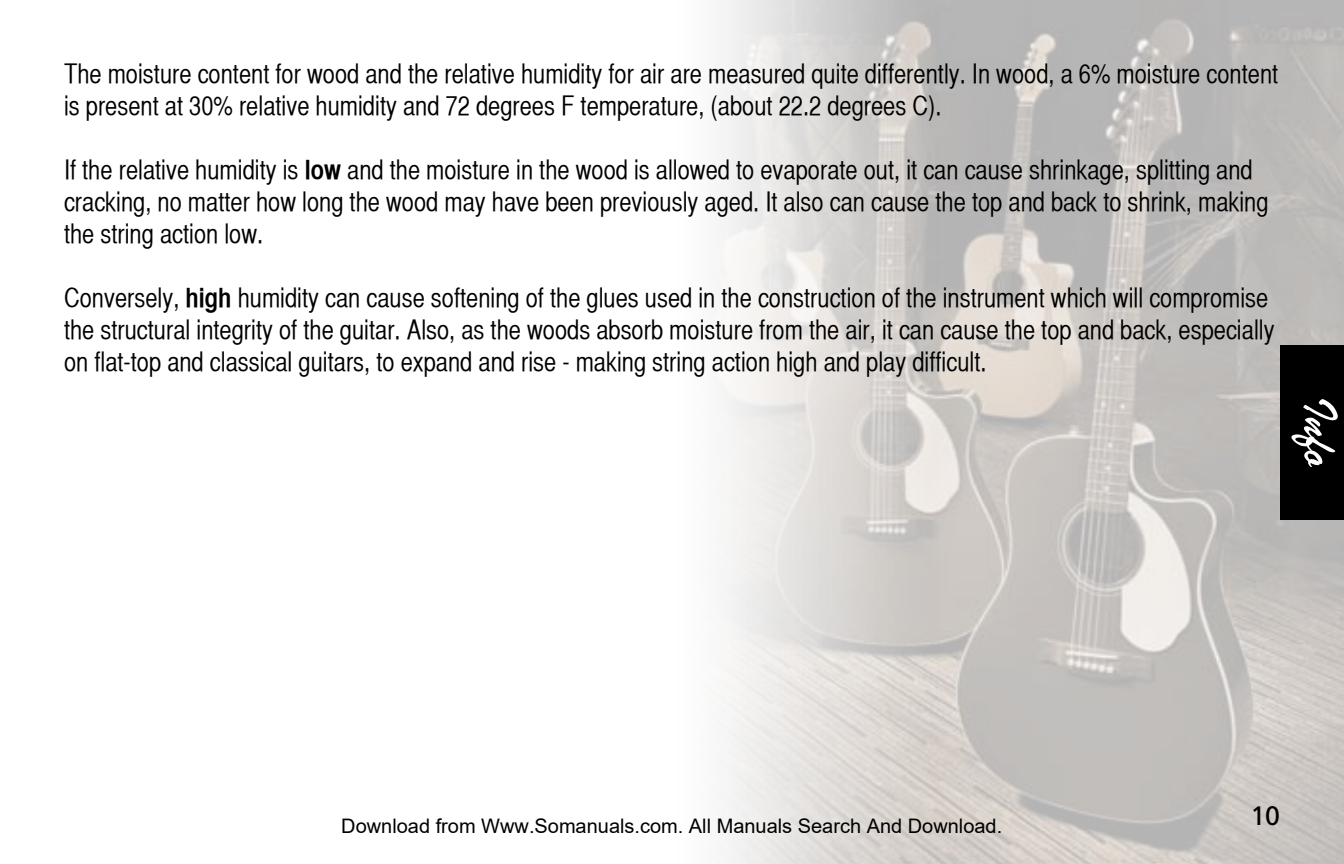
Wood is an organic, porous material that either absorbs moisture from the air, or evaporates it out into the air, depending on the humidity and temperature of the environment surrounding it. Like a sponge, when wood absorbs moisture, it swells up, and conversely, when it dries out, it shrinks.

Acoustic guitars, with their broad surfaces of relatively thin solid and laminated woods, are extremely sensitive to environmental changes in temperature and humidity and as such, require ongoing attention to maintain them in their optimum playing condition.

One of the greatest threats to the integrity of fine wood guitars is a lack of attention to maintaining the instruments in the appropriate temperature and humidity range that will ensure the ideal moisture content in the wood.

The collective experience of all of the major acoustic guitar manufacturers today, has demonstrated that the ideal temperature to preserve the integrity of solid wood acoustic guitars is “room temperature”, which is about 70 degrees F (20.5 C). The ideal relative humidity is between 40% and 50%.

The moisture content of wood is determined by the relative humidity and temperature of the surrounding atmosphere. Relative humidity is expressed as a percentage of air’s capability to hold moisture. For example, 30% relative humidity means that the air is holding 30% of the moisture it could possibly hold at a given temperature.



The moisture content for wood and the relative humidity for air are measured quite differently. In wood, a 6% moisture content is present at 30% relative humidity and 72 degrees F temperature, (about 22.2 degrees C).

If the relative humidity is **low** and the moisture in the wood is allowed to evaporate out, it can cause shrinkage, splitting and cracking, no matter how long the wood may have been previously aged. It also can cause the top and back to shrink, making the string action low.

Conversely, **high** humidity can cause softening of the glues used in the construction of the instrument which will compromise the structural integrity of the guitar. Also, as the woods absorb moisture from the air, it can cause the top and back, especially on flat-top and classical guitars, to expand and rise - making string action high and play difficult.

7up

Protection from Temperature and Humidity

The **most** important thing you can do to ensure the structural integrity of your instrument over time, is to maintain the moisture content of the wood **consistently** at the appropriate level.

It is 100% certain that an acoustic guitar will be exposed to varied and multiple environmental/climatic conditions from the time it leaves the maker's hands until it reaches its ultimate owner. The environment where you live may be a complete polar opposite from that of the climate where the instrument was produced. It is of paramount importance to evaluate, measure and stabilize the moisture content in the wood as soon as possible after bringing an instrument into a new environment.

In the winter, the forced air systems used to heat most homes can drive temperatures up and humidity levels dangerously low for guitars. Extremely low levels of humidity will result in low moisture content in the wood and ultimately, damage to the guitar. A good measure of protection against drying out your guitar is to use a room humidifier to maintain the ideal relative humidity of between 40% and 50%.

When the instrument is not in use, we recommend that you keep it in its case with a hygrometer to monitor the humidity level and when appropriate, use one of the small guitar humidifiers such as "**Dampit**", available from most instrument dealers. Do not leave the guitar out of the case for long periods near a heating vent, radiator or in direct sunlight near a window. Do not leave your guitar in the trunk or the cabin of a car for long periods and keep it away from excessive heat and cold.

Please Note: Damage caused to the guitar as the result of exposure to variations in temperature and/or humidity will not be covered under the Fender warranty.

Cracks in the Wood

Cracks in the wood are typically caused by changes in temperature and humidity; usually higher temperatures and low humidity. While a crack may initially be alarming, if it is taken care of promptly it shouldn't be a cause for undue concern. Cracks may easily be repaired without compromising structural or tonal integrity.

If the crack is in the top, near the bridge, loosen all the strings to reduce tension, (which could potentially exacerbate the problem), and have the crack repaired as soon as you can.

Please note: Cracks in the wood, which occur as the result of exposure to temperature or humidity changes, or excessively low moisture content in the wood will not be covered under the Fender warranty.



Finish Checking

Finish checking, (very small splits in the finish), usually occurs in winter and is typically the result of exposing a cold instrument to the shock of warmer temperatures. For example: transporting an instrument in a cold automobile and then bringing it inside and opening it up in a much warmer environment.

All of the materials that make up a guitar expand and contract with changes in temperature and humidity, and they do so at different rates. Wood expands as it warms, and it does so, faster than the finish. When this happens, the finish may split and fracture in minute lines over the wood.

Although it does not affect the tone of the instrument, finish checking affects the aesthetic appearance. By avoiding sudden temperature and humidity changes, you should be able to minimize finish checking problems, however, a certain amount of checking is natural over the years as an instrument ages.

When an instrument has been brought into a warmer building after it has been out in the cold, always allow plenty of time for it to become acclimated to the new temperature before you open the case.

Please Note: Finish checking which, occurs as the result of exposure to temperature or humidity changes over time, will not be covered under the Fender warranty.



Tuning Machines

Fender uses only the finest tuning machines. Our die-cast machines (**Illustration 1**), are pre-lubricated and sealed, and as such, do not require periodic oiling for smooth operation. A small tension adjustment screw is located at the end of each die-cast tuner's button that also holds the button in place. If the tension is too loose, the machine may slip and go out of tune easily. If it is too tight, the button may become very difficult to turn. Make sure that the adjustment is firm, but not too tight.

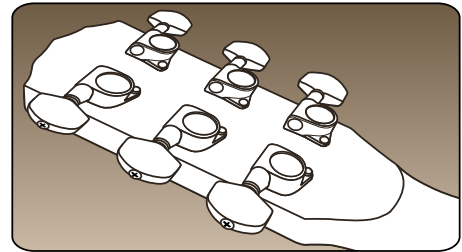


illustration 1
Sealed Die-Cast Tuners

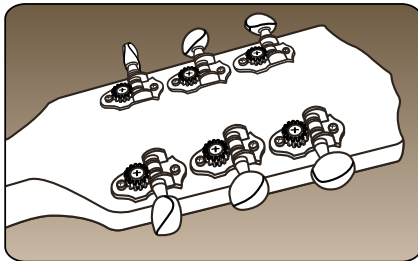


illustration 2
Open-back Tuners

Open-back tuners (**Illustration 2**), do not have a tension adjustment screw, and will benefit over time with a small drop of lightweight machine oil on each gear, to ensure smooth positive action.

3-In-Line tuners (**Illustration 3**), are typically used on classical/nylon string guitars, and will also benefit from a small drop of lightweight machine oil from time to time.

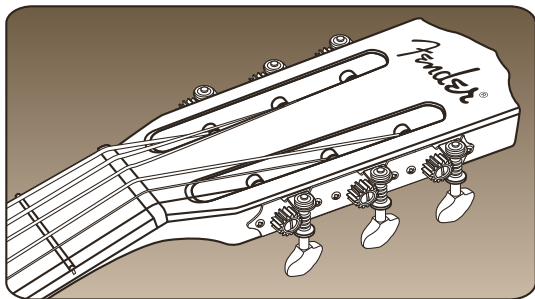


illustration 3
Nylon String 3-In-Line Tuners

Strings that have not been secured properly to the tuning machine post and stretched during installation may easily slip and go out of tune. This problem is commonly misdiagnosed as an issue with the tuners. Check your string installation carefully and stretch the string during installation and tuning. See illustrations 4, 5, and 6 on pages 22 & 23.

The Nickel, Chrome and Gold plating on Fender tuning machines may become degraded from environmental humidity and the acids and oils in that are present finger sweat. Wipe the machines off with a soft dry cloth after each use to preserve their appearance and function.

Please Note: Plating degradation, which is caused naturally by humidity and the acids and oils in finger sweat over time, is considered normal wear and tear and will not be covered under the Fender warranty.

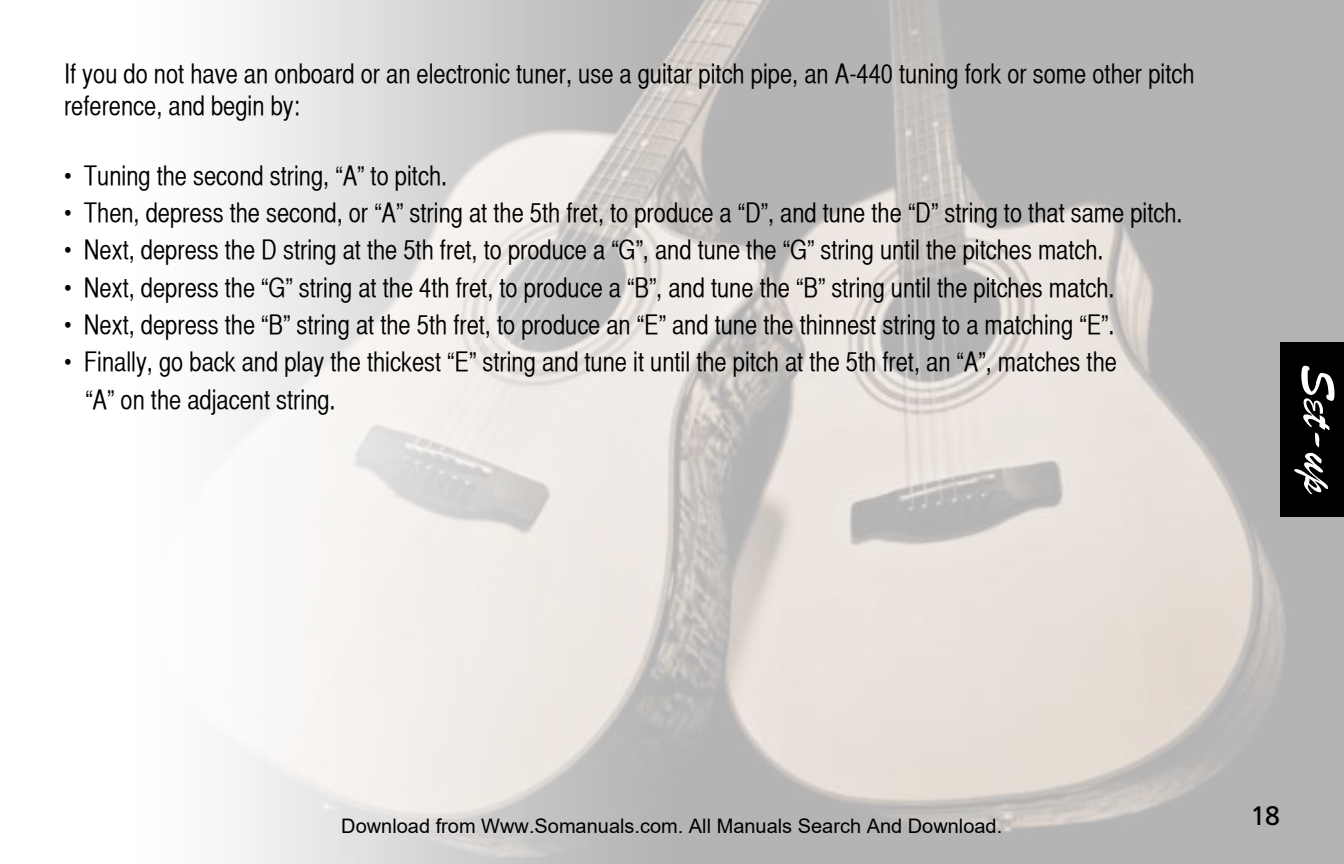
Tuning 6-string Guitars

Something as simple as how you wind the strings onto the tuning machine posts when changing your strings, will determine tuning stability and even string tension. It's also a good idea to stretch your strings just a little as you tune to make sure that each string is seated well and snugged down on the tuning machine post. This will save you some tuning frustration down the road. Just grab the string in the middle, lightly tug it up and down to remove slack, and then retune.

There are a couple of different methods for tuning a guitar, depending on whether your guitar is acoustic, or an acoustic with a pickup and onboard tuner. If your guitar does not have an onboard tuner and you don't own an electronic chromatic tuner with a reference tone, you may want to purchase one. It will dramatically simplify tuning your acoustic or electric guitar.

Always tune from below pitch, up to the correct pitch instead of down from a higher pitch. This will help eliminate string slack from the tuning machine and decrease the possibility of slippage and tuning changes as you play.

If using the onboard tuner on your guitar, simply plug in, activate the tuner, turn the volume up and starting from the **thickest (bottom)** string to the **thinnest (top)**, tune the strings to: **E, A, D, G, B, E.**



If you do not have an onboard or an electronic tuner, use a guitar pitch pipe, an A-440 tuning fork or some other pitch reference, and begin by:

- Tuning the second string, “A” to pitch.
- Then, depress the second, or “A” string at the 5th fret, to produce a “D”, and tune the “D” string to that same pitch.
- Next, depress the D string at the 5th fret, to produce a “G”, and tune the “G” string until the pitches match.
- Next, depress the “G” string at the 4th fret, to produce a “B”, and tune the “B” string until the pitches match.
- Next, depress the “B” string at the 5th fret, to produce an “E” and tune the thinnest string to a matching “E”.
- Finally, go back and play the thickest “E” string and tune it until the pitch at the 5th fret, an “A”, matches the “A” on the adjacent string.

Tuning 12-string Guitars

Due to the tremendous amount of tension exerted on the neck by the 12 strings, we suggest that you use a light gauge string set, such as the **Fender Phosphor Bronze (60-12 L)** on your 12-string guitar.

In standard 12-string tuning, the second string in each pair is tuned to the same pitches, **E, A, D, G, B, E**, and using the same methods as the six string guitar on the previous page.

For the **E, A, D**, and **G** strings, the first smaller string in each pair is tuned to the same note, but an octave higher in pitch than its partner. For the **B** and **E** strings, the first string in each pair is tuned in unison, (exactly the same pitch), as its partner string.

Many players find it difficult to press the strings down on a 12-string, due to the high tension caused by the extra strings.

A remedy that some players choose is to tune the entire guitar to a lower relative pitch, such as E-flat or D; thereby reducing the string tension. You may then use a capo on the first or second fret, to bring it back up to where it plays at standard pitch.

The guitar will certainly be easier to play, and the reduced tension will put less stress on the neck over time, but bear in mind that it will also sacrifice a bit of the tone projection of the instrument.

A 12-string tuned at standard pitch generates a lot of tension on the neck, and should be monitored regularly for the possible need of truss rod adjustments to counteract this tension. A guitar in need of an adjustment that is ignored may develop permanent problems. **(See page 26)**

Please Note: Warping of the neck caused by the neglect of necessary adjustments will not be covered under the Fender warranty.



Set-up

Changing Strings

A fresh new set of strings can breathe renewed life into your instrument. That is why many “tone-conscious” touring professionals change their strings before every performance. While there is no set rule on how often to change strings, we have found that most players do not change them nearly as often as they should.

Body oils, acids and salts from sweaty hands and humidity all interact with the metals in guitar strings and cause a corrosion and breakdown of the materials. Don't wait until your strings break and fall off from old age before you change them. Worn, oxidized, pitted and dirty strings will not hold pitch, and simply sound bad. If you are an average player, playing several times a week, we suggest that you change the strings at least once a month.

When changing strings, we recommend that you remove and replace each string one at a time, instead of all at once. This will prevent sudden and potentially damaging changes in neck tension. Each new string should be tuned up to correct pitch before the next one is removed.

When tuning a brand new string, always bring it up to pitch *slowly*. Otherwise, the rapid stretching may cause the string to break.

Re-Stringing Your Guitar

The procedure for re-stringing flat-top acoustic guitars and basses is quite similar in the way that the strings are wound onto the tuning machines. There are differences though, in how the strings are attached to the bridges of acoustic flat-top and classical guitars.

Please Note: When changing strings, change them one at a time. Do not remove all of the strings at the same time, as doing so will release all of the tension at once from the neck and body, which may potentially cause distortion and damage to the instrument.

Stringing Flat-Top, Steel String Acoustic Guitars:

Fender flat-top acoustics have a surface mounted pin style bridge with holes and bridge pins to hold the strings in place. To re-string a flat-top, remove the bridge pin and the old string. If the bridge pin is difficult to remove, you may want to purchase a combination string winder/bridge pin puller from your local Dealer, (**Figure 4**). Feed the ball end of the new string into the corresponding hole in the bridge, and then re-insert the bridge pin snugly to keep the string in place. Make sure that the bridge pin is positioned with the grooved side riding over the string, (**Figure 5**). Do not hammer the bridge pin in. A firm twisting push with the thumb should secure it in place.

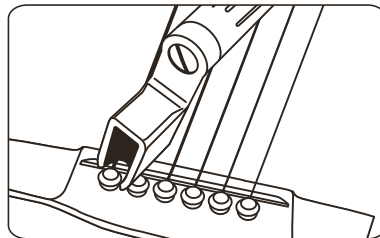


illustration 4

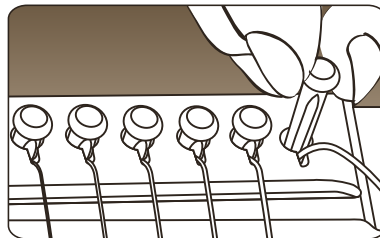


illustration 5

Next, pull the string up over the nut towards the headstock and bend it around the tuning machine post toward the tuning machine button, **(Figure 6)** Thread the string through the hole in the post and begin winding the button to remove the slack in the string. Continue winding to form a neat coil.

Finally, tune the string to the appropriate pitch. Pull up gently at the center point of the string to stretch it. Retune, and repeat, until unwanted slack is eliminated and the tuning of the strings is stabilized this will prevent slipping and save you tuning frustrations down the road.

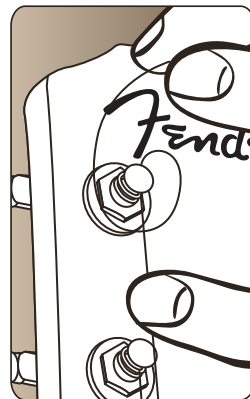


illustration 6

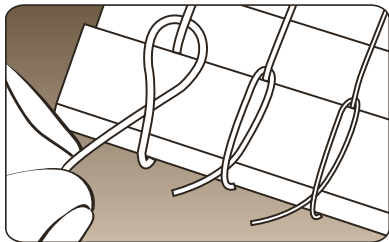


illustration 7

Stringing Classical/Nylon String Guitars:

Fender classical guitars have a surface mounted bridge through which the strings are looped (“tie-on” strings), or fed (“ball-end” strings).

To re-string a classical/nylon string guitar using “tie-on” strings, first form a double loop knot with the looped end of the string, **(Figure 7)**. Feed the other end of the string through the appropriate hole in the bridge and then back and through the loop you just made, **(Figure 8)**. Pull the string taught so that the pressure of the twisted loop holds the string in place on the

bridge.

Pull the string up over the nut towards the headstock and feed it through the hole in the tuning machine capstan, (**Figure 9**) Bring the string back and over the capstan, loop it under itself, and pull it so that it is heading in toward the end of the headstock, (**Figure 10**). While holding the string in place with your right hand, begin winding the button to remove the slack in the string. Continue winding to form a neat coil with the initial wrap at the inside of the coil. Do not overlap the winds.

Finally, tune the string to the appropriate pitch. Pull up gently at the center point of the string to stretch it. Retune, and repeat, until unwanted slack is eliminated and the tuning of the strings is stabilized.

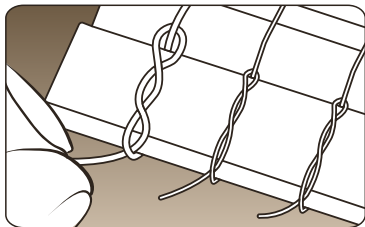


illustration 8

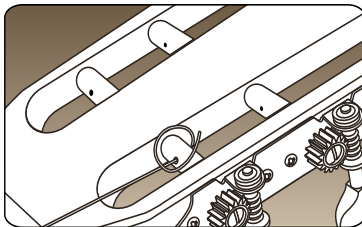


illustration 9

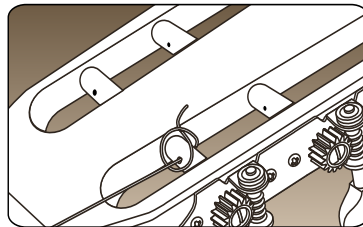


illustration 10

To string a classical/nylon string guitar with “ball-end” classical strings, simply feed the string through the appropriate hole in the bridge; pull the string up over the nut towards the headstock, then wind the string onto the tuning machine capstan using the same instructions for “tie-on” strings (see Figures 9 and 10).

Please Note: Never cut a string to length before putting it on your guitar and tuning it to pitch. Premature cutting may cause the string to unwrap and become useless. Install the string first, and then clip the excess near the post/capstan.

Truss Rod Adjustment

String tension exerts a tremendous bending force on the guitar neck. Environmental conditions like temperature and humidity may also cause bowing of the neck. Fender acoustic guitars have an adjustable truss rod, running the length of the neck that counteracts this force, strengthens the neck and insures straightness.

A truss rod that is too loose will result in a concave neck bow and high playing action, (**see illustration 11**), and a truss rod that is too tight will result in a convex neck bow and low action with excessive fret buzz, (**see illustration 12**)

Note: Nylon string Classical and Flamenco guitars may or may not have a truss rod depending on the specific model, as nylon strings typically do not develop sufficient tension to cause potentially damaging flexion in the neck.

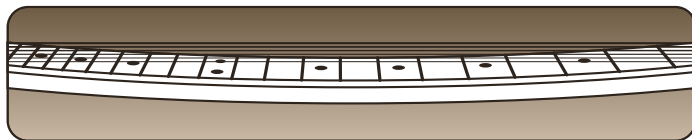


illustration 11

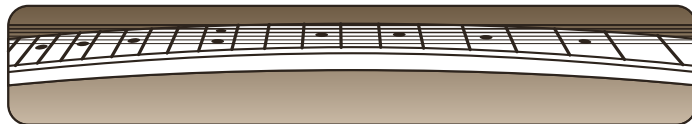


illustration 12

Should the neck of your guitar require adjustment, insert the appropriate a hex truss rod adjustment wrench through the strings and the sound hole. **(See illustration 13)**. Note: The guitar should remain tuned to pitch during this procedure.

If the neck has a concave bow **(See illustration 11)**, tighten the truss rod nut by turning it clockwise. If the neck is humped or has a convex bow **(See illustration 12)**, loosen the truss rod nut by turning it counter clockwise.

Adjust the rod only a partial turn at a time, allow time for the wood to settle before adjusting again, and sight down the neck after each adjustment. Be careful not to over-tighten the rod.

If you have any doubts in your ability to make this adjustment correctly, take your guitar to an **Authorized Fender Service Center**.

Please Note: Truss rod adjustments are considered to be routine maintenance and will not be covered under the Fender warranty.

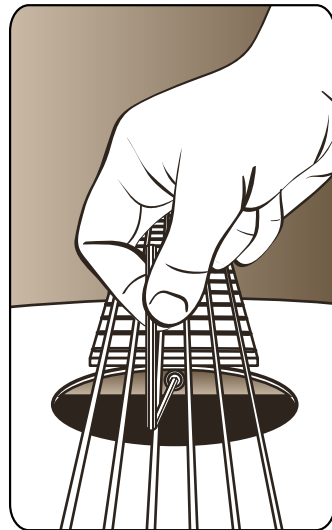


illustration 13

Adjustment of Action

String height and tension typically determine the ease with which the strings can be depressed. This description of playability is usually called the “action”, and is determined by the distance between the strings and the frets. Depending on your technique or style of play, high action can sometimes be difficult to play, and low action may result in string buzz.

The playing action of most acoustic guitars tends to fluctuate seasonally depending on where you live, and in response to natural climatic changes in the environment. To compensate for these seasonal variations, many professional acoustic guitarists have separate saddles in different heights that they use for winter and summer playing. As an acoustic instrument ages over time, it may require multiple action adjustments. If the environment where your guitar lives is fairly stable it may require fewer adjustments in its lifetime.

Most electric guitars have height adjustable bridges with adjustable saddles that allow you to easily tailor the action to your needs. On a flat-top or classical guitar, adjustment is a little more involved.

To lower the action, the bridge saddle must be removed, cut down to the appropriate height and then re-installed. To raise the action, the saddle must be removed and replaced by a new, higher saddle.

Please Note: These types of action adjustments on acoustic guitars are typically in response to environmental conditions, and as such, will not be covered under the Fender warranty. Action adjustments should only be performed by an experienced and qualified repairman.

Electronics

Depending on the specific model you purchased, your guitar may have come with an on-board pickup and active (battery powered) preamp. When the available power in the battery drops below a certain threshold, the quality of the sound will become degraded and there will be a loss of output. It is always a good idea to have a spare battery in your case and to familiarize yourself with the process of changing the battery, before the inevitable event of the battery losing power.

If storing your guitar for long periods of time, remove the battery from the preamp so that damage does not occur in the compartment if the battery should, for some reason, leak. Consult the Fender website for details and information on the specific preamp in your guitar.

Neck Resets

The strings exert a tremendous amount of tension and pressure on an acoustic guitar. Over the lifetime of the instrument, a battle of tension between the steel strings and the resistance of the cellulose fiber of the wood continually rages. As we all know, steel is harder than wood, and it is very likely that as the instrument ages it will experience and demonstrate the effects of constant tension on the neck, and this may result in the need for a neck reset. This natural result is simply the guitar adhering to the laws of physics as it ages.

Please Note: The need for a neck reset that results from the natural aging of the woods in an acoustic instrument under string tension will not be covered under the Fender warranty, and should only be performed by an experienced and qualified repairman.

Traveling with Your Guitar

Fender guitars demonstrate the highest standards of quality in material and craftsmanship, and deserve only the best in protection. We recommend that you purchase a Fender factory guitar case that has been designed and fitted exclusively for your guitar to give it the utmost protection. It's a good rule of thumb to keep your guitar in a case when not playing it.

If you plan to travel, carry your instrument in a hard shell case at all times for protection. When traveling by air, your guitar may be exposed to dramatic changes in temperature and pressure. To help prevent possible damage, de-tune all of the strings about a whole step, so that the tension is reduced from the top and neck of the instrument.

Always travel with your hygrometer and humidifier so that you can make adjustments to the moisture content of the woods should it become necessary.

Fender offers a variety of Standard and Deluxe cases for most acoustic guitar models. Please contact your local Fender dealer for more information or to place an order. When ordering your Fender case, please specify the exact model of your instrument.

Set-up

General Maintenance

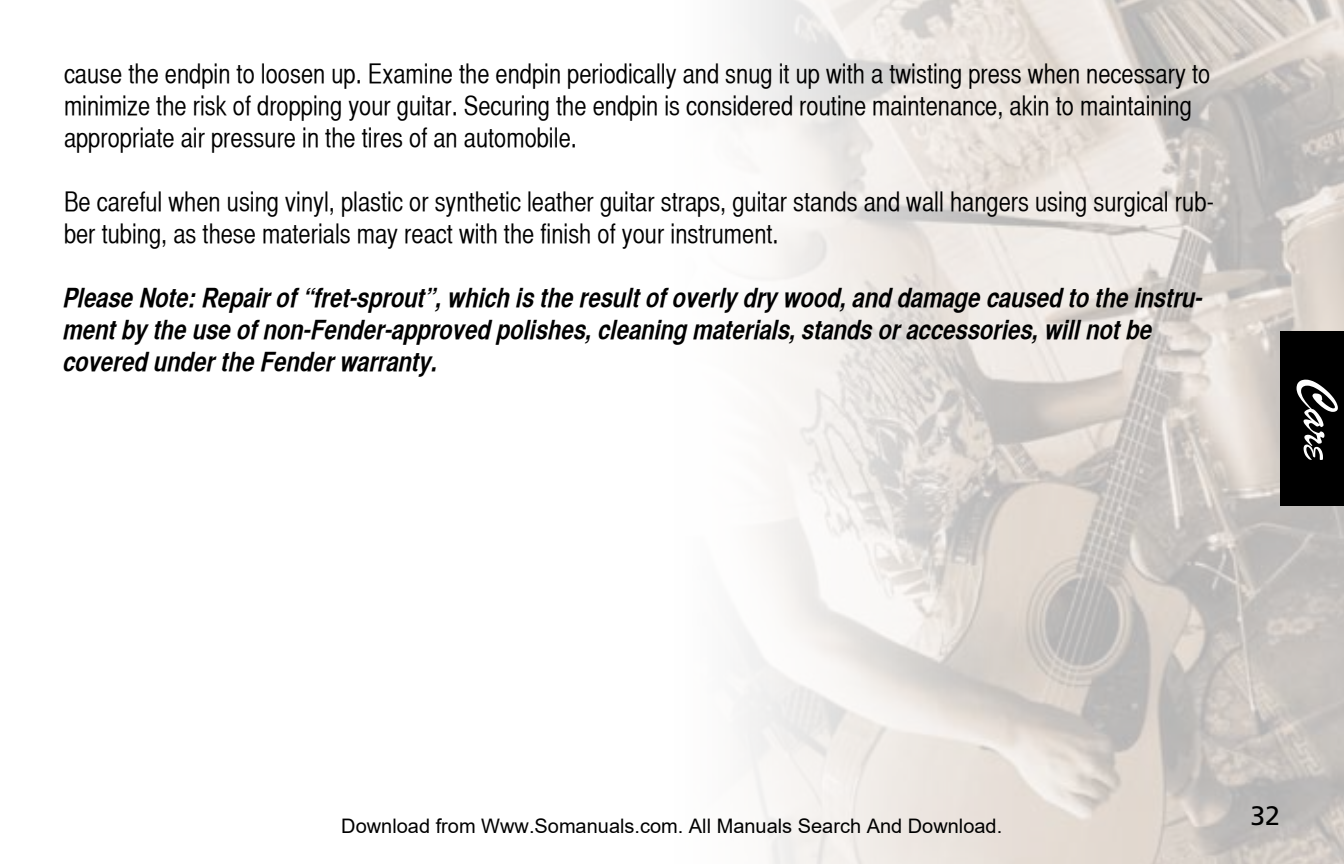
Clean the instrument after each use, making sure to wipe the fingerboard and strings, as well as any of the plated parts with a soft dry cloth. Polish gloss finishes with a non-silicone based guitar polish. For satin finishes, use only a soft dry polishing cloth.

When not playing the instrument, keep it tuned to pitch and in its case with a hygrometer to monitor the humidity. If you plan to store the instrument for a long period of time, loosen the strings a bit to relieve the tension, but do not remove them.

The natural oils in Rosewood and Ebony fingerboards may dry out over time, depending on the climate where you live and how diligently you maintain the instrument. Rough, exposed fret edges (sometimes called fret-sprout), are evidence of an overly dry and shrunken fingerboard. The wood will contract as it dries out, but as the frets are inert, you will feel the fret edges begin to protrude past the edge of the fingerboard.

It is a good idea to give your thirsty fingerboard a “drink” of conditioning oil periodically to preserve its integrity and natural beauty. Remove the strings first; then apply the oil to a clean lint free cloth. Rub the oil into the wood, let it soak in, and then wipe to dry any excess oil. If you cannot bring the fingerboard back to its original shape, it may be necessary to have the fret edges filed by a professional luthier.

Wooden and plastic endpins are “press-fit”, not glued into the body of the guitar, so that compensation of the disparate materials of the body and endpin can occur. Over time, with changes in temperature and humidity and the expansion and contraction of the woods of the guitar, the shifting weight of the instrument and the friction of the strap may

A person is shown from the side, playing an acoustic guitar. The background is a music room with various instruments and equipment. The image is faded and serves as a background for the text.

cause the endpin to loosen up. Examine the endpin periodically and snug it up with a twisting press when necessary to minimize the risk of dropping your guitar. Securing the endpin is considered routine maintenance, akin to maintaining appropriate air pressure in the tires of an automobile.

Be careful when using vinyl, plastic or synthetic leather guitar straps, guitar stands and wall hangers using surgical rubber tubing, as these materials may react with the finish of your instrument.

Please Note: Repair of “fret-sprout”, which is the result of overly dry wood, and damage caused to the instrument by the use of non-Fender-approved polishes, cleaning materials, stands or accessories, will not be covered under the Fender warranty.

Servicing Your Guitar

Many experienced guitar owners have learned to adjust the truss rod or action of their instrument. If you do not feel comfortable making these adjustments to your new guitar we recommend that you bring the instrument to your dealer or to an authorized service center within 90 days of the purchase, for an inspection and truss rod adjustment if needed.

This precaution should identify and prevent potential major service issues of the neck, as new guitars typically have a settling in period where compensating adjustments may be necessary, while the new neck becomes accustomed to and seeks a stasis with the tension of the strings.

If major servicing is required, please contact your local authorized Fender Service Center. If you need assistance locating an authorized Fender Service Center, please contact your Fender Dealer, visit our Fender website at www.fender.com, or call our **Consumer Relations Department** at: **(480-596-7195)**.

For comprehensive Fender setup specifications, visit the support section of our Fender website at: www.fender.com

Please Note: Truss rod adjustments and action adjustments are considered to be routine maintenance and will not be covered under the Fender warranty.

SERVICE:

For service *in* the United States and Canada, please contact an Authorized Fender Service Center, which you can find by calling our **Fender Consumer Relations Department (480.596.7195)**, emailing **consumerrelations@fender.com** or using the “**Service Center Finder**” link on the “**Support**” section of **www.fender.com**.

For service *outside* the United States and Canada, please contact your authorized dealer or the Fender distributor in your country or region—there’s a helpful global “**International Distributor**” link on the “**Resources**” section of **www.fender.com**.



Fender Acoustic Instrument Limited Lifetime Warranty

Fender Musical Instruments Corporation (FMIC) warrants this Fender brand instrument to be free from defects in materials and workmanship for as long as it is owned by the original retail purchaser, except that pickups, switches, jacks, controls, all other electronic components, tuning machines, hardware, pickguards, plated surfaces, gig bags, cases and case hardware are warranted for a period of one (1) year from the date of original purchase. This warranty applies only to the original retail purchaser when this instrument is purchased from an Authorized Fender Dealer and is subject to the limitations set forth herein.

IMPORTANT: PLEASE RETAIN YOUR ORIGINAL SALES RECEIPT, AS IT IS YOUR PROOF OF PURCHASE VALIDATING THIS LIMITED WARRANTY.

Fender has established a network of independent Authorized Fender Service Centers for warranty service. The Fender Dealer from whom you purchased your instrument may also be authorized for warranty service and should be the first point of contact when service of any kind is required for your Fender instrument. To receive warranty service, return the complete instrument to an Authorized Fender Service Center, with your sales receipt as proof of purchase, during the applicable warranty period. Defective components that qualify for coverage under this warranty will be repaired or replaced (at Fender's discretion) without charge. Remedies beyond normal service repair of any Fender instrument require both an evaluation and confirmation of the defect and a direct recommendation to Fender from an Authorized Fender Service Center for alternative considerations.

All transportation, insurance and freight charges associated with warranty service and repairs on Fender instruments are the responsibility of the purchaser, as is any service initiated for the purpose of customizing setups or adjustments beyond factory specifications. Initial standard setup and adjustment of the instrument and its components at the time of purchase are considered normal Dealer product preparation, and are not covered by this warranty.

Limitations and exclusions

The following items are not covered by this warranty.

1. Setups, adjustments or routine maintenance of any kind.
2. Fret wear, saddle wear, nut wear, strings and batteries.
3. Finish, checking, shrinking, sinking, discoloration and wear.
4. Damage to finishes or cracks, splitting, or warping of wood due to changes in temperature or humidity, exposure to or contact with sun, fire, moisture, body salts and acids of perspiration, guitar straps, guitar stands/hangers made from vinyl, plastic, rubber or other synthetic materials, any other chemicals or non-Fender-approved polishes.
5. Damage, corrosion or rusting of any hardware components caused by humidity, salty air, or exposure to the moisture, body salts and acids of perspiration.
6. Any damage to an instrument resulting from customization or modification.
7. Wear and tear on any part of the instrument, case or gig bag including jacks, controls, switches, plated surfaces, tuning machines, pickguards, zippers, clasps, handles, latches, case hardware etc.
8. All other damage and deterioration due to normal usage, aging, accidents, neglect, abuse, or Acts of Nature.
9. Any instrument, whose serial number is missing, altered or tampered with in any fashion.
10. Any instrument purchased from anyone other than an Authorized Fender® Dealer.

11. Instruments that have been serviced by unauthorized persons (any person other than a Fender Certified Technician at an Authorized Fender Service Center).

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Any implied warranties, including without limitation, any implied warranties of merchantability or fitness for any particular purpose, imposed under state law are limited to the duration of this limited warranty.

Some states do not allow limitations on how long an implied warranty lasts, so the above limitations may not be applicable to you.

FMIC ASSUMES NO LIABILITY FOR PROPERTY DAMAGE RESULTING FROM FAILURE OF THIS PRODUCT NOR ANY LOSS OF INCOME, SATISFACTION, OR DAMAGES ARISING FROM THE LOSS OF USE OF SAME DUE TO DEFECTS OR AVAILABILITY OF SAME DURING SERVICE.

Note: This warranty applies only to Fender instruments manufactured after January 1, 1998, and purchased and serviced within the U.S.A. and Canada. Warranties outside these countries are as defined by the authorized Fender Distributor for your country or region, and may vary from the above in terms and/or length.

**Fender Musical Instruments Corp.
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