2021
CUSTOM
GUITAR
DESIGN GUIDE

1960 STRATOCASTER® - JOURNEYMAN RELIC®
FADED AGED SURF GREEN - 9231012578
FOREWORD

A Fender Custom Shop instrument is extraordinary. You know it when you play one—it’s definitely more than the sum of its parts. It’s filled with intangible, electrifying elements that add a new dimension to your playing experience. It’s as if the instrument itself is imbued with history, alive with the spirit of the place where it was built and the devotion of those who crafted it.

The Custom Shop is home to Fender’s most skilled and talented builders. It’s a bustling, noisy and creatively volcanic place that re-earns its nickname—the Dream Factory—every day. Custom Shop builders are completely dedicated to their art—part craftsman, part artist, part music fan and, more often than not, part mad scientist. They’re the best at what they do, and they pour all of their passion, hard-earned knowledge and skill into every instrument they build. It’s no ordinary place, and the creations that come from it are no ordinary instruments. Welcome to the Fender Custom Shop.

For players who wish to create a completely custom instrument—anything from a humbucking pickup-equipped banjo to a custom-engraved aluminum-bodied Strat®—we offer Masterbuilt, a singular experience working one-on-one with one of our Master Builders. Custom-Built is for those prefer to start with one of our time-honored models and personalize the specifications to meet your specific needs. Use this guide to design your very own Masterbuilt or Custom-Built Fender guitar and make your dreams come true.
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Is there a special Fender instrument that you have been dreaming of your whole life? We have some good news for you! The Fender Custom Shop can take your dreams and shape them into a tonal reality. The process is simple:

01 SELECT A BUILD LEVEL
Masterbuilt or Custom-built

02 SELECT A CUSTOM SHOP BASE MODEL
Choose from a wide range of guitars and basses

03 SELECT AN AGING PACKAGE

04 SELECT YOUR OPTIONS
Choose your custom options from our extensive menu of offerings

05 ADDITIONAL NOTES
Use the “additional notes” section if your desired options are not listed

06 SUBMIT YOUR ORDER
Take this completed design guide to a Custom Shop Showcase Dealer which you can find at www.fendercustomshop.com/dealers/
BUILD LEVEL: MASTERBUILT

In every art form there are those who have mastered their craft so thoroughly, through years of training and experience, their work routinely commands extra acclaim and admiration, not to mention outright awe. These astonishing artisans are the Master Builders of the Fender Custom Shop; a select group of the most talented builders recognized around the world for their matchless skill, limitless imagination and utter devotion to their art.

Crafting a guitar with a Custom Shop Master Builder is the ultimate artistic partnership—simply put, no idea is too crazy and no job too large or too small. They’ll walk you through everything—body design, neck shape, tonewoods, pickups, hardware and more—to give you the look, feel and sound that you’re searching for. From start to finish the Master Builder will personally ensure that each guitar is built with the highest possible quality and to your exact specifications. Additionally, it’s about more than just specifications, it’s about making your instrument of your dreams a concrete reality.

Imagine the greatest artists in history gathered under one roof; Michelangelo, DaVinci, Picasso and Dali working next to each other, sharing pigments, knowledge and expertise. The Fender Custom Shop is exactly that, the world’s most esteemed luthiers gathered together to create peerless instruments that are astounding works of art—the Master Builders. They are known the world over for their skill and have built instruments for Jeff Beck, Ritchie Blackmore, Eric Clapton, Dick Dale, Mike Dirnt, Bob Dylan, Robben Ford, Buddy Guy, Mavis Hargard, Reggae Hamilton, Mark Hoppus, John 5, Keith Richards, Sting and U2... just to name a few!

DALE WILSON

Dale Wilson arrived at Fender in 2003, joined the Custom Shop in 2005 and became a Master Builder in 2011. Building guitars has been a driving passion for the California native since childhood. “Ever since I can remember, I’ve always loved guitars,” he said. “I didn’t dream of being a rock star; I dreamt of building the ultimate guitar. I was equally enthralled with the guitars just as much as I was with the players.”

Woodworking runs in the Wilson family, and the requisite Custom Shop zeal for outstanding craftsmanship has long been part of Dale’s DNA. He did repair work and mods in a small guitar shop right out of high school in the late 1980s; subsequently, he moved on to stints at Dobro and Rickenbacker before arriving at Fender, where he worked on Guild, Gretsch and Benedetto guitars before beginning his apprenticeship with various Custom Shop Master Builders.

He enjoys calling upon his extensive and varied experience as a craftsman to create highly distinctive guitars such as the Resophonic Thinline Telecaster®. Wilson also built five beautiful custom guitars for the January 2011 NAMM Show while still an apprentice and was asked to sign the back of the headstocks, garnering him his Master Builder status.

PAUL WALLER

Paul Waller is a Southern California native with woodworking and luthiery in his blood. He built his first guitar at age 14 in his high school woodshop, joined a cabinet shop right out of high school and, after a stint at a small Southern California guitar maker, enrolled at the acclaimed Roberto-Venn School of Luthiery in Phoenix, from which he graduated in spring of 2000.

Waller joined Fender in 2003. He spent two years working closely with master archtop craftsman Bob Benedetto, and became steeped in the many facets of building techniques from all the Custom Shop’s Master Builders. After an extensive seven-year apprenticeship, Waller became a Master Builder in 2010.

His Fender Custom Shop work includes bass guitars for U2’s Adam Clayton, a custom Thinline Telecaster® for U2 vocalist Bono, Telecaster guitars for the Rolling Stones’ Keith Richards and co-work on a Stratocaster for fellow Stones guitarist Ronnie Wood, Stratocaster guitars for Buddy Guy, the Nile Rodgers “Héritage” Stratocaster, a custom double-neck Jazzmaster for Queens Of the Stone Age guitarist Troy Van Leeuwen, the George Harrison Tribute Rosewood Telecaster, and the George Harrison Rocky Stratocaster.

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JASON SMITH
A Custom Shop veteran and son of longtime Fender R&D legend Dan Smith, Jason Smith grew up on Fender—“It has always been in my family,” he said. “And I was always extremely interested in everything my father did.”
Born in Rochester, N.Y., and raised in California, Smith remembers meeting guitar greats from about age 5 on through his father’s work with Fender—Eric Clapton, Yngwie Malmsteen, Jeff Beck and Robben Ford, to name only a few. He went to his first big rock concert at age six—Rush—and remembers going backstage with his dad and meeting Geddy Lee after the show. Before he was even in his teens, Smith was going to see Pink Floyd, ZZ Top and many other major artists.

Rock music and Fender are part of Smith’s DNA. He joined the Fender Custom Shop in 1995 and in 2006 completed a five-year apprenticeship under acclaimed Senior Master Builder John English. Among many diverse projects with English, Smith worked on a pair of double-neck Stratocaster guitars for Stone Temple Pilots guitarist Dean DeLeo. He has since crafted fine instruments for players and acts including John 5, Michael Landau, Flea, Josh Klinghoffer, Steve Harris, Reggae Hamilton, Linkin Park, Kenny Wayne Shepherd, Neon Trees and many others.

YURIY SHISHKOV
From handcrafting many of his own woodworking tools to showcasing his world-class lutherie skills and custom inlay work, Yuriy Shishkov is truly one of the last of the renaissance guitar builders. It was in the small confines of a root cellar in his hometown of Gomel in the former Soviet Union that Shishkov got his start building guitars for friends and colleagues.

When he arrived in the United States in 1990, Shishkov settled in the Chicago area and collaborated with a range of top artists, including late shredder Dweezil Zappa, Daryl Hall, Jimmy Page and Robert Plant, Nuno Bettencourt and Paul Stanley of Kiss. Shishkov joined the Fender Custom Shop’s Master Builder team in 2000, and continues to craft truly magnificent instruments featuring exquisite detail and inlay work as the Fender Custom Shop’s Principal Master Builder.

GREG FESSLER
Greg Fessler joined the Fender Custom Shop in 1990, working his way up through the ranks as an apprentice. He assisted with the Robben Ford signature Stratocaster line of guitars, eventually becoming the sole builder of those instruments and, later, Ford’s personal builder. Fessler has built one-of-a-kind Stratocaster and Telecaster models for a host of players, including Joe Bonamassa, Jeff Beck, Hank Marvin, John Mayer, Rhonda Smith, Neil Schon and Flea of Red Hot Chili Peppers, to name a few.

Fessler’s remarkable abilities as a Master Builder have earned him accolades from many Fender artists and from discerning customers worldwide. His meticulous attention to detail is exemplified in every instrument he creates, each of which is a perfect example of the intense commitment it takes to earn the title of Master Builder.

RON THORN
Ron Thorn brings his decades of expertise in guitar luthiery, namely inlay work, to The Fender Custom Shop. Thorn’s relationship with the Custom Shop team began with his inlay work, Thom Inlay—which has been the sole inlay provider for the Fender Custom Shop since the mid-90s. He’s also built more than 800 custom instruments under the name Thorn Guitars. Thorn is among the first to assume the title Principal Master Builder—one of the highest honors in the Fender Custom Shop and the guitar building community.

DEANNA SMITH
Like Fender itself, Dennis Galuszka is a Southern California native. Combining his dual passions for music and woodworking, he began building high-end acoustic guitars during his 12 years as a cabinetmaker. As a working drummer, it was a 1999 audition with one of the Fender Master Builders that led to a job interview and a new kind of steady gig—as an apprentice at the Fender Custom Shop.

After only eight months there, Galuszka was promoted to Master Builder. He has since built finely crafted instruments for influential players including Paul McCartney, Andy Summers, Johnny Marr, Patrick Stump, Mike Dirnt, Sting and many others. He has left his mark as a master of truly distinctive instruments, including double-neck guitars and unique takes on classic Fender designs along with several artist models. “It’s all about the feel and sound of an instrument,” Galuszka said. “Those things are number one with me, above everything else.”

TODD KRAUSE
Todd Krause has built exquisitely crafted custom instruments for many of the world’s greatest artists, including Jeff Beck, Eric Clapton, Bob Dylan, David Gilmour, Robbie Robertson, Kenny Wayne Shepherd, Robin Trower, Roger Waters and many others.

His guitar-building apprenticeship began in early 1981 at Jackson/Charvel guitars. Krause arrived at Fender in 1991 and steadily rose through several roles, including one-off instrument builder, R&D model maker, and woodworking machinist. He became a Custom Shop Master Builder in 1997 and has created countless distinctive instruments, all of which embodies his personal design philosophy: “Form and function are the biggest part of it,” he said. “It’s about the way an instrument sounds and feels. It has to look cool, and it has to compel you to play.”
Carlos Lopez received his first electric guitar—an American Standard Stratocaster—as a teenager, and hasn’t looked back since. The East Los Angeles native graduated from the Musician’s Institute Guitar Craft program in 2006 and was hired by Fender mere months later as an assembly builder. Promoted to the Custom Shop in 2007, he spent the next eight years in the Team Built division, honing his Fender chops and assisting Master Builders on various projects.

Lopez became an Apprentice Master Builder under Todd Krause in 2017, assisting with guitars for Eric Clapton, Jeff Beck, Robbie Robertson, Kenny Wayne Shepherd, Robin Trower and others. He has also helped craft an array of distinctive Fender creations, including a stunning ’69 Tele Relic in Green Tinted Ice Blue Metallic and, alongside Custom Shop Master Builder Scott Buehl, a transparent acrylic Stratocaster played by Grammy-winning artist Gabriella “H.E.R.” Wilson at the 2019 Grammy awards ceremony.

Originally from the Netherlands, Vincent moved to California in 2005 and began working for Fender immediately. After wearing a variety of hats in different departments, he started in the Custom Shop in 2012. A 2-year assistant role with Stephen Stern at the Gretsch Custom Shop was followed by a 5-year apprenticeship with John Cruz. During which he worked on many prestigious guitars, including the replica of Gary Moore’s ’61 Stratocaster, a 30-piece run of the Jimmie and Stevie Ray Vaughan 30th anniversary Stratocaster, and most recently the Phil Lynott Precision Bass.

Kyle McMillin brings 15 years of musical instrument experience to the Fender Custom Shop. McMillin recently finished a five-year apprenticeship under Principal Master Builder Yuriy Shishkov—working on nearly 1,000 guitars while learning from the esteemed builder. As a newly-minted Master Builder, McMillin is now part of a team of the finest guitar builders—the Fender Custom Shop.
BUILD LEVEL:
CUSTOM BUILT

Your dreams are what make the Fender Custom Shop the reality that it is today. From its inception in 1987, the Custom Shop has grown from two builders to today’s more than 50 artisans—a veteran band of builders, each a specialist dedicated to their own area of expertise—working together to build your ideal Fender to your exact specifications. From neck shaping and fretwork to painting and aging—every step of creation—each Custom Shop craftsperson brings years of hard-earned skill and dedication to bear on your custom-built guitar with one goal in mind—to create an instrument and playing experience that can only come from the Fender Custom Shop.

A Fender Custom-Built guitar lets you define your ideal instrument. Begin with one of our base models and choose from our vast selection of options to customize it as little or as much as you want to meet your personal needs, aesthetic taste and playing style.

Whatever shape your dream may be, our luthiers stand ready to craft an instrument that will unlock your utmost creativity and self-expression. Their passion is bringing your dreams to reality, to create the ultimate instrument—one personally customized exclusively for you.
**SELECT A BASE MODEL**

Each base model includes specifications listed as period accurate but can be customized based on the player’s playing style and taste.

---

**1955 STRATOCASTER**
- **Body Wood**: Ash
- **Body Finish**: Nitrocellulose Lacquer
- **Neck Wood**: Maple
- **Neck Shape**: ‘55 “U”
- **Fingerboard**: 1-piece Maple
- **Radius**: 7.25”
- **Fret Size**: Vintage
- **Face Dots**: Black Micarta – Wide Spacing
- **Nut**: Micarta
- **Tuners**: Fender Gotoh Vintage
- **Hardware**: Nickel / Chrome
- **Bridge**: Vintage synchronized Tremolo
- **Pickguard**: 1-ply White
- **Wiring**: Vintage Strat w/ 2-way switch
- **Pickups**: FCS 1955S Strat

**1956 STRATOCASTER**
- **Body Wood**: Alder
- **Body Finish**: Nitrocellulose Lacquer
- **Neck Wood**: Maple
- **Neck Shape**: 10/56 “V”
- **Fingerboard**: 1-piece Maple
- **Radius**: 7.25”
- **Fret Size**: Vintage
- **Face Dots**: Black Micarta – Wide Spacing
- **Nut**: Micarta
- **Tuners**: Fender Gotoh Vintage
- **Hardware**: Nickel / Chrome
- **Bridge**: Vintage synchronized Tremolo
- **Pickguard**: 1-ply White
- **Wiring**: Vintage Strat w/ 3-way switch
- **Pickups**: FCS 1955S Strat

**1960 STRATOCASTER**
- **Body Wood**: Alder
- **Body Finish**: Nitrocellulose Lacquer
- **Neck Wood**: Maple
- **Neck Shape**: 60s Oval “C”
- **Fingerboard**: Siab Rosewood
- **Radius**: 7.25”
- **Fret Size**: Vintage
- **Face Dots**: Clay – Wide Spacing
- **Nut**: Micarta
- **Tuners**: Fender Gotoh Vintage
- **Hardware**: Nickel / Chrome
- **Bridge**: Vintage synchronized Tremolo
- **Pickguard**: 2-ply White
- **Wiring**: Vintage Strat w/ 3-way switch
- **Pickups**: FCS 1960S Strat

**1963 STRATOCASTER**
- **Body Wood**: Alder
- **Body Finish**: Nitrocellulose Lacquer
- **Neck Wood**: Maple
- **Neck Shape**: Round-lam Rosewood
- **Fingerboard**: 7.25”
- **Radius**: Vintage
- **Fret Size**: Clay – Narrow Spacing
- **Face Dots**: Micarta
- **Nut**: Fender Gotoh Vintage
- **Tuners**: Nickel / Chrome
- **Hardware**: Vintage synchronized Tremolo
- **Bridge**: 3-ply White
- **Pickguard**: Vintage Strat w/ 3-way switch
- **Wiring**: FCS 1963S Strat
TELECASTER BASE MODELS

1965 STRATOCASTER
- Shown in Aztec Gold
- Alder body wood
- Nitrocellulose lacquer finish
- Maple neck wood
- "C" neck shape
- Round-lam rosewood fingerboard
- 7.25" radius
- Fret size: Vintage
- Face dots: Pearl, Narrow
- Nut: Micarta
- Tuners: Gotoh vintage nickel/chrome
- Bridge: Vintage synchronized tremolo
- Pickguard: 3-ply white
- Wiring: Vintage strat w/ 3-way switch
- Pickups: FCS 1965 strat

1969 STRATOCASTER
- Shown in Sonic Blue
- Alder body wood
- Nitrocellulose lacquer finish
- Maple neck wood
- "C" neck shape
- Round-lam rosewood fingerboard
- 7.25" radius
- Fret size: Vintage
- Face dots: Pearl white or black
- Nut: Micarta
- Tuners: Schaller "F"
- Hardware: Nickel/chrome
- Bridge: Vintage synchronized tremolo
- Pickguard: 3-ply white
- Wiring: Vintage strat w/ 3-way switch
- Pickups: FCS 1969 strat

1951 NOCASTER
- Shown in Honey Blonde
- Ash body wood
- Nitrocellulose lacquer finish
- Maple neck wood
- "U" neck shape
- 1-piece maple fingerboard
- 7.25" radius
- Fret size: Vintage
- Face dots: Black Micarta, Narrow
- Nut: Micarta
- Tuners: Gotoh vintage nickel/chrome
- Hardware: Vintage with brass saddles
- Bridge: Vintage with brass saddles
- Pickguard: 1-ply black
- Wiring: Vintage tele w/ 3-way switch
- Pickups: FCS 1951 Nocaster

1952 TELECASTER
- Shown in 2-color sunburst
- Ash body wood
- Nitrocellulose lacquer finish
- Maple neck wood
- "U" neck shape
- 1-piece maple fingerboard
- 7.25" radius
- Fret size: Vintage
- Face dots: Black Micarta, Wide
- Nut: Micarta
- Tuners: Gotoh vintage nickel/chrome
- Hardware: Vintage with brass saddles
- Bridge: Vintage with brass saddles
- Pickguard: 1-ply black
- Wiring: Vintage tele w/ 3-way switch
- Pickups: FCS 1951 Nocaster

ELITE STRATOCASTER
- Shown in Surf Pearl
- Alder body wood
- Nitrocellulose lacquer finish
- Maple neck wood
- Modern "C to D" neck shape
- 1-piece rosewood or 1-piece maple fingerboard
- 9.5" - 14" radius
- Fret size: Medium jumbo
- Face dots: Most black
- Nut: Bone
- Tuners: Lachenal
- Hardware: Chrome
- Bridge: Custom classic
- Pickguard: 3-ply pickguard
- Wiring: Modern
- Pickups: N4 noiseless

1960 TELECASTER
- Shown in White Blonde
- Alder body wood
- Nitrocellulose lacquer finish
- Maple neck wood
- 905 oval "C" neck shape
- Siab rosewood fingerboard
- 7.25" radius
- Fret size: Vintage
- Face dots: Clay, Narrow spacing
- Nut: Micarta
- Tuners: Gotoh vintage nickel/chrome
- Hardware: Vintage with threaded saddles
- Bridge: Vintage with threaded saddles
- Pickguard: 3-ply white
- Wiring: Vintage tele w/ 3-way switch
- Pickups: FCS 60 - 63 telecaster

1960 TELECASTER CUSTOM
- Shown in Black
- Double-bound Alder
- Nitrocellulose lacquer finish
- Maple neck wood
- 905 oval "C"
- Siab rosewood fingerboard
- 7.25" radius
- Fret size: Vintage
- Face dots: Clay, Micarta
- Nut: Gotoh vintage nickel/chrome
- Tuners: Gotoh vintage nickel/chrome
- Hardware: Vintage with threaded saddles
- Bridge: Vintage with threaded saddles
- Pickguard: 3-ply white
- Wiring: Vintage tele w/ 3-way switch
- Pickups: FCS 60 - 63 Telecaster
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**1950's**

**THINLINE TELECASTER**

**1963 TELECASTER**

**1967 TELECASTER**

**1959 PRECISION BASS**

**1955 PRECISION BASS**

**1959 PRECISION BASS**

**1959 PRECISION BASS**

**ELITE TELECASTER**

**SHOWN IN LAKE PLACED BLUE**

**ESQUIRE**

**SHOWN IN CANDY APPLE RED**

**PRECISION BASS**

**BASE MODELS**

**BASE MODELS**

**BASE MODELS**

**BASE MODELS**
### 1960 PRECISION BASS
*Shown in 3-Color Sunburst*
- **Body Wood**: Ash
- **Body Finish**: Nitrocellulose Lacquer
- **Neck Wood**: Maple
- **Neck Shape**: "60's Bass Neck "C"
- **Fingerboard**: Slab Rosewood
- **Radius**: 7.25"
- **Face Dots**: Clay
- **Nut**: Micarta
- **Tuners**: Fender Gotoh Reverse
- **Hardware**: Nickel / Chrome
- **Bridge**: Vintage
- **Wiring**: Vintage Precision Bass
- **Pickups**: FCS ‘59 – 62 Bass

### 1962 JAZZMASTER
*Shown in Surf Green*
- **Body Wood**: Alder
- **Body Finish**: Nitrocellulose Lacquer
- **Neck Wood**: Maple
- **Neck Shape**: Jaguar / Jazzmaster "C"
- **Fingerboard**: Slab Rosewood
- **Radius**: 7.25"
- **Fret Size**: Vintage
- **Face Dots**: Clay
- **Nut**: Micarta
- **Tuners**: Fender Gotoh Vintage
- **Hardware**: Nickel / Chrome
- **Bridge**: Vintage Jaguar / Jazzmaster
- **Wiring**: Vintage Jaguar / Jazzmaster
- **Pickups**: FCS Jaguar

### 1962 JAGUAR
*Shown in Fiesta Red*
- **Body Wood**: Alder
- **Body Finish**: Nitrocellulose Lacquer
- **Neck Wood**: Maple
- **Neck Shape**: Jaguar / Jazzmaster "C"
- **Fingerboard**: Slab Rosewood
- **Radius**: 7.25"
- **Fret Size**: Vintage
- **Face Dots**: Clay
- **Nut**: Micarta
- **Tuners**: Fender Gotoh Vintage
- **Hardware**: Nickel / Chrome
- **Bridge**: Vintage Jaguar / Jazzmaster
- **Wiring**: Vintage Jaguar / Jazzmaster
- **Pickups**: FCS Jaguar

### 1964 JAZZ BASS
*Shown in Sonic Blue*
- **Body Wood**: Alder
- **Body Finish**: Nitrocellulose Lacquer
- **Neck Wood**: Maple
- **Neck Shape**: "60's "U"
- **Fingerboard**: Round-Lam Rosewood
- **Radius**: 7.25"
- **Fret Size**: Vintage
- **Face Dots**: Clay
- **Nut**: Micarta
- **Tuners**: Fender Gotoh Reverse
- **Hardware**: Nickel / Chrome
- **Bridge**: Vintage
- **Wiring**: Vintage Jazz Bass
- **Pickups**: FCS Vintage Jazz Bass

### 1962 BASS VI
*Shown in 3-Color Sunburst*
- **Body Wood**: Alder
- **Body Finish**: Nitrocellulose Lacquer
- **Neck Wood**: Quartersawn Maple
- **Neck Shape**: "C"
- **Fingerboard**: Slab Rosewood
- **Radius**: 7.25"
- **Fret Size**: Vintage
- **Face Dots**: Clay
- **Nut**: Micarta
- **Tuners**: Fender Gotoh Vintage Nickel / Chrome
- **Hardware**: Nickel / Chrome
- **Bridge**: Vintage Jaguar / Jazzmaster
- **Wiring**: Vintage Bass W
- **Pickups**: FCS Jaguar

For more information, go to fendercustomshop.com
SELECT AN AGING STYLE

NEW OLD STOCK (NOS)
SHOWN IN 1956 STRATOCASTER IN WHITE BLONDE
Models from the past that have survived to the present day looking brand new. An all-lacquer finish that looks as if it hasn’t aged at all as if you went back in time and bought it.

CLOSET CLASSIC
SHOWN IN LIMITED EDITION: 1958 JAZZMASTER IN 2-COLOR SUNBURST
No real playing wear, but more subtle indications of the ages, such as a finish that has lost its sheen, mild discoloration of plastic parts, metal hardware showing slight oxidation, “mild” finish checking and minor surface scratches on the body and headstock.

DLX CLOSET CLASSIC
SHOWN IN POST-MODERN TELECASTER IN FADED FIREMIST SILVER
Well taken care of and religiously polished throughout the years. The owner of this guitar took pride in keeping it clean and shiny. Over time the finish started showing age and like a fine wine it evolved into something complex and refined. Moderate finish checking, oxidation of hardware, and mild discoloration of parts give this finish its distinct look and feel.
**JOURNEYMAN RELIC®**  
**SHOWN IN 1959 JAZZMASTER IN AGED FIESTA RED**

Well taken care of and religiously polished throughout the years. The owner of this guitar took pride in keeping it clean and shiny. Over time the finish started showing age and like a fine wine it evolved into something complex and refined. Moderate finish checking, oxidation of hardware, and mild discoloration of parts give this finish its distinct look and feel.

**RELIC®**  
**SHOWN IN 1960 STRATOCASTER IN AGED DAMPHNE BLUE**

The Authentic worn-in wear of a guitar that has experienced many years of regular use in clubs and bars. Marks that tell a story, finish checking all over the body, scars dings and dents from bridge to headstock.

**HEAVY RELIC®**  
**SHOWN IN 1953 TELECASTER IN BUTTERSCOTCH BLONDE**

The heaviest of the relic treatments, designed to evoke decades of the most punishing play and touring. From serious dinged and wear to intensely discolored hardware and finish, the true battle-hardened workhorse.

For more information go to fendercustomshop.com
## TONEWOOD OPTIONS

### BODY WOOD OPTIONS

<table>
<thead>
<tr>
<th>Tone Wood</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ALDER</strong></td>
<td>A fantastic tone wood long used by Fender for its electric guitar bodies, alder is noted for bright, balanced and resonant tone with pronounced upper midrange, excellent sustain and sharp attack. It also features large, swirling grain patterns.</td>
</tr>
<tr>
<td><strong>ASH</strong></td>
<td>Strong and dense, ash is a longtime Fender classic for electric instrument bodies. Notably resonant and sweet sounding, it’s characterized by well-defined midrange and strong low end.</td>
</tr>
<tr>
<td><strong>MAHOGANY</strong></td>
<td>A dense, dark tone wood that yields warm tone and midrange bite, mahogany is a great option that adds a unique and complex sonic and visual twist to your build.</td>
</tr>
<tr>
<td><strong>ROASTED ASH</strong></td>
<td>Strong and ultra-stable, a roasted ash body is a thing of beauty. Not only does the roasting process accentuate the figuring of the wood, it also crystallizes the sap, giving it the sound of old wood.</td>
</tr>
<tr>
<td><strong>OKUME</strong></td>
<td>A warm-sounding tone wood with figured grain patterns that make it an excellent choice for a guitar body spread.</td>
</tr>
<tr>
<td><strong>ROASTED ALDER</strong></td>
<td>The roasting process will darken the wood while keeping it very stable and durable. As with a slab of wood that has dried over the years, the properties change slightly and add to the richness and depth of tone.</td>
</tr>
</tbody>
</table>

For more of our options, go to fendercustomshop.com.
### QUILT/FLAME TOP OPTIONS

#### QUILT MAPLE TOP
A beautifully figured wood, quilt maple works especially well with transparent and natural finishes that allow the flowing grain to show through.

#### AA FLAME MAPLE TOP
AA flame maple features tiger-like striping in the wood grain. Many believe that this is caused by the tree swaying in the wind, the minerals in the ground and other ephemeral variables. We aren’t positive about that, but we do know it provides a strikingly beautiful look to any instrument neck or body.

#### AAA FLAME MAPLE TOP
AAA flame maple sorts a more intense concentration of figuring from AA Flame. The bold stripes are always a beautiful touch in natural and transparent finishes.

### NECK WOOD OPTIONS

#### MAPLE NECK
Light in color, with a bright, chimey tone, maple is favorite amongst many Fender players for its look, feel and tone.

#### FLAME MAPLE
With its strong, vibrant figure, flame maple is one of our favorite ways to liven up the look of a maple neck.

#### BIRDSEYE MAPLE
Small round figuring in the wood which produces small “birdseye” markings. Used on many Custom Shop guitars, a birds-eye maple neck will add a unique and striking look to your guitar.

### NECK TINT OPTIONS

#### LIGHT TINT
#### MEDIUM TINT
#### DARK TINT
SELECT A COLOR OPTION

For more information go to fendercustomshop.com
For more information go to fendercustomshop.com
SELECT A NECK SHAPE

GUITAR NECK SHAPES

#1  '52 STYLE “U”
#2  '57 STYLE SOFT “V”
#3  '60 STYLE OVAL “C”
#13 1969 “U”
#14 1951 “U”
#18 LARGE “C”
#19 MODERN “C”
#29 ’65 STRAT “C”
SELECT A FRET WIRE

Custom Shop frets are made from only the highest quality nickel, and can be made in a variety of different heights and thicknesses. Larger frets tend to account for easier string bending. Smaller frets are “true to vintage” in many cases, and facilitate easier chording.

Medium jumbo frets are designed to be the perfect marriage between small vintage frets and modern jumbo frets. Keep the following examples in mind when choosing the frets that you want on your guitar.

**VINTAGE 45085**
- **H**: 0.045”
- **W**: 0.085”
- Our smallest wire, slightly larger than Fender’s original wire.

**MEDIUM VINTAGE 47095**
- **H**: 0.047”
- **W**: 0.095”
- Slightly lower than 6105.

**MEDIUM JUMBO 6150**
- **H**: 0.057”
- **W**: 0.104”
- A popular middle of the road wire, not too wide, not too tall.

*Also available in Stainless Steel on Master Built guitars only.

**NARROW TALL 6105**
- **H**: 0.055”
- **W**: 0.095”
- Our most popular wire. A good alternative if vintage wire feels too small for you.

**JUMBO 6100**
- **H**: 0.057”
- **W**: 0.110”
- Our largest wire that gives an almost scalloped feel.

*Also available in Stainless Steel on Master Built guitars only.
### STRATOCASTER PICKUPS

<table>
<thead>
<tr>
<th>Model</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>‘50S STRAT</strong></td>
<td>Crafted to faithfully replicate the cutting tones reminiscent of 1950s Stratocaster® guitars. Alnico 5 magnets, vintage stagger and formvar wire.</td>
</tr>
<tr>
<td><strong>FAT ‘50S STRAT</strong></td>
<td>1950s Stratocaster sound you know and love. Hot-rodded wiring design delivers enhanced bass response and an extra shot of 21st-century attitude.</td>
</tr>
<tr>
<td><strong>‘60S STRAT</strong></td>
<td>Classic 1960s design with alnico 2 magnets, formvar wire and a vintage stagger. Strat sound with glistening highs and warm punchy lows.</td>
</tr>
<tr>
<td><strong>TEXAS SPECIAL™ STRAT</strong></td>
<td>Characterized by their midrange chirp, crystalline highs and tight bass. Fender Texas Special™ Strat pickups feature an overwound single-coil construction that produces big Texas-blues tone.</td>
</tr>
<tr>
<td><strong>DUAL-MAG STRAT</strong></td>
<td>Vintage style calibrated pickup set with unbveled alnico 5 magnets on the bass side and beveled alnico 2 magnets on the treble. The two magnet types create balance and consistency in tone and allow for improved clarity string to string.</td>
</tr>
<tr>
<td><strong>EL DIABLO STRAT</strong></td>
<td>Overwound and dipped in the special sauce for a big open sound. Slightly hotter than the Ancho Poblanos with calibrated alnico 5 pickups with custom low G (middle and neck) and flush with high D (bridge) pole pieces.</td>
</tr>
<tr>
<td><strong>ANCHOR POBLANO STRAT</strong></td>
<td>Simmered in a secret Custom Shop sauce and then individually calibrated from neck to bridge. Uniquely overwound by hand for a wide range of high-output tones—from blistering-hot output to searing vintage warmth—with plenty of tonal flexibility.</td>
</tr>
<tr>
<td><strong>VINTAGE NOISELESS™ STRAT</strong></td>
<td>Vintage style calibrated pickup set with unbveled alnico 5 magnets on the bass side and beveled alnico 2 magnets on the treble. The two magnet types create balance and consistency in tone and allow for improved clarity string to string.</td>
</tr>
<tr>
<td><strong>TOMATILLO STRAT</strong></td>
<td>Overwound and dipped in the special sauce for a big open sound. Slightly hotter than the Ancho Poblanos with calibrated alnico 5 pickups with custom low G (middle and neck) and flush with high D (bridge) pole pieces.</td>
</tr>
</tbody>
</table>

### SELECT A PICKUP OPTION

**Hand-Wound:** True to Fender history prior to 1965, hand-wound or “scatter-wound” pickups are distinctly unique in character. Each pickup has its own subtle nuances and personalized character which is what made the original Fender pickups so sought after and prized.

**Machine Wound:** Each pickup is consistent and even in winds making each one sound and respond relatively the same. Though most of the Custom Shop pickups are hand-wound, some players prefer the consistency of machine-wound pickups, so we are happy to offer both options.

For more information go to fendercustomshop.com
**TELECASTER PICKUPS**

**‘51 TELE/NOCASTER**
Created with the original design in mind to accurately mimic the twang and shimmer of the originals. These period-correct single-coil pickups impart tight low end and clear, balanced midrange.

**‘51 LOADED NOCASTER**
Extra winds of #43 gauge enamel wire give these pickups fat, juicy tone. Perfect for driving a preamp into gritty overdrive, these high-output pickups burn with vintage-inspired tone, thanks to the bridge pickup’s Alnico 5 magnets and neck pickup’s Alnico 5 magnets.

**‘56/’57 TELECASTER**
An accurate 1:1 recreation of the Tele pickups we constructed during ‘56/’57. These pickups have all the grunt and wal in of the originals, thanks to the unbeveled, staggered Alnico 5 magnets and enamel-coated wire.

**‘63 TELE**
A true replication of the original ‘63 Tele Pickups with all the bite and warmth to spare. Alnico 2 Magnets, vintage stagger and enamel wire.

**‘67 TELE**
Lower output Tele pickups with Grey bobbins and copper baseplate with a vintage stagger, Alnico 5 magnets and enamel wire for crystal clear Tele twang.

**TWISTED TELE**
High-output Telecaster guitar tone with a dash of sparkling Stratocaster® guitar character.

**TEXAS SPECIAL TELE**
Fender Custom Shop Texas Special Tele pickups are built to produce blistering hot output, along with noticeable presence and midrange.

**BASS PICKUPS**

**‘64 JAZZ BASS**
These vintage-style pickups produce warm, clear and articulate tone, with great low-end definition, up-front midrange punch and singing high end.

**‘75 JAZZ BASS**
Vintage bobbin construction, Alnico 5 magnets, flush mounted pole pieces and enamel wire provide warm tones, enhanced dynamics and even string response.

**NOISELESS JAZZ BASS**
Fender Noiseless Jazz Bass pickups produce all the brilliant clarity, definition and harmonic attributes of a vintage Jazz Bass without the hum.

**HAND WOUND P-BASS**
Alnico 5 magnets and enamel wire, hand-wound just like we did in the ‘50s and ‘60s. The most iconic bass pickup in the world.

**HUMBucker PICKUPS**

**SHAWBUcker**
Full of multi-dimensional tone with well-defined overtones, this open-coil pickup complements and balances your guitar’s natural voice while playing well with other pickup designs.

**CuNiFe WIDE RANGE**
The look of the famous Fender pickup design of the early 1970s with period correct magnets, as used on original-era Telecaster Thinline, Telecaster Custom and Telecaster Deluxe models.

**P-90 PICKUPS**

**CSP-90**
CSP-90 This classic design sings with pure Fender tone, bringing clear articulation to every note you play, from delicately nuanced cleans to snarling, spitting means.
SELECT A WIRING OPTION

STRATCASTER WIRING

VINTAGE STRAT w/3 WAY SWITCH
3 SINGLE COIL PICKUPS

POS 1 - BRIDGE PICKUP (NO TONE FUNCTION)
POS 2 - MIDDLE PICKUP
POS 3 - NECK PICKUP

MASTER VOLUME
TONE CONTROL T1 (NECK PICKUP)
TONE CONTROL T2 (MIDDLE PICKUP)

MODERN STRAT w/5 WAY SWITCH
3 SINGLE COIL PICKUPS

POS 1 - BRIDGE PICKUP
POS 2 - BRIDGE & MIDDLE PICKUP
POS 3 - MIDDLE PICKUP
POS 4 - NECK & MIDDLE PICKUP
POS 5 - NECK PICKUP

MASTER VOLUME
TONE CONTROL T1 (NECK PICKUP)
POS 4, 5
TONE CONTROL T2 (MIDDLE / BRIDGE PICKUP)
POS 1, 2, 3

VINTAGE MODIFIED STRAT w/5 WAY SWITCH
3 SINGLE COIL PICKUPS

POS 1 - BRIDGE PICKUP
POS 2 - BRIDGE & MIDDLE PICKUP
POS 3 - MIDDLE PICKUP
POS 4 - NECK & MIDDLE PICKUP
POS 5 - NECK PICKUP

MASTER VOLUME
TONE CONTROL T1 (NECK PICKUP)
POS 4, 5
TONE CONTROL T2 (BRIDGE PICKUP)
POS 1, 2

For more information go to fendercustomshop.com
TELECASTER WIRING

- **VINTAGE TELECASTER, NOCASTER & MODIFIED NOCASTER, 1950 - 1952**
  - 3WAY SELECTOR SWITCH
  - POS 1: NECK PU w/TONE CONTROL
  - POS 2: BRIDGE & NECK PICKUPS
  - POS 3: BRIDGE PICKUP
  - MASTER VOLUME CONTROL
  - BLEND CONTROL (POS 1 ONLY)
  - TONE CONTROL (POS 1 & 2 ONLY)

- **VINTAGE TELECASTER, 1953 - 1967**
  - 3WAY SELECTOR SWITCH
  - POS 1: BRIDGE PICKUP
  - POS 2: BRIDGE & NECK PICKUPS
  - POS 3: NECK PU

- **MODERN TELECASTER**
  - 3WAY SELECTOR SWITCH
  - POS 1: BRIDGE PICKUP
  - POS 2: BRIDGE & NECK PICKUPS
  - POS 3: NECK PU

- **H-S TELECASTER**
  - 3WAY SELECTOR SWITCH
  - POS 1: BRIDGE PICKUP
  - POS 2: BRIDGE & NECK PICKUPS
  - POS 3: NECK PU

- **H-H TELECASTER**
  - 3WAY SELECTOR SWITCH
  - POS 1: BRIDGE PICKUP
  - POS 2: BRIDGE & NECK PICKUPS
  - POS 3: NECK PU

- **FULL THROTTLE ESQUIRE**
  - 3WAY SELECTOR SWITCH
  - POS 1: BRIDGE PICKUP STRAIGHT TO OUTPUT JACK
  - POS 2: BRIDGE & NECK PICKUPS
  - POS 3: NECK PICKUP

For more information go to fendercustomshop.com
**PRECISION BASS** Wiring

![Diagram of Precision Bass Wiring]

**JAZZ BASS** Wiring

![Diagram of Jazz Bass Wiring]
**STRATOCASTER BRIDGES**

**VINTAGE SYNCHRONIZED TREMOLO**
Original Stratocaster tremolo made using original die-cast moulds and punch presses.

**2-POINT CLASSIC PLAYER TREMOLO**
Polished steel two-point synchronized tremolo bridge assembly.

**2-POINT CUSTOM CLASSIC TREMOLO**
Polished steel two-point synchronized tremolo bridge assembly with polished-steel block saddles.

**FLOYD ROSE® ORIGINAL**
Original Stratocaster tremolo made using original die-cast moulds and punch presses.

**VINTAGE HARD-TAIL**
Original hard-tail Strat bridge made using original die-cast moulds and punch presses.

**RSD STRAT TREMOLO**
Vintage style with improved pivot geometry, plating tolerances, string spacing and arm tension adjustment.

**VINTAGE BASS BRIDGES**

**MODERN BASS BRIDGE**
Chrome plated steel bridge plate with partially threaded stainless steel saddles and string-through-body or top load option.

**RSD BASS**
Hi-Mass Bridge constructed from a solid brass billet with threaded steel saddles.

**JAZZMASTER/JAGUAR BRIDGES**

**RSD J-BRIDGE**
Two movable brass saddles bolted to a cold rolled steel base provides an articulate tone with more punch, attack and continuity than its predecessor. The J-Bridge lets the sound of the guitar ring through and gives a stronger primary note.

**VINTAGE JAZZ/JAG**
Nickel-plated bridge assembly with 6 adjustable threaded saddles.

**TELECASTER BRIDGES**

**'51-’53 TELECASTER - BRASS SADDLES**
Telecaster ashtray bridge plate with original tooling marks, serial number and 3 brass saddles.

**'54-’57 TELECASTER - STEEL SADDLES**
Period correct ashtray bridge plate and steel barrel saddles for bright Tele® twang.

**'60 & UP TELECASTER THREADED SADDLES**
Period correct ashtray bridge plate and threaded steel saddles for bright Tele® twang.

**'67 TELE-SLOTTED STEEL SADDLES**
Vintage style ashtray bridge plate with notched steel saddles.

**RSD TELE**
Low profile bridge plate, compensated brass saddles with refined look and feel.

**CUSTOM DELUXE TELE**
Modern six-saddle bridge assembly with string-through-body plate, and polished steel saddles.

**VINTAGE RSD TELE**
Vintage style ashtray bridge plate with compensated RSD Saddles.

**JAZZMASTER/JAGUAR BRIDGES**

**RSD J-BRIDGE**
Two movable brass saddles bolted to a cold rolled steel base provides an articulate tone with more punch, attack and continuity than its predecessor. The J-Bridge lets the sound of the guitar ring through and gives a stronger primary note.

**VINTAGE JAZZ/JAG**
Nickel-plated bridge assembly with 6 adjustable threaded saddles.
**TUNING MACHINES**

- **SCHELLER F**
- **MODERN AMERICAN STANDARD**
- **MODERN LOCKING**
- **VINTAGE LOCKING**
- **VINTAGE**

**PICKGUARDS**

- **3-Ply White**
- **3-Ply Eggshell**
- **3-Ply Parchment**
- **3-Ply Mint Green**
- **Anodized Gold**
- **4-Ply Brown Shell**
- **Black**
- **3-Ply White**
- **3-Ply Parchment**
- **1-Ply Parchment**
- **3-Ply Black**
- **Black Phenolic**

For more information go to fendercustomshop.com
**DESIGN GUIDE**

**SWITCH TIPS, CONTROL KNOBS, AND PICKUP COVERS**

### SWITCH TIPS
- WHITE
- EGGSHELL
- AGED WHITE
- VINTAGE WHITE
- BLACK

### CONTROL KNOBS
- WHITE
- EGGSHELL
- AGED WHITE
- VINTAGE WHITE
- BLACK

### PICKUP COVERS
- WHITE
- EGGSHELL
- AGED WHITE
- VINTAGE WHITE
- BLACK

---

**BUILD LEVEL (SELECT ONE)**
- MASTERBUILT
- SELECT BUILDER
- ADD PREMIUM BUILDER
- CUSTOM BUILT

**BASE MODEL**

**STRATOCASTER (START AT PG 16)**
- 1955 STRATOCASTER (ASH)
- 1956 STRATOCASTER (ALDER)
- OTHER 1950'S STRATOCASTER (ALDER)_______
- 1960 STRATOCASTER (ALDER)
- 1963 STRATOCASTER (ALDER)
- 1965 STRATOCASTER (ALDER)
- 1966 STRATOCASTER (ALDER/LARGE HEADSTOCK)
- 1969 STRATOCASTER (ALDER/LARGE HEADSTOCK)
- OTHER 1960'S STRATOCASTER (ALDER)_______
- EIGHT STRATOCASTER (ALDER)
- ANVIL FLIGHT CASE OPTION (STRAT)

**NOCASTER/TELECASTER/ESQUIRE (START AT PG 18)**
- 1951 NOCASTER (ASH)
- 1952 TELECASTER (ASH)
- OTHER 1950'S TELECASTER (ASH)_______
- 1960 TELECASTER (ALDER)
- 1963 TELECASTER (ALDER)
- 1967 TELECASTER (ALDER)
- OTHER 1960'S TELECASTER (ALDER)_______
- 1959 ESQUIRE (ASH)
- OTHER YEAR ESQUIRE (THRU '69)
- THINLINE TELECASTER
- EIGHT TELECASTER (ASH)
- ANVIL FLIGHT CASE OPTION (TELE)

**JAZZMASTER/JAGUAR/BASS VI (START AT PG 22)**
- 1962 JAZZMASTER (ALDER)
- OTHER YEAR JAZZMASTER (ALDER) (THRU '69)
- 1962 JAGUAR (ASH)
- OTHER YEAR JAGUAR (ALDER) (THRU '69)
- BASS VI (ALDER)

**FEDEER BASS (START AT PG 30)**
- 1955 PRECISION BASS (ASHM)
- 1959 PRECISION BASS (ASH)
- 1960 PRECISION BASS (ALDER)
- OTHER YEAR PRECISION BASS (ALDER) (THRU '69)
- 1964 JAZZ BASS (ALDER)
- 1975 JAZZ BASS (ALDER)
- OTHER YEAR JAZZ BASS (THRU '76)

**AGING STYLE (START AT PG 24)**
- NOS (NEW OLD STOCK)
- TIME CAPSULE (FLASH-COAT NOS/CC HDW)
- CLOSET CLASSIC
- CLOSET CLASSIC/NOS HDW
- SIX CLOSET CLASSIC
- JOURNEYMAN RELIC
- JOURNEYMAN RELIC/CLOSET CLASSIC HDW
- RELIC
- RELIC/CLOSET CLASSIC HDW
- HEAVY RELIC
- HEAVY RELIC/CLOSET CLASSIC HDW

**CUSTOM OPTIONS**

### CONSTRUCTION
- LEFT HANDED
- CHAMBERED BODY
- HOLLOW BODY W/F-HOLE (WITH ARM CONTOUR)
- BOUND BODY TOP (NO ARM CONTOUR)
- BOUND BODY TOP & BACK (NO CONTOURS)
- BOUND FINGERBOARD
- BOUND HEADSTOCK
- REVERSE HEADSTOCK
- CONTOURED NECK HEEL
- REVERSE ANGLE BRIDGE PICKUP ROUT

### BODY WOOD
- BASE MODEL BODY WOOD
- ALDER
- ASH
- EASTERN WHITE PINE
- OKOUME
- FIJI MAHOGANY
- ROASTED ALDER
- ROASTED ASH
- ROASTED PINE
- SORT FOR LIGHT WEIGHT BODY WOOD
- OTHER BODY WOOD

### BODY COLOR (SELECT FROM PAGE 32)
- SINGLE COLOR #
- COLOR OVER COLOR # O #
- SPARKLE COLOR
- BLACK PAISLEY (TOP)
- BLUE FLORER (TOP)
- BURNT URETHANE

*For more information go to fendercustomshop.com*
### CUSTOM OPTIONS (CONTINUED)

#### NECK WOOD
- Base Model Neck Wood (Flat Sawn Maple)
- Rift Sawn Maple
- Quartersawn Maple
- Flame Maple 2A
- Flame Quartersawn Maple 2A
- Flame Maple 3A
- Birds Eye Maple 2A
- Birds Eye Maple 3A
- Roasted Rift Sawn Maple
- Roasted Quartersawn Maple
- Roasted Flame Maple 3A
- Other Neck Wood

#### NECK TINT
- No Tint
- Light Tint
- Medium Tint
- Dark Tint

#### NECK FINISH
- Base Model Finish
- Nitro Lacquer
- Flash Coat Lacquer
- Urethane
- Satin Urethane
- Matching Painted Headcap

#### NECK SHAPE
- Base Model Neck Shape
- Custom Neck Shape (Start at Page 35)

#### FINGERBOARD WOOD
- Base Model Fingerboard Wood
- 1 Piece Maple Neck
- Round Lam Maple
- Slab Rosewood
- Round Lam Rosewood
- Sort for Dark Rosewood
- African Blackwood
- Ebony

#### FINGERBOARD RADIUS
- Base Model Fingerboard Radius
  - 7.25” Radius
  - 9.5” Radius
  - 12” Radius
  - 21.3” to 9.5” Vintage Compound Radius
  - 7.25” to 12” Compound Radius
  - 9.5” to 12” Compound Radius
  - 9.5” to 16” Compound Radius
  - 9.5” to 16” Compound Radius (Bass Only)
  - Scalloped Fingerboard

#### WIDTH AT NUT
- Base Model Width at Nut
  - 1.650”
  - 1.655”
  - 1.657”

#### NUT MATERIAL
- Base Model Nut Material
- Micarta
- Bone
- Graphite
- LSB Roller Nut

#### NUMBER OF FRETS
- Base Model Number of Frets
- 22 Frets (Strat/Tele)

#### FRET WIRE
- Base Model Fret Wire
- Vintage
- Medium Vintage 47095
- Narrow Tail 6150
- Medium Jumbo 6150
- Jumbo 6100
- Other Fret Wire

#### POSITION & SIDE MARKERS
- Base Model Dot Material
  - Black
  - White
  - Vintage Clay
  - MOP White
  - Black Pearloid Block Inlay
  - White Pearloid Block Inlay
  - White MOP Block Inlay

#### 12TH FRET DOT SPACING
- Base Model Dot Spacing
- Wide 12th Fret Dot Spacing
- Narrow 12th Fret Dot Spacing

#### TRUSS ROD
- Base Model Truss Rod
  - B- Flex/Flex (Strat/Tele Headstock Adjust)

#### HARDWARE COLOR
- Base Model Hardware Color (Nickel/Chrome)
  - Gold

#### NECK PLATE
- Base Model Neck Plate (R Serial)
  - V-Logo Neck Plate
  - F-Logo Neck Plate
  - F-Logo Neck Plate (Contoured Heel)

#### BRIDGE
- Base Model Bridge
- Stratocaster Bridge
  - AM Vintage Synchronized Tremolo
  - Custom Shop Vintage Strat Tremolo
  - 2-Point Classic Player Tremolo
  - 2-Point Custom Classic Tremolo
  - RSD Tremolo
  - Vintage Hard-Tail
  - Custom Classic Hard-Tail
  - FLOYD ROSE® Double Locking
- Telecaster Bridge
  - ’51 – ’53 TELE – Brass Saddles
  - ’54 – ’57 TELE – Steel Saddles
  - ’58 – ’63 TELE – Threaded Saddles
  - ’64 – ’66 TELE – Threaded Saddles
  - ’67 TELE – Slotted Steel Saddles
  - Custom Deluxe Tele Bridge
  - RSD Bridge
  - RSD Hardtail (Sawed Off Tele)
  - BIGSB® R-5 Vibrato Taupiece
  - Precision/Jazz Bass
  - Vintage 2-Saddle Bridge
  - Vintage Threaded Saddles Bridge
  - Vintage Groove Saddles Bridge
  - Modern Bass Bridge
  - RSD Bass Bridge
- Jazzmaster/Jaguar
  - RSD Bridge

#### TUNING MACHINES
- Base Model Tuning Machines
  - Vintage Style
  - Vintage Staggered
  - Vintage Locking
  - Speckle Deluxe
  - Speckle Deluxe W/ Pearl Buttons
  - Speckle Trim-Lok™
  - Fender/Schaller “P”
  - Other

#### PICKGUARD
- Base Model Pickguard
  - 1-Ply White
  - 1-Ply Eggshell
  - 1-Ply Black
  - 1-Ply Black Phenolic Laminate
  - 3-Ply White
  - 3-Ply Eggshell
  - 3-Ply Black
  - 3-Ply Black Phenolic Laminate
  - 3-Ply Mint Green
  - 3-Ply Black
  - 4-Ply Brown Shell
  - Anodized Gold
  - Other

#### CONTROL KNOBS
- Base Model Control Knobs
- Stratocaster Knobs
  - White
  - Eggshell
  - Parchment
  - Vintage White
  - Black
  - Telecaster/Precision Bass Knobs
  - Vintage Knob
  - Aluminum Knob

#### STRATOCASTER PICKUP COVERS
- Base Model Covers
  - White
  - Eggshell White
  - Parchment White
  - Vintage White
  - Black
- Lipstick Covers (Each)

#### WIRING
- Base Model Wiring
- Stratocaster Wiring
  - Vintage Strat
  - Modern Strat
  - Vintage Modified #1
  - Vintage Modified #2 W/ Tone-Saver
  - Strat Blender
  - Strat Blender W/ Greasebucket
  - Fat 50’s Hookup
  - Fat 50’s Hookup W/ Half Blender
  - Fat 50’s Hookup W/ Greasebucket
  - H-S-S Poco Strat 250/500
  - H-S-S Configuration
  - H-S Configuration
  - H Configuration
  - Other Strat Wiring
- Telecaster/Esquire Wiring
  - Vintage Esquire (1-Pickup)
  - Full Throttle Esquire (1-Pickup)
  - ’51 No-Caster (50-52 Blackguard)
  - ’51 Modified No-Caster
  - ’53-55 Vintage Tele
  - Modern Tele
  - Modern Tele W/ Greasebucket
  - Modern Tele W/ 4-Way Switch
  - Fat 50’s Tele
  - Nashville Tele (3-Pickup Tele)
  - H-S-Tle Dual-Stack 250/500
  - H-S-Tle Cabaloid 250/500
  - H-Tle
  - Other Tele Wiring
  - Full Throttle Esquire (1-Pickup)
- Jazz Bass® Wiring
  - Vintage Jazz Bass W/ Concentric Knobs

*For base model specifications see page 17

*For base model specifications see page 17
### MISCELLANEOUS ELECTRONICS
- 3-WAY SWITCH (STRAT)
- REVERSE TELE CONTROL PLATE
- TONE-SAVER TREBLE BLEED
- GREASEBUCKET TONE CONTROL
- TRX TONE CONTROL
- NO-LOAD TONE CONTROL
- 5-1 SWITCH
- 5-1 FUNCTION

### PICKUPS

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### TELECASTER PICKUPS (PRICE PER PICKUP)
- '51 TELECASTER/HOCASTER
- '56/57 TELE
- '63 TELE
- '64 TELE
- '67 TELE
- TEXAS SPECIAL TELE
- TWISTED TELE

### HAND-WOUND TELE® PICKUPS (PRICE PER PICKUP)
- ADD JOSEFINA MASTER WOUND UPGRADE
- HW ORIGINAL BLACKGUARD (OBG)
- HW '50/51 BLACKGUARD
- HW '50/51 CRUSHED BLACKGUARD
- HW '51 NOCASTER
- HW '51 LOADED NOCASTER
- HW '55/56 TELE
- HW '58 TELE
- HW '63 TELE
- HW '64 TELE
- HW '67 TELE
- HW TWISTED TELE
- HW TEXAS SPECIAL TELE
- HW RED HOT TELE

### HUMBUCKING/P90 PICKUPS

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*For base model specifications see page 17
PICKUP SPECS

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** Please Note: Certain woods, finishing, configuration, and custom wiring requests may be available at the Masterbuilt level only.

ADDITIONAL NOTES

- ** ULTIMATE RELIC
- MED JUMBO 6150 STAINLESS STEEL FRETS
- JUMBO 6100 STAINLESS STEEL FRETS
- SPECIFIED MAX GUITAR WEIGHT
- SPECIFIED RELIC PATTERN
- SET NECK
- DOUBLE NECK
- ROSEWOOD BODY
- AAAA FLAME LE NECK
- AAAA BIRDSEYE LE NECK
- PAINTED NECK
- CUSTOM COMPOUND FINGERBOARD RADIUS
- COLOR MATCH (PROVIDE SAMPLE)
- CUSTOM COLOR PAISLEY FINISH
- GOLD LEAF FINISH
- AAAA FLAME LE TOP
- AAAA FLAME MAPLE TOP

** NOTICE REGARDING USE OF HISTORIC PATENT NUMBERS/MARKINGS:
Fender is proud to offer some of the most iconic musical instruments and amplifiers of the past 60 years. Some Fender products are intentional recreations or reissues of vintage guitars and amplifiers, and many therefore incorporate markings or text associated with original patents that have since expired. Specific examples of such models include patent numbers on the tremolo-plates and decals of the JAGUAR® and JAZZMASTER® guitars, “Pat Pending” on some vintage TELECASTER® guitar bridge plates, and “Design and Circuit Patented” language on the control panels of certain model amplifiers in FENDER Vintage Modified, Vintage Reissue and Custom lines. Such markings are included only for the sake of historical accuracy, and are not intended to denote or imply live patents or ongoing patent protection.

** CUSTOMER INFORMATION

NAME:
ADDRESS:

CITY:
STATE:
PHONE #:
EMAIL:

DATE:
STORE:

S A L E S P E R S O N:

Final approval, verification and estimated delivery date must be verified by the Fender Custom Shop.

FENDER CUSTOM SHOP | CORONA, CA. | USA

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