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.
USE THIS GUIDE

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 the 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, Merle Haggard, Reggie 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 onGuild, 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 “Hitmaker” 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.
YURIY SHISHKOV

From handcrafting many of his own woodworking tools to showcasing his world-class luthier 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 Dimebag Darrel, 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.

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.

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 embody 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.”
Greg Fessler came to the Fender Custom Shop in 1990, working his way up through the ranks as an apprentice. He assisted with the Robben Ford signature line of guitars, eventually becoming the sole builder of those instruments and, later, Ford’s personal builder. Fessler has built one-off Stratocaster and Telecaster models for a host of players, including Joe Bonamassa, Jeff Healey, Hank Marvin, John Mayer, Rhonda Smith, Neil Schon and Pete Wentz, 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 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 business, Thorn 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.

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 13 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 Dinté, Sting and many others. He has lent his expertise to a number of truly distinctive instruments, including double-neck guitars and unusual 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.”
VINCENT VAN TRIGT

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 Stratocasters, and most recently the Phil Lynott Precision Bass.

KYLE MCMILLIN

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 finishing and aging—every step of creation—each Custom Shop craftsman 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
**Base Models**

- **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 Nickel / Chrome
- **Hardware**: Vintage Synchronized Tremolo
- **Bridge**: 1-Ply White
- **Pickguard**: Vintage Strat w/ 3-Way Switch
- **Wiring**: FCS 1950s Strat

**Shown in 2-Color Sunburst**

### 1956 STRATOCASTER
**Base Models**

- **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 Nickel / Chrome
- **Hardware**: Vintage Synchronized Tremolo
- **Bridge**: 1-Ply White
- **Pickguard**: Vintage Strat w/ 3-Way Switch
- **Wiring**: FCS 1950s Strat

**Shown in White-Blonde**

### 1960 STRATOCASTER
**Base Models**

- **Body Wood**: Alder
- **Body Finish**: Nitrocellulose Lacquer
- **Neck Wood**: Maple
- **Neck Shape**: ’60s Oval “C”
- **Fingerboard**: Slab Rosewood
- **Radius**: 7.25”
- **Fret Size**: Vintage
- **Face Dots**: Clay – Wide Spacing
- **Nut**: Micarta
- **Tuners**: Fender Gotoh Vintage Nickel / Chrome
- **Hardware**: Vintage Synchronized Tremolo
- **Bridge**: 3-Ply White
- **Pickguard**: Vintage Strat w/ 3-Way Switch
- **Wiring**: FCS 1960s Strat

**Shown in Dakota Red**

### 1963 STRATOCASTER
**Base Models**

- **Body Wood**: Alder
- **Body Finish**: Nitrocellulose Lacquer
- **Neck Wood**: Maple
- **Neck Shape**: 60s Oval “C”
- **Fingerboard**: Round-Lam Rosewood
- **Radius**: 7.25”
- **Fret Size**: Vintage
- **Face Dots**: Clay – Narrow Spacing
- **Nut**: Micarta
- **Tuners**: Fender Gotoh Vintage Nickel / Chrome
- **Hardware**: Vintage Synchronized Tremolo
- **Bridge**: 3-Ply White
- **Pickguard**: Vintage Strat w/ 3-Way Switch
- **Wiring**: FCS 1960s Strat

**Shown in 3-Color Sunburst**
### 1965 STRATOCASTER
**Shown in Aztec Gold**

<table>
<thead>
<tr>
<th>Body Wood</th>
<th>Alder</th>
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<tbody>
<tr>
<td>Body Finish</td>
<td>Nitrocellulose Lacquer</td>
</tr>
<tr>
<td>Neck Wood</td>
<td>Maple</td>
</tr>
<tr>
<td>Neck Shape</td>
<td>'65 &quot;C&quot;</td>
</tr>
<tr>
<td>Fingerboard</td>
<td>Round-lam Rosewood</td>
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<tr>
<td>Radius</td>
<td>7.25&quot;</td>
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<tr>
<td>Fret Size</td>
<td>Vintage</td>
</tr>
<tr>
<td>Face Dots</td>
<td>Pearl – Narrow Spacing</td>
</tr>
<tr>
<td>Nut</td>
<td>Micarta</td>
</tr>
<tr>
<td>Tuners</td>
<td>Fender Gotoh Vintage</td>
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<tr>
<td>Hardware</td>
<td>Nickel / Chrome</td>
</tr>
<tr>
<td>Bridge</td>
<td>Vintage Synchronized Tremolo</td>
</tr>
<tr>
<td>PICKGUARD</td>
<td>3-Ply White</td>
</tr>
<tr>
<td>Wiring</td>
<td>Vintage Strat w/ 3-Way Switch</td>
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<tr>
<td>PICKUPS</td>
<td>FCS 1965 Strat</td>
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</tbody>
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### 1969 STRATOCASTER
**Shown in Sonic Blue**

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<tr>
<th>Body Wood</th>
<th>Alder</th>
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<tbody>
<tr>
<td>Body Finish</td>
<td>Nitrocellulose Lacquer</td>
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<tr>
<td>Neck Wood</td>
<td>Maple – Urethane Finish</td>
</tr>
<tr>
<td>Neck Shape</td>
<td>'69 &quot;C&quot;</td>
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<tr>
<td>Fingerboard</td>
<td>Round-lam Rosewood or Maple</td>
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<tr>
<td>Radius</td>
<td>7.25&quot;</td>
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<tr>
<td>Fret Size</td>
<td>Vintage</td>
</tr>
<tr>
<td>Face Dots</td>
<td>Pearl White or Black</td>
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<tr>
<td>Nut</td>
<td>Micarta</td>
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<tr>
<td>Tuners</td>
<td>Schaller “F”</td>
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<tr>
<td>Hardware</td>
<td>Nickel / Chrome</td>
</tr>
<tr>
<td>Bridge</td>
<td>Vintage Synchronized Tremolo</td>
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<tr>
<td>PICKGUARD</td>
<td>3-Ply White</td>
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<tr>
<td>Wiring</td>
<td>Vintage Strat w/ 3-Way Switch</td>
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<tr>
<td>PICKUPS</td>
<td>FCS 1969 Strat</td>
</tr>
</tbody>
</table>

### TELECASTER BASE MODELS

#### 1951 NOCASTER
**Shown in Honey Blonde**

<table>
<thead>
<tr>
<th>Body Wood</th>
<th>Ash</th>
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<tbody>
<tr>
<td>Body Finish</td>
<td>Nitrocellulose Lacquer</td>
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<tr>
<td>Neck Wood</td>
<td>Maple</td>
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<tr>
<td>Neck Shape</td>
<td>NOCASTER &quot;U&quot;</td>
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<tr>
<td>Fingboard</td>
<td>1-Piece Maple</td>
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<tr>
<td>Radius</td>
<td>7.25&quot;</td>
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<tr>
<td>Fret Size</td>
<td>F Vintage</td>
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<tr>
<td>Face Dots</td>
<td>Black Micarta – Narrow Spacing</td>
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<tr>
<td>Nut</td>
<td>Micarta</td>
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<tr>
<td>Tuners</td>
<td>Fender Gotoh Vintage</td>
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<tr>
<td>Hardware</td>
<td>Nickel / Chrome</td>
</tr>
<tr>
<td>Bridge</td>
<td>Vintage with Brass Saddles</td>
</tr>
<tr>
<td>PICKGUARD</td>
<td>1-Ply Black</td>
</tr>
<tr>
<td>Wiring</td>
<td>Vintage Tele w/ 3-Way Switch</td>
</tr>
<tr>
<td>PICKUPS</td>
<td>FCS 1951 NOCASTER</td>
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#### 1952 TELECASTER
**Shown in 2-Color Sunburst**

<table>
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<th>Body Wood</th>
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<tbody>
<tr>
<td>Body Finish</td>
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<tr>
<td>Neck Wood</td>
<td>Maple</td>
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<tr>
<td>Neck Shape</td>
<td>’52 &quot;U&quot;</td>
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<tr>
<td>Fingboard</td>
<td>1-Piece Maple</td>
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<tr>
<td>Radius</td>
<td>7.25&quot;</td>
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<tr>
<td>Fret Size</td>
<td>Vintage</td>
</tr>
<tr>
<td>Face Dots</td>
<td>Black Micarta – Wide Spacing</td>
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<tr>
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<td>Tuners</td>
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<td>Bridge</td>
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<tr>
<td>PICKGUARD</td>
<td>1-Ply Black</td>
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<tr>
<td>Wiring</td>
<td>Vintage Tele w/ 3-Way Switch</td>
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<tr>
<td>PICKUPS</td>
<td>FCS 1951 NOCASTER</td>
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</tbody>
</table>
1960 **TELECASTER**
*SHOWN IN WHITE BLONDE*
- **BODY WOOD**: ALDER
- **BODY FINISH**: NITROCELLULOSE LACQUER
- **NECK WOOD**: MAPLE
- **NECK SHAPE**: ‘60S OVAL “C”
- **FINGERBOARD**: SLAB ROSEWOOD
- **RADIUS**: 7.25”
- **FRET SIZE**: VINTAGE
- **FACE DOTS**: CLAY – NARROW SPACING
- **NUT**: MICARTA
- **TUNERS**: FENDER GOTOH VINTAGE
- **HARDWARE**: NICKEL / CHROME VINTAGE WITH THREADED SADDLES
- **BRIDGE**: 3-PLY WHITE
- **WIRING**: VINTAGE TELE W/ 3-WAY SWITCH
- **PICKUPS**: FCS ‘60 – ‘63 TELECASTER

1963 **TELECASTER**
*SHOWN IN LAKE PLACID BLUE*
- **BODY WOOD**: ALDER
- **BODY FINISH**: NITROCELLULOSE LACQUER
- **NECK WOOD**: MAPLE
- **NECK SHAPE**: ‘60S OVAL “C”
- **FINGERBOARD**: ROUND-LAM ROSEWOOD
- **RADIUS**: 7.25”
- **FRET SIZE**: VINTAGE
- **FACE DOTS**: CLAY
- **NUT**: MICARTA
- **TUNERS**: FENDER GOTOH VINTAGE
- **HARDWARE**: NICKEL / CHROME VINTAGE WITH THREADED SADDLES
- **BRIDGE**: 3-PLY WHITE
- **WIRING**: VINTAGE TELE W/ 3-WAY SWITCH
- **PICKUPS**: FCS ‘60 – ‘63 TELECASTER

1967 **TELECASTER**
*SHOWN IN CANDY APPLE RED*
- **BODY WOOD**: ALDER
- **BODY FINISH**: NITROCELLULOSE LACQUER
- **NECK WOOD**: MAPLE
- **NECK SHAPE**: ‘60S OVAL “C”
- **FINGERBOARD**: ROSEWOOD OR MAPLE
- **RADIUS**: 7.25”
- **FRET SIZE**: VINTAGE
- **FACE DOTS**: PEARL WHITE OR BLACK MICARTA
- **NUT**: MICARTA
- **TUNERS**: SCHALLER “F”
- **HARDWARE**: NICKEL / CHROME VINTAGE WITH THREADED SADDLES
- **BRIDGE**: 3-PLY WHITE
- **WIRING**: VINTAGE TELE W/ 3-WAY SWITCH
- **PICKUPS**: FCS 1967 TELECASTER
**1959 ESQUIRE**

**SHOWN IN 3-COLOR SUNBURST**

<table>
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<tr>
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<tr>
<td>NECK SHAPE</td>
<td>‘59 “C”</td>
</tr>
<tr>
<td>FINGERBOARD</td>
<td>SLAB ROSEWOOD OR MAPLE</td>
</tr>
<tr>
<td>RADIUS</td>
<td>7.25&quot;</td>
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<tr>
<td>FRET SIZE</td>
<td>VINTAGE</td>
</tr>
<tr>
<td>FACE DOTS</td>
<td>MICARTA BLACK - WIDE SPACING</td>
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<td>MICARTA</td>
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<td>HARDWARE</td>
<td>NICKEL / CHROME</td>
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<tr>
<td>BRIDGE</td>
<td>VINTAGE ’59 W/THREADED</td>
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<td>PICKGUARD</td>
<td>1-PLY PARCHMENT</td>
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<td>WIRING</td>
<td>VINTAGE ESQUIRE 3-WAY SWITCH</td>
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<td>PICKUPS</td>
<td>FCS VINTAGE TELECASTER</td>
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**1950's THINLINE TELECASTER**

**SHOWN IN 2-COLOR SUNBURST**

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<td>FINGERBOARD</td>
<td>1-PIECE MAPLE</td>
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<tr>
<td>FACE DOTS</td>
<td>CLAY - NARROW SPACING</td>
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<td>HARDWARE</td>
<td>NICKEL / CHROME</td>
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<tr>
<td>BRIDGE</td>
<td>VINTAGE WITH BRASS SADDLES</td>
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<td>PICKGUARD</td>
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<td>WIRING</td>
<td>VINTAGE TELE W/ 3-WAY SWITCH</td>
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<td>PICKUPS</td>
<td>FCS 1951 NOCASTER</td>
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**PRECISION BASS BASE MODELS**

**1955 PRECISION BASS**

**SHOWN IN VINTAGE BLONDE**

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<tr>
<td>TUNERS</td>
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<tr>
<td>PICKGUARD</td>
<td>1-PLY WHITE</td>
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<tr>
<td>WIRING</td>
<td>VINTAGE PRECISION BASS</td>
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<tr>
<td>PICKUPS</td>
<td>FCS 1950S PRECISION BASS</td>
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**1959 PRECISION BASS**

**SHOWN IN BLACK**

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<tr>
<td>PICKUPS</td>
<td>FCS ’59 - ’62 BASS</td>
</tr>
</tbody>
</table>
### 1960 Precision Bass

**Base Model**

- **Body Wood**: Ash
- **Body Finish**: Nitrocellulose Lacquer
- **Neck Wood**: Maple
- **Neck Shape**: ’60s PBass Oval “C”
- **Fingerboard**: Slab Rosewood
- **Radius**: 7.25”
- **Fret Size**: Vintage
- **Face Dots**: Clay
- **Nut**: Micarta
- **Tuners**: Fender Gotoh Reverse
- **Hardware**: Nickel / Chrome
- **Bridge**: Vintage
- **Pickguard**: 4-ply Tortoise Shell
- **Wiring**: Vintage Precision Bass
- **Pickups**: FCS ’59 - ’62 Bass

---

### 1964 Jazz Bass

**Base Model**

- **Body Wood**: Alder
- **Body Finish**: Nitrocellulose Lacquer
- **Neck Wood**: Maple
- **Neck Shape**: ’60 “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
- **Pickguard**: 4-ply Tortoise Shell
- **Wiring**: Vintage Jazz Bass
- **Pickups**: FCS Vintage Jazz Bass
OFFSET BASE MODELS

1962 JAZZMASTER
SHOWN IN SURF GREEN

<table>
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<tbody>
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<tr>
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<td>PICKUPS</td>
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1962 JAGUAR
SHOWN IN FIESTA RED

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<td>PICKUPS</td>
<td>FCS JAGUAR</td>
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BASS VI
SHOWN IN 3-COLOR SUNBURST

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<tbody>
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<td>PICKUPS</td>
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</table>
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

Handed down or changed hands through the years, but mostly played around the house, with the occasional jam session or weekend gig. Has been well taken care of over the years but has finish checking, some “friendly” down-to-the-wood nicks and dings, dullish hardware, and moderate playing wear—a very lucky find.

RELIC®
SHOWN IN 1960 STRATOCASTER IN AGED DAPHNE 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.
STEP 3: AGING STYLE

LIMITED EDITION '61 STRAT® HEAVY RELIC®, AGED VINTAGE WHITE OVER 3-COLOR SUNBURST - 9231013161
SELECT YOUR OPTIONS
WHITE TEXT

TONEWOOD OPTIONS

BODY WOOD OPTIONS

ALDER
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.

ASH
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.

MAHOGANY
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.

ROASTED ASH
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.

OKUME
A warm-sounding tone wood with figured grain patterns that make it an excellent choice for a guitar body spread.

ROASTED ALDER
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.
**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 than AA Flame. The bold stripes are always a beautiful touch in natural and transparent finishes.

**SPALTED MAPLE**
Spalted maple combines excellent strength and bright, crisp tone with incredibly unique and captivating figured lines and streaks to give your instrument an elegant look and sound.

**KOA**
Beautiful and highly stable tone-wood prized for it’s resonance, workability and attractive figure.

**MAPLE BURL**
Highly figured maple top used on our Artisan models with a gorgeous marbled swirl.
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 birdseye maple neck will add a unique and striking look to your guitar.

ROASTED MAPLE NECK
Roasted maple creates an aged and dark look to the wood as well as making it more resonant and slightly lighter in weight.

ROSEWOOD NECK
Darker in color and warmer in tone than maple, rosewood can be specially sorted for a darker color. In 1959, all Fenders were outfitted with rosewood fingerboards, which was a significant departure from the look and tone of the previous maple boards.

ROASTED FLAME MAPLE
Roasting maple brings out the figure and creates a caramelized dark tiger striping.

NECK TINT OPTIONS

LIGHT TINT
MEDIUM TINT
DARK TINT
SELECT A
COLOR OPTION
## Step 4: Options

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<thead>
<tr>
<th>Color Code</th>
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<td>114</td>
<td>Taos Turquoise</td>
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</table>

*Example shown in Fiesta Red.*

- **Your Color**: Adds a golden tint to simulate aging.
- **Your Color Aged**: Creates the look of a color that has faded over time.
SELECT A
NECK SHAPE
**GUITAR NECK SHAPES**

1. **'52 STYLE “U”**
   - 1st Fret: 0.990
   - 12th Fret: 0.990

2. **'57 STYLE SOFT “V”**
   - 1st Fret: 0.850
   - 12th Fret: 0.990

3. **'60 STYLE OVAL “C”**
   - 1st Fret: 0.790
   - 12th Fret: 0.930

4. **1969 “U”**
   - 1st Fret: 0.850
   - 12th Fret: 0.910

5. **1951 “U”**
   - 1st Fret: 0.950
   - 12th Fret: 1.000

6. **LARGE “C”**
   - 1st Fret: 0.820
   - 12th Fret: 0.870

7. **MODERN “C”**
   - 1st Fret: 0.820
   - 12th Fret: 0.874

8. **'65 STRAT “C”**
   - 1st Fret: 0.974
   - 12th Fret: 0.974

---

*STEP 4: OPTIONS*
**BASS NECK SHAPES**

1. **#8** '60 J BASS “U”
2. **#12** '51 P BASS “U”
3. **#6** '57 BASS SOFT “V”
4. **#40** '75 JAZZ BASS
5. **#7** '60 P BASS OVAL “C”
6. **#30** '55 P BASS SOFT “V”
7. **#26** CC JAZZ BASS 4 STRING “C”

**STEP 4 : OPTIONS**
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.
STEP 4: OPTIONS

FENDER® CUSTOM SHOP

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: 0.047"
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.
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.
STRATOCASTER PICKUPS

'50S STRAT
Crafted to faithfully replicate the cutting tones reminiscent of 1950s Stratocaster® guitars. Alnico 5 magnets, vintage stagger and formvar wire.

FAT '50S STRAT
1950s Stratocaster sound you know and love. Hot-rodded wiring design delivers enhanced bass response and an extra shot of 21st-century attitude.

'60S STRAT
Classic 1960s design with alnico 2 magnets, formvar wire and a vintage stagger. Strat sound with glistening highs and warm punchy lows.

TEXAS SPECIAL™ STRAT
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.

DUAL-MAG STRAT
Vintage style calibrated pickup set with unbeveled 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.

ANCHO POBLANO STRAT
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 sizzling vintage warmth—with plenty of tonal flexibility.

VINTAGE NOISELESS™ STRAT
Produce all the brilliant clarity, definition and harmonic attributes of vintage single-coil Strat tone without the hum.

EL DIABLO STRAT
Overwound and dipped in the special sauce for a big open sound. Slightly hotter than the Ancho Poblano stratocasters with calibrated alnico 5 pickups with custom low G (middle and neck) and flush with high D (bridge) pole pieces.

TOMATILLO STRAT
Cousins to the Ancho Poblanos, dipped in the same secret sauce. Alnico 2 magnets will simulate what an older alnico 5 might sound like today for a sweeter more flavorful tone.
**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 3 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 snarl 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
**Fender® Custom Shop**

**VINTAGE STRAT w/3 WAY SWITCH**
- 3 SINGLE COIL PICKUPS
- 3 WAY SELECTOR SWITCH
  - POS 1 - BRIDGE PICKUP (NO TONE FUNCTION)
  - POS 2 - MIDDLE PICKUP
  - POS 3 - NECK PICKUP
- MASTER VOLUME
- TONE CONTROL T 1 (NECK PICKUP)
- TONE CONTROL 2 (MIDDLE PICKUP)

**VINTAGE MODIFIED STRAT#1 w/5 WAY SWITCH AND 3 SINGLE COIL PICKUPS**
- 5 WAY SELECTOR SWITCH
  - 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 (NECK PICKUP)
  - POS 4, 5
- TONE CONTROL (MIDDLE / BRIDGE PICKUP)
  - POS 1, 2, 3

**MODERN STRAT w/5 WAY SWITCH**
- 3 SINGLE COIL PICKUPS
- 5 WAY SELECTOR SWITCH
  - 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 (NECK PICKUP)
  - POS 4, 5
- TONE CONTROL (MIDDLE / BRIDGE PICKUP)
  - POS 1, 2, 3
H-S-H STRATOCASTER

POS 1
POS 2
POS 3
POS 4
POS 5

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

MASTER VOLUME

TONE CONTROL (NECK PICKUP)
POS 4, 5

TONE CONTROL (MIDDLE / BRIDGE PICKUP)
POS 1, 2, 3, 4

POS 1
POS 2
POS 3
POS 4
POS 5

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

MASTER VOLUME

TONE CONTROL (NECK PICKUP)
POS 4, 5

TONE CONTROL (MIDDLE / BRIDGE PICKUP)
POS 1, 2, 3

POS 1
POS 2
POS 3

3 WAY SELECTOR SWITCH
POS 1 - BRIDGE PICKUP
POS 2 - BRIDGE & NECK PICKUP
POS 3 - NECK PICKUP

MASTER VOLUME

TONE CONTROL (NECK PICKUP)

TONE CONTROL (BRIDGE PICKUP)
**TELECASTER WIRING**

**VINTAGE TELECASTER, NOCASTER & MODIFIED NOCASTER 1950 - 1952**

- **3 WAY SELECTOR SWITCH**
  - POS 1
  - POS 2
  - POS 3

- **MASTER VOLUME CONTROL**
- **BLEND CONTROL (POS 1 ONLY)**

**VINTAGE TELECASTER 1953 - 1967**

- **3 WAY SELECTOR SWITCH**
  - POS 1
  - POS 2
  - POS 3

- **MASTER VOLUME CONTROL**
- **TONE CONTROL (POS 1 & 2 ONLY)**

**MODERN TELECASTER**

- **3 WAY SELECTOR SWITCH**
  - POS 1
  - POS 2
  - POS 3

- **MASTER VOLUME CONTROL**
- **MASTER TONE CONTROL**

For more information go to fendercustomshop.com
STEP 4: OPTIONS

FENDER® CUSTOM SHOP

H-S TELECASTER

- Master Volume Control
- Master Tone Control
- 3 Way Selector Switch
  - POS 1: Bridge Pickup
  - POS 2: Bridge & Neck Pickups
  - POS 3: Neck Pickup

H-H TELECASTER

- Master Volume Control
- Master Tone Control
- 3 Way Selector Switch
  - POS 1: Bridge Pickup
  - POS 2: Bridge & Neck Pickups
  - POS 3: Neck Pickup

FULL THROTTLE ESQUIRE

- Master Volume Control
- Master Tone Control
- 3 Way Selector Switch
  - POS 1: Bridge Pickup Straight to Output Jack
  - POS 2: Bridge Pickup (Volume Control)
  - POS 3: Bridge Pickups (Volume and Tone)
PRECISION BASS WIRING

VINTAGE P BASS

MASTER VOLUME CONTROL

MASTER TONE CONTROL

JAZZ BASS WIRING

VINTAGE ’60 JAZZ BASS

STACKED KNOBS

VOLUME NECK PICKUP (UPPER)

TONE CONTROL NECK PICKUP (LOWER)

VOLUME BRIDGE PICKUP (UPPER)

TONE CONTROL BRIDGE PICKUP (LOWER)

VINTAGE ’64 JAZZ BASS

VOLUME NECK PICKUP

VOLUME BRIDGE PICKUP

MASTER TONE CONTROL
SELECT
HARDWARE OPTIONS
**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.

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

**FLOYD ROSE® ORIGINAL**
Double-locking tremolo bridge, recessed for pick hand comfort providing laser-accurate intonation and ultra-stable tuning when combined with the Floyd Rose R3 locking nut.

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

---

**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.
**VINTAGE THREADED SADDLES**
Genuine Fender bass bridge assembly with nickel-plated steel bridge plate and four threaded barrel saddles.

**VINTAGE GROOVE SADDLES**
Vintage Fender bass bridge assembly with nickel-plated steel bridge plate and four grooved barrel saddles.

**AMERICAN DELUXE 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.

**RAYMOND SMITH DESIGN 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

SCHALLER F

MODERN AMERICAN STANDARD

MODERN LOCKING

VINTAGE LOCKING

VINTAGE STYLE

VINTAGE STYLE BASS

VINTAGE STYLE BASS "LOLLIPOP"

MODERN BASS

For more information go to fendercustomshop.com
PICKGUARDS

3-PLY WHITE

3-PLY EGGSHELL

3-PLY PARCHMENT

3-PLY MINT GREEN

ANODIZED GOLD

4-PLY BROWN SHELL

BLACK

BLACK PEARLOID

WHITE PEARLOID

3-PLY WHITE

3-PLY PARCHMENT

1-PLY PARCHMENT

3-PLY BLACK

BLACK PHENOLIC
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
**DESIGN GUIDE ORDER FORM**

### 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)
- [ ] AMERICAN CUSTOM 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)
- [ ] 1960 TELECASTER CUSTOM (ALDER)
- [ ] 1963 TELECASTER (ALDER)
- [ ] 1967 TELECASTER (ALDER)
- [ ] OTHER 1960’S TELECASTER (ALDER)
- [ ] 1959 ESQUIRE (ASH)
- [ ] OTHER YEAR ESQUIRE (THRU ’69)
- [ ] ’50S THINLINE TELECASTER
- [ ] AMERICAN CUSTOM TELECASTER (ASH)
- [ ] ANVIL FLIGHT CASE OPTION (TELE)

**JAZZMASTER/JAGUAR/BASS VI** (START AT PG 22)
- [ ] 1962 JAZZMASTER (ALDER)
- [ ] OTHER YEAR JAZZMASTER (THRU ’66)
- [ ] 1962 JAGUAR (ASH)
- [ ] OTHER YEAR JAGUAR (THRU ’63)
- [ ] BASS VI (ALDER)

**FENDER BASS** (START AT PG 20)
- [ ] 1955 PRECISION BASS (ASH)
- [ ] 1959 PRECISION BASS (ALDER)
- [ ] 1960 PRECISION BASS (ALDER)
- [ ] OTHER YEAR PRECISION BASS (ALDER) (THRU ’69)
- [ ] 1964 JAZZ BASS (ALDER)
- [ ] 1975 JAZZ BASS (ALDER)
- [ ] OTHER YEAR JAZZ BASS (THRU ’74)

### 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
- [ ] FUJI MAHOGANY
- [ ] ROASTED ALDER
- [ ] ROASTED ASH
- [ ] ROASTED PINE
- [ ] SORT FOR LIGHT WEIGHT BODY WOOD
- [ ] OTHER BODY WOOD
- [ ] BODY WOOD/EXOTIC TOP
- [ ] FLAME MAPLE TOP 2A
- [ ] QUILTED MAPLE TOP 2A
- [ ] SPAltED MAPLE TOP
- [ ] MAPLE BURL TOP
- [ ] BUCKEYE BURL TOP
- [ ] ZIRCOTe TOP
- [ ] COCOBOLO TOP
- [ ] FIGURED KOA TOP 4A
- [ ] OTHER EXOTIC TOP

#### BODY COLOR (SELECT FROM PAGE 32)
- [ ] SINGLE COLOR #
- [ ] COLOR OVER COLOR # O #
- [ ] SPARKLE COLOR
- [ ] PINK PAISLEY (TOP)
- [ ] PINK PAISLEY (TOP & BACK)
- [ ] BLACK PAISLEY (TOP)
- [ ] BLACK PAISLEY (TOP & BACK)
- [ ] BLUE FLOWER (TOP)
- [ ] BLUE FLOWER (TOP & BACK)

*For base model specifications see page 17*
### CUSTOM OPTIONS (CONTINUED)

#### BODY FINISH
- BASE MODEL FINISH
- NITRO LACQUER
- NITRO LACQUER / WLS UNDERCOAT
- FLASH COAT LACQUER
- URETHANE

#### NECK WOOD
- BASE MODEL NECK WOOD (FLAT SAWN MAPLE)
- RIFT SAWN MAPLE
- QUARTERSAWN MAPLE
- FLAME MAPLE 2A
- FLAME QUARTERSAWN MAPLE 2A
- FLAME MAPLE 3A
- BIRDSEYE MAPLE 2A
- BIRDSEYE MAPLE 3A
- ROASTED BIRDSEYE MAPLE 3A
- ROASTED RIFT SAWN MAPLE
- ROASTED QUARTERSAWN MAPLE
- ROASTED FLAME MAPLE 3A
- INDIAN ROSEWOOD
- 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
- SATIN LACQUER
- 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
- 12.00" RADIUS
- 7.25" TO 9.5" VINTAGE COMPOUND RADIUS
- 7.25" TO 12" COMPOUND RADIUS
- 9.5" TO 12" COMPOUND RADIUS

#### WIDTH AT NUT
- BASE MODEL WIDTH AT NUT
- 1.650"
- 1.685"
- 1.6875"

#### NUT MATERIAL
- BASE MODEL NUT MATERIAL
- MICARTA
- BONE
- GRAPHITE
- LSR ROLLERNUT

#### NUMBER OF FRETS
- BASE MODEL NUMBER OF FRETS
- 22 FRETS (STRAT/TELE)

#### FRET WIRE
- BASE MODEL FRET WIRE
- VINTAGE
- MEDIUM VINTAGE 47095
- NARROW TALL 6105
- MEDIUM JUMBO 6150
- JUMBO 6100
- OTHER FRET WIRE

#### POSITION & SIDE MARKERS
- BASE MODEL DOT MATERIAL
- BLACK
- WHITE
- VINTAGE CLAY
- MOP WHITE
- BLACK POLY PEARL BLOCK INLAY
- WHITE POLY PEARL BLOCK INLAY
- ABALONE
- 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
- BI-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)

*For base model specifications see page 17
### BRIDGE
- □ Base Model Bridge
- □ AM Vintage Synchronized Tremolo
- □ Custom Shop Vintage Strat Tremolo
- □ 2-Point Classic Player Tremolo
- □ 2-Point Custom Classic Tremolo
- □ RSD Strat Tremolo
- □ Vintage Hard-Tail
- □ Custom Classic Hard-Tail
- □ Fender 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 Tele Bridge
- RSD Hardtail (Sawed Off Tele)
- Bigsby® 8.5 Vibrato Tailpiece

### PRECISION/JAZZ BASS WIRING
- □ 2-Saddle Bridge
- □ Threaded Saddles Bridge
- □ Groove Saddles Bridge
- □ American Deluxe
- □ RSD Bass Bridge
- □ American Standard "High Mass"
- □ Fender "High Mass"

### TUNING MACHINES
- □ Base Model Tuning Machines
- □ Vintage Style
- □ Vintage Staggered
- □ Vintage Locking
- □ Sperror Deluxe
- □ Sperror Deluxe W/ Pearl Buttons
- □ Sperror Trim-Lok™
- □ Fender/Schaller "F"
- □ Other

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

### CONTROL KNOBS
- □ Base Model Control Knobs

### STRATOCASTER KNOBS
- □ White
- □ Eggshell
- □ Parchment
- □ Vintage White
- □ Black

### TELECASTER/PRECISION BASS KNOBS
- □ Vintage Knurled
- □ Aluminum Knurled

### 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
- □ 1/2 Blender With Tone Saver Treble Bleed
- □ 1/2 Blender With Grease Bucket 2
- □ Fat 50's Hookup W/ Half Blender
- □ Fat 50's Hookup W/ Greasebucket
- □ H-S-S Pomodoro Strat 250/500
- □ H-S-H Configuration
- □ H-S-H Configuration
- □ H-H Configuration
- □ Other Strat Wiring

### TELECASTER/ESQUIRE WIRING
- □ Vintage Esquire (1-Pickup)
- □ Full Throttle Esquire (1-Pickup)
- □ '51 Nocaster ('50-'52 Blackguard)
- □ '51 Modified Nocaster
- □ '53-'59 Vintage Tele
- □ Modern Tele
- □ Modern Tele W/ Greasebucket
- □ Modern Tele W/ 4-Way Switch
- □ Modern Tele With 4-Way
- □ Fat '50S Tele
- □ Fat 50s Dual P90 Tele
- □ Fat 50s Dual P90 Tele W/ Angled Switch
- □ Nashville Tele W/ Blender
- □ Nashville Tele (3-Pickup Tele)
- □ H-S Tele Dual-Stack 250/500
- □ H-S Tele Caballo 250/500
- □ H-H Tele
- □ Other Tele Wiring
- □ Full Throttle Esquire (1-Pickup)

### JAZZ BASS WIRING
- □ Vintage Jazz Bass W/ Concentric Knobs
- □ Vintage Jazz Bass Vol, Vol, Tone

*For base model specifications see page 17*
**MISCELLANEOUS ELECTRONICS**

- 3-WAY SWITCH (STRAT)
- REVERSE TELE CONTROL PLATE
- TONE-SAVER TREBLE BLEED
- GREASEBUCKET TONE CONTROL
- TBX TONE CONTROL
- NO-LOAD TONE CONTROL
- S-1 SWITCH
- S-1 FUNCTION

**PICKUPS**

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**STRATOCASTER PICKUPS (PRICE PER PICKUP)**

| '54 STRAT | ☐ | ☐ | ☐ |
| '50S STRAT | ☐ | ☐ | ☐ |
| FAT '50S STRAT | ☐ | ☐ | ☐ |
| '60S STRAT | ☐ | ☐ | ☐ |
| FAT '60S STRAT | ☐ | ☐ | ☐ |
| '58 STRAT | ☐ | ☐ | ☐ |
| '59 STRAT | ☐ | ☐ | ☐ |
| '65 STRAT | ☐ | ☐ | ☐ |
| '66 STRAT | ☐ | ☐ | ☐ |
| '69 STRAT | ☐ | ☐ | ☐ |

**HAND-WOUND STRAT® PICKUPS (PRICE PER PICKUP)**

ADD JOSEFINA MASTER WOUND UPGRADE ☐ ☐ ☐

| HW '50S STRAT | ☐ | ☐ | ☐ |
| HW FAT '50S STRAT | ☐ | ☐ | ☐ |
| HW '55 STRAT | ☐ | ☐ | ☐ |
| HW '56 STRAT | ☐ | ☐ | ☐ |
| HW '57 STRAT | ☐ | ☐ | ☐ |
| HW '59 STRAT | ☐ | ☐ | ☐ |
| HW '60 STRAT | ☐ | ☐ | ☐ |
| HW FAT '60 STRAT | ☐ | ☐ | ☐ |
| HW '60/'63 STRAT | ☐ | ☐ | ☐ |
| HW '64 STRAT | ☐ | ☐ | ☐ |
| HW FAT '64 STRAT | ☐ | ☐ | ☐ |
| HW '65 STRAT | ☐ | ☐ | ☐ |
| HW '66 STRAT | ☐ | ☐ | ☐ |
| HW '69 STRAT | ☐ | ☐ | ☐ |
| HW TEXAS SPECIAL STRAT | ☐ | ☐ | ☐ |
| HW TROPOSPHERE™ STRAT | ☐ | ☐ | ☐ |
| HW MASTER DESIGN LTD STRAT | ☐ | ☐ | ☐ |
| HW MASTER DESIGN BONE TONE | ☐ | ☐ | ☐ |
| HW DUAL-MAG STRAT | ☐ | ☐ | ☐ |
| HW DUAL-MAG II STRAT | ☐ | ☐ | ☐ |
| HW EL DIABLO STRAT | ☐ | ☐ | ☐ |
| HW TOMATILLO STRAT | ☐ | ☐ | ☐ |
| HW ANCHO POBLANO STRAT | ☐ | ☐ | ☐ |

**TELECASTER PICKUPS (PRICE PER PICKUP)**

ORIGINAL BLACKGUARD TELE (OBD) ☐ ☐ ☐

| '51 TELECASTER/NOCASTER | ☐ | ☐ | ☐ |
| '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 (OBD) | ☐ | ☐ | ☐ |
| 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 | ☐ | ☐ | ☐ |
| H/W TOMATILLO TELE | ☐ | ☐ | ☐ |

**OTHER TELE PICKUPS**

FENDER VINTAGE NOISELESS ☐ ☐ ☐
DUNCAN® FIVE-TWO TELE ☐ ☐ ☐
DUNCAN QUARTER POUND ☐ ☐ ☐
DUNCAN LITTLE '59™ ☐ ☐ ☐

*For base model specifications see page 17*
### HUMBUCKING/P90 PICKUPS

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MASTERBUILT ONLY**

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

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

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

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