

Fender

2025 CUSTOM GUITAR

DESIGN GUIDE



TIME MACHINE 1963 ESQUIRE® BIGSBY® DLX
CLOSET CLASSIC, FADED 3-COLOR SUNBURST
9235700029



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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All Fender Custom Shop instruments are expertly crafted according to exact order specifications and arrive free of defects. Those instruments not abiding by this policy will be repaired, modified or replaced by us at no cost to you. Consult your local retailer, distributor or the Custom Care™ website (customcare.fender.com) for details.

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All colors, features and specifications are subject to change without notice.

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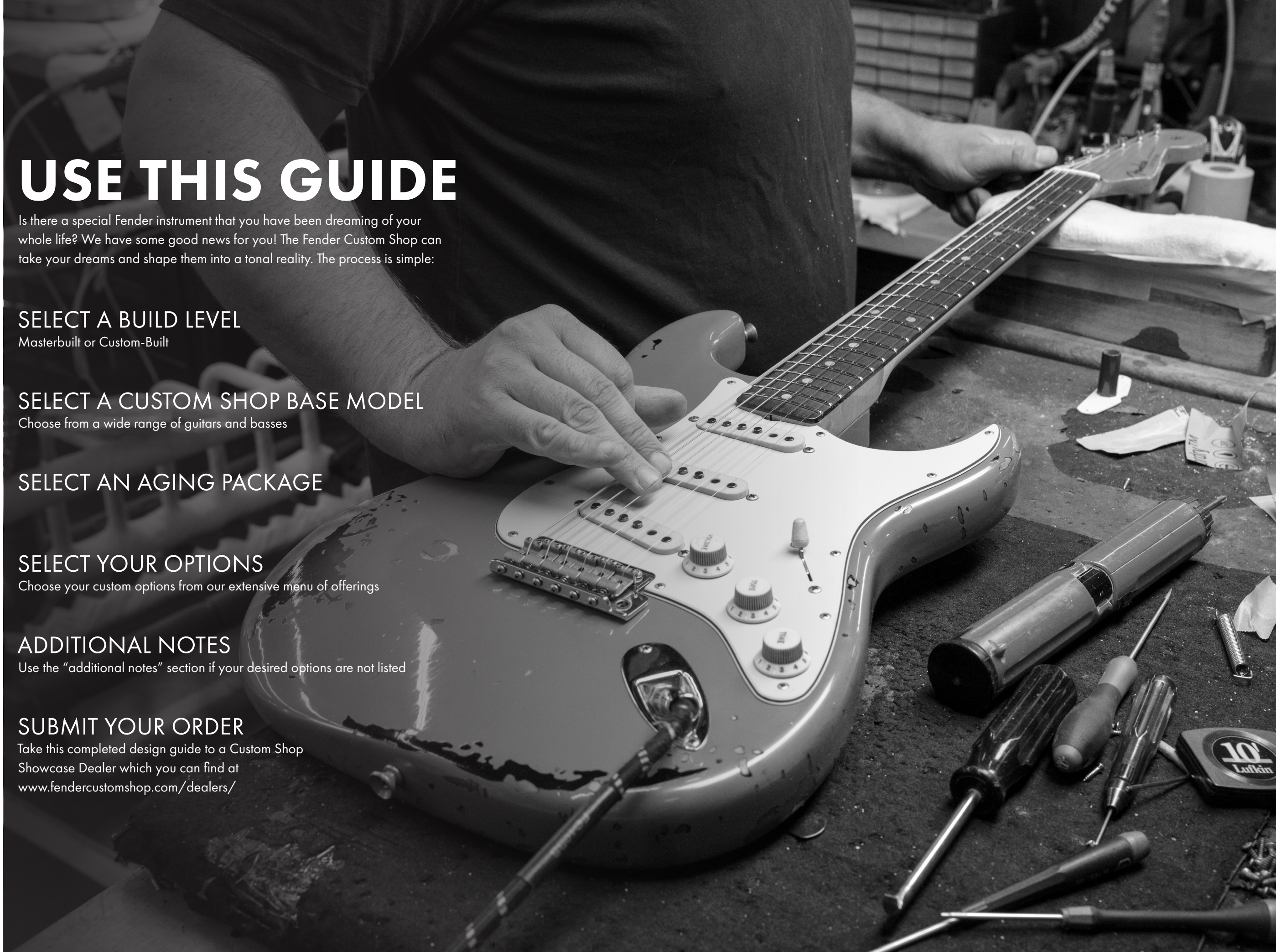


**HOW
TO**

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/



01



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.

MASTER BUILDERS

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!



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.

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 says. "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.



Jason Smith

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 says, “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, Reggie Hamilton, Linkin Park, Kenny Wayne Shepherd, Neon Trees and many others.

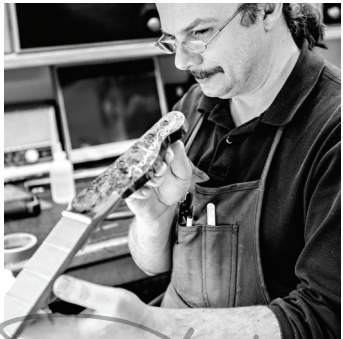
TODD KRAUSE



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 says. “It’s about the way an instrument sounds and feels. It has to look cool, and it has to compel you to play.”



Yuriy Shishkov

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 Darrell, 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

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.

DENNIS GALUSZKA



Dennis Galuszka

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 Dirnt, 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 says. “Those things are number one with me, above everything else.”

Kyle McMillin



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.

AUSTIN MACNUTT



Austin Macnutt

Canadian born in a family of performing musicians, some of Austin’s earliest memories contain acoustic and electric guitars, including his father’s 1963 Custom Color Black Fender Jaguar with matching headstock that is still in the family. Following in his parents’ footsteps, he took up guitar playing at the age of 10 and soon found himself tinkering on it to improve playability and tone. Throughout his teens, Austin developed his building and repair skills and became the local go-to repair tech for many of the bands passing through.

After graduating high school in Saskatoon, Austin saved up and enrolled himself at the Guitar Craft Academy in Hollywood to further his skills and passion for guitar

building. Recognizing his talents, immediately after completing the course the school offered him a position as one of their teachers. During these five years of teaching guitar building, he met Ron Thorn during an inlay seminar, and shortly after was offered a position at Thorn Guitars. For 11 years Austin crafted boutique electric guitars under the Thorn brand. From raw lumber selection, millwork, CNC operation, fretwork and final assembly, Austin did it all and once again is working shoulder to shoulder with his old friend, crafting Fender’s finest.

When Austin is not building guitars, he enjoys spending his time with his girlfriend, playing music and going camping whenever and wherever he can.

ANDY HICKS



Andy Hicks

Andy Hicks grew up in a household filled with music lovers. He received his first guitar on his 11th birthday—a gorgeous 3-Tone Burst Fender Stratocaster. Andy spent his teenage years playing along with his favorite Nirvana, Black Sabbath and Metallica records. He played in local rock bands and by his early 20s he became increasingly interested in experimenting with guitars by modifying pickups and wiring.

In 2009, Andy decided to take this passion for guitar building seriously by enrolling in the Guitar Craft Academy in Hollywood, a six-month program focused on electric guitars. Within a week of graduating, he started working at Fender in the Jackson Custom Shop, dressing frets. From 2013 to 2018, he worked as an assistant to Gretsch Custom Shop Senior Master Builder, Steve Stern. Andy worked with various artists during this period and is very proud of his involvement with the Malcolm Young “Salute” Jet. In 2018, Andy seized the opportunity to become the lead builder and production manager for a high-end boutique guitar company and was subsequently recruited by James Tyler to oversee

production for his shop in the San Fernando Valley.

On his return to Fender, Hicks said, “coming back to Fender, becoming part of the most prestigious custom shop in the industry, and being around so many talented builders is incredibly exciting and humbling. It also feels like I have returned home.”

When it comes to guitars, Andy incorporates his two passions: playing and building guitars. He firmly believes that these two passions are deeply connected, uniting Andy’s core approach to creating guitars. “I love interacting with guitarists,” Hicks says. “Bridging the gap between builder and player, listening to their desires and implementing them into my builds is incredibly rewarding. Nothing could be better.”

When not building guitars, Andy plays in an epic doom metal band, Stygian Crown, enjoys playing Dungeons and Dragons and goes on incredible Disneyland trips with his wife and three boys.

DAVID BROWN



David Brown

David Brown’s music adventure began in the late ’70s while he was in middle school. By the time he was in high school, he was playing in bands and working at a local store in Anaheim where he learned guitar repair and construction. By the mid ’80s, he was working for Yamaha Music Corp. in Buena Park as a guitar technician. In 2000, David got the opportunity to work at Fender and thus began his career with the company. By 2006, he received a degree in marketing from California State University at Fullerton and was now working in the Fender Custom Shop building new models as well as making instruments for various artists.

“I hope to bring a perspective that takes into account all of my previous experiences in guitar building and construction,” he says. “I hope to create these instruments that are the industry standard when it comes to accuracy and feel for the musician. Becoming a Master Builder for the Fender Custom Shop means that you’ve arrived. There is no higher pinnacle than this.”

In 2009, David and Fender parted ways only for him to return two years later to manage the new Fender Visitor Center which was located next to the Corona manufacturing facility. While in this position, David was the first point of contact with the company’s customer base as they toured the factory and participated in building their own custom-made instruments. In 2016, the FVC closed and David departed from Fender once more. By 2017, he was managing the new G&L Custom Shop in Fullerton, California where he was the principal builder until 2020. David returned to school to pursue a teaching credential in math, but the opportunity to work once again in the Fender Custom Shop altered his course.

Apart from electric guitars being his passion, David enjoys designing and building tube amplifiers and playing original music with his classic rock band. He and his wife enjoy traveling abroad as well as rescuing and fostering dogs and cats. He also enjoys black and white landscape photography.

LEVI PERRY



Levi Perry

Levi Perry started at Fender’s U.S. production final assembly department in 2012, fresh out of high school in Riverside, California, where he was born and raised. He moved to the Custom Shop three years later in 2015, as a Relic artisan and tune tester and soon moved to service repair. After another three years he was promoted to Masterbuilder Apprentice in 2018.

While an apprentice Perry served as a “floater,” which meant that he worked with and learned from each Masterbuilder individually. He worked on many prestigious builds during this period, including the

Game of Thrones series, the Limited Edition Phil Lynott Precision Bass, the Limited Edition George Harrison Rocky Strat, the Limited Edition El Mocambo Heavy Relic Stratocaster and Telecaster models, and many other collections and artist instruments.

“For me, what’s important is to always be learning and growing, and to remain a student of the craft,” Perry says. “Fender has such a deep and rich history to glean from, and when you allow that history to teach and guide you while continuing to be creative and push the boundaries, you’ll be amazed at what you can create.”



01

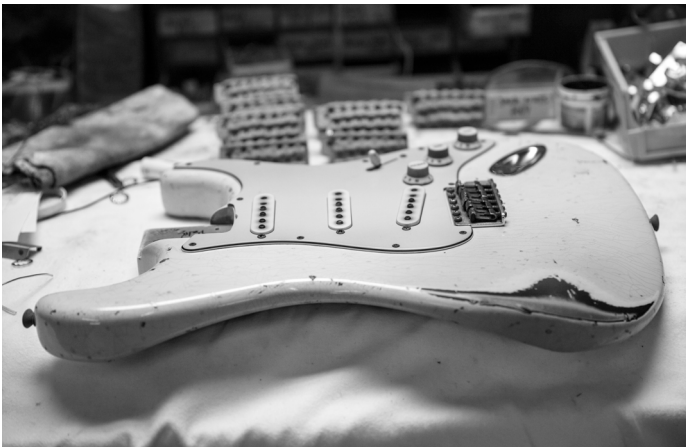


BUILD LEVEL:
CUSTOM-BUILT

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.



02



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.

STRATOCASTER® BASE MODELS

1955 STRATOCASTER

SHOWN IN 2-COLOR SUNBURST



- 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/ 5-WAY SWITCH
- PICKUPS** FCS 1950S STRAT

1956 STRATOCASTER

SHOWN IN WHITE BLONDE



- 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/ 5-WAY SWITCH
- PICKUPS** FCS 1950S STRAT

1960 STRATOCASTER

SHOWN IN DAKOTA RED



- 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** WHITE MICARTA
- NUT** MICARTA
- TUNERS** FENDER GOTOH VINTAGE
- HARDWARE** NICKEL / CHROME
- BRIDGE** VINTAGE SYNCHRONIZED TREMOLO
- PICKGUARD** 3-PLY WHITE
- WIRING** VINTAGE STRAT W/ 5-WAY SWITCH
- PICKUPS** FCS 1960S STRAT

1963 STRATOCASTER

SHOWN IN 3-COLOR SUNBURST



- 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** WHITE MICARTA
- NUT** MICARTA
- TUNERS** FENDER GOTOH VINTAGE
- HARDWARE** NICKEL / CHROME
- BRIDGE** VINTAGE SYNCHRONIZED TREMOLO
- PICKGUARD** 3-PLY WHITE
- WIRING** VINTAGE STRAT W/ 5-WAY SWITCH
- PICKUPS** FCS 1960S STRAT

1965 STRATOCASTER

SHOWN IN AZTEC GOLD



- BODY WOOD** ALDER
- BODY FINISH** NITROCELLULOSE LACQUER
- NECK WOOD** MAPLE
- NECK SHAPE** '65 "C"
- FINGERBOARD** ROUND-LAM ROSEWOOD
- RADIUS** 7.25"
- FRET SIZE** VINTAGE
- FACE DOTS** PEARL – NARROW SPACING
- NUT** MICARTA
- TUNERS** FENDER GOTOH VINTAGE
- HARDWARE** NICKEL / CHROME
- BRIDGE** VINTAGE SYNCHRONIZED TREMOLO
- PICKGUARD** 3-PLY WHITE
- WIRING** VINTAGE STRAT W/ 5-WAY SWITCH
- PICKUPS** FCS 1965 STRAT

1966 STRATOCASTER

SHOWN IN LAKE PLACID BLUE



- BODY WOOD** ALDER
- BODY FINISH** NITROCELLULOSE LACQUER
- NECK WOOD** MAPLE
- NECK SHAPE** '66 OVAL "C"
- FINGERBOARD** ROUND-LAM ROSEWOOD
- RADIUS** 7.25"
- FRET SIZE** VINTAGE
- FACE DOTS** PEARL WHITE
- NUT** MICARTA
- TUNERS** FENDER GOTOH VINTAGE
- HARDWARE** NICKEL / CHROME
- BRIDGE** VINTAGE SYNCHRONIZED TREMOLO
- PICKGUARD** 3-PLY WHITE
- WIRING** VINTAGE STRAT W/ 5-WAY SWITCH
- PICKUPS** FCS 1966 STRAT

1969 STRATOCASTER

SHOWN IN SONIC BLUE



- BODY WOOD** ALDER
- BODY FINISH** NITROCELLULOSE LACQUER
- NECK WOOD** MAPLE – URETHANE FINISH
- NECK SHAPE** '69 "C"
- FINGERBOARD** ROUND-LAM ROSEWOOD OR MAPLE
- RADIUS** 7.25"
- FRET SIZE** VINTAGE
- FACE DOTS** PEARL WHITE OR BLACK MICARTA
- NUT** MICARTA
- TUNERS** SCHALLER "F"
- HARDWARE** NICKEL / CHROME
- BRIDGE** VINTAGE SYNCHRONIZED TREMOLO
- PICKGUARD** 3-PLY WHITE
- WIRING** VINTAGE STRAT W/ 5-WAY SWITCH
- PICKUPS** FCS 1969 STRAT

TELECASTER® BASE MODELS

1951 NOCASTER

SHOWN IN HONEY BLONDE



- BODY WOOD** ASH
- BODY FINISH** NITROCELLULOSE LACQUER
- NECK WOOD** MAPLE
- NECK SHAPE** NOCASTER "U"
- FINGERBOARD** 1-PIECE MAPLE
- RADIUS** 7.25"
- FRET SIZE** F VINTAGE
- FACE DOTS** BLACK MICARTA – NARROW SPACING
- NUT** MICARTA
- TUNERS** FENDER GOTOH VINTAGE
- HARDWARE** NICKEL / CHROME
- 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



- BODY WOOD** ASH
- BODY FINISH** NITROCELLULOSE LACQUER
- NECK WOOD** MAPLE
- NECK SHAPE** '52 "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 WITH BRASS SADDLES
- PICKGUARD** 1-PLY BLACK
- WIRING** VINTAGE TELE W/ 3-WAY SWITCH
- PICKUPS** FCS 1951 NOCASTER

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
- 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



- BODY WOOD** DOUBLE-BOUND 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
- NUT** MICARTA
- TUNERS** FENDER GOTOH VINTAGE
- HARDWARE** NICKEL / CHROME
- BRIDGE** VINTAGE WITH THREADED SADDLES
- PICKGUARD** 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** MICARTA WHITE
- NUT** MICARTA
- TUNERS** FENDER GOTOH VINTAGE
- HARDWARE** NICKEL / CHROME
- BRIDGE** VINTAGE WITH THREADED SADDLES
- PICKGUARD** 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
- BRIDGE** VINTAGE WITH THREADED SADDLES
- PICKGUARD** 3-PLY WHITE
- WIRING** VINTAGE TELE W/ 3-WAY SWITCH
- PICKUPS** FCS 1967 TELECASTER

PRECISION BASS BASE MODELS

1955 PRECISION BASS

SHOWN IN VINTAGE BLONDE



- BODY WOOD** ASH
- BODY FINISH** NITROCELLULOSE LACQUER
- NECK WOOD** QUARTERSAWN MAPLE
- NECK SHAPE** ‘55 PBASS SOFT “V”
- FINGERBOARD** 1-PIECE MAPLE
- RADIUS** 7.25”
- FRET SIZE** VINTAGE
- FACE DOTS** BLACK MICARTA
- NUT** MICARTA
- TUNERS** FENDER GOTOH REVERSE
- HARDWARE** NICKEL / CHROME
- BRIDGE** VINTAGE
- PICKGUARD** 1-PLY WHITE
- WIRING** VINTAGE PRECISION BASS
- PICKUPS** FCS 1950S PRECISION BASS

1959 PRECISION BASS

SHOWN IN BLACK



- BODY WOOD** ALDER
- BODY FINISH** NITROCELLULOSE LACQUER
- NECK WOOD** QUARTERSAWN MAPLE
- NECK SHAPE** ‘60S PBASS OVAL “C”
- FINGERBOARD** SLAB ROSEWOOD
- RADIUS** 7.25”
- FRET SIZE** VINTAGE
- FACE DOTS** WHITE MICARTA
- NUT** MICARTA
- TUNERS** FENDER GOTOH REVERSE
- HARDWARE** NICKEL / CHROME
- BRIDGE** VINTAGE
- PICKGUARD** GOLD ANODIZED
- WIRING** VINTAGE PRECISION BASS
- PICKUPS** FCS ‘59 - ‘62 BASS

1959 ESQUIRE

SHOWN IN 3-COLOR SUNBURST



- BODY WOOD** ASH
- BODY FINISH** NITROCELLULOSE LACQUER
- NECK WOOD** MAPLE
- NECK SHAPE** ‘59 “C”
- FINGERBOARD** SLAB ROSEWOOD OR MAPLE
- RADIUS** 7.25”
- FRET SIZE** VINTAGE
- FACE DOTS** MICARTA WHITE OR BLACK
- NUT** MICARTA
- TUNERS** FENDER GOTOH VINTAGE
- HARDWARE** NICKEL / CHROME
- BRIDGE** VINTAGE ‘59 W/ THREADED
- PICKGUARD** 1-PLY PARCHMENT
- WIRING** VINTAGE ESQUIRE 3-WAY SWITCH
- PICKUPS** FCS VINTAGE TELECASTER

1960s THINLINE TELECASTER

SHOWN IN AGED NATURAL



- BODY WOOD** MAHOGANY
- BODY FINISH** NITROCELLULOSE LACQUER
- NECK WOOD** MAPLE
- NECK SHAPE** ‘60S OVAL “C”
- FINGERBOARD** ROUND-LAM MAPLE
- RADIUS** 7.25”
- FRET SIZE** VINTAGE
- FACE DOTS** BLACK MICARTA
- NUT** MICARTA
- TUNERS** SCHALLER “F”
- HARDWARE** NICKEL / CHROME
- BRIDGE** VINTAGE WITH SLOTTED SADDLES
- PICKGUARD** 4-PLY WHITE PEARLOID
- WIRING** VINTAGE TELE W/ 3-WAY SWITCH
- PICKUPS** FCS 1967 TELECASTER

1960 PRECISION BASS

SHOWN IN 3-COLOR SUNBURST



- 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** WHITE MICARTA
- 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

JAZZ BASS BASE MODELS

1964 JAZZ BASS

SHOWN IN SONIC BLUE



- 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** WHITE MICARTA
- 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

1975 JAZZ BASS

SHOWN IN NATURAL



- BODY WOOD** ASH
- BODY FINISH** NITROCELLULOSE LACQUER
- NECK WOOD** MAPLE
- NECK SHAPE** '75 JAZZ BASS "C"
- FINGERBOARD** ROUND-LAM ROSEWOOD OR MAPLE
- RADIUS** 7.25"
- FRET SIZE** MEDIUM JUMBO
- FACE DOTS** PEARL WHITE OR BLACK BLOCKS
- NUT** MICARTA
- TUNERS** FENDER GOTOH
- HARDWARE** NICKEL / CHROME
- BRIDGE** VINTAGE
- PICKGUARD** 3-PLY BLACK
- WIRING** VINTAGE JAZZ BASS
- PICKUPS** FCS VINTAGE JAZZ BASS

OFFSET BASE MODELS

1962 JAZZMASTER

SHOWN IN SURF GREEN



- BODY WOOD** ALDER
- BODY FINISH** NITROCELLULOSE LACQUER
- NECK WOOD** MAPLE
- NECK SHAPE** JAZZMASTER "C"
- FINGERBOARD** SLAB ROSEWOOD
- RADIUS** 7.25"
- FRET SIZE** VINTAGE
- FACE DOTS** WHITE MICARTA
- NUT** MICARTA
- TUNERS** FENDER GOTOH VINTAGE
- HARDWARE** NICKEL / CHROME
- BRIDGE** VINTAGE JAGUAR / JAZZMASTER
- PICKGUARD** 3-PLY WHITE
- WIRING** VINTAGE JAZZMASTER
- PICKUPS** FCS JAZZMASTER

1962 JAGUAR

SHOWN IN FIESTA RED



- BODY WOOD** ALDER
- BODY FINISH** NITROCELLULOSE LACQUER
- NECK WOOD** MAPLE
- NECK SHAPE** JAGUAR "C"
- FINGERBOARD** SLAB ROSEWOOD
- RADIUS** 7.25"
- FRET SIZE** VINTAGE
- FACE DOTS** WHITE MICARTA
- NUT** MICARTA
- TUNERS** FENDER GOTOH VINTAGE
- HARDWARE** NICKEL / CHROME
- BRIDGE** VINTAGE JAGUAR / JAZZMASTER
- PICKGUARD** 3-PLY WHITE
- WIRING** VINTAGE JAGUAR
- PICKUPS** FCS JAGUAR

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** WHITE MICARTA
- NUT** MICARTA
- TUNERS** FENDER GOTOH VINTAGE
- HARDWARE** NICKEL / CHROME
- BRIDGE** VINTAGE JAGUAR
- PICKGUARD** 4-PLY TORTOISE SHELL
- WIRING** VINTAGE BASS VI
- PICKUPS** FCS JAGUAR

03



SELECT AN
AGING STYLE

TIME CAPSULE

SHOWN IN VINTAGE CUSTOM 1968 TELECASTER IN AGED NATURAL

Combining our original "No Buff" NOS Flash Coat Lacquer finish with Closet Classic hardware, the Time Capsule package grants these instruments the charming appearance, authentic sound and genuine mojo of an extremely lucky vintage find.



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.



25

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 dings and wear to intensely discolored hardware and finish; the true battle-hardened workhorse.



SUPER HEAVY RELIC®

SHOWN IN LIMITED EDITION RED HOT STRAT IN SUPER FADED AGED LAKE PLACID BLUE

The heaviest of our aging treatments, showcasing extreme wear and tear. Worn down to the wood in all the right places, broken in and comfortable like it was well-loved for decades.



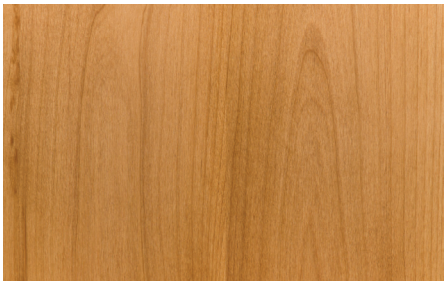
TIME MACHINE 1963 STRATOCASTER®
SUPER HEAVY RELIC®, SUPER FADED
AGED BLACK OVER 3-COLOR SUNBURST
9236091094



SELECT
YOUR OPTIONS

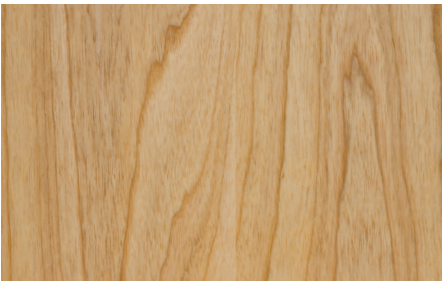
TONewood OPTIONS

BODY WOOD OPTIONS



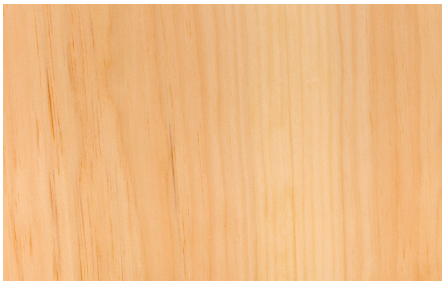
ALDER

A fantastic tonewood long used by Fender for their 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.



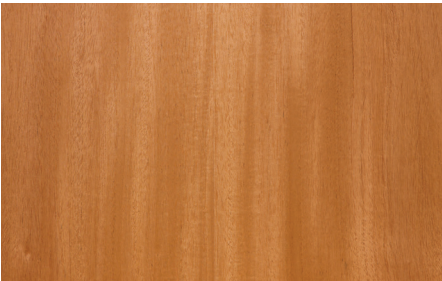
PINE

Used by Fender in the early '50s, pine is a lightweight tonewood with well-balanced tone and beautiful resonance. Its grain pattern has defined swirls, making it a perfect choice for transparent finishes.



OKUME

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



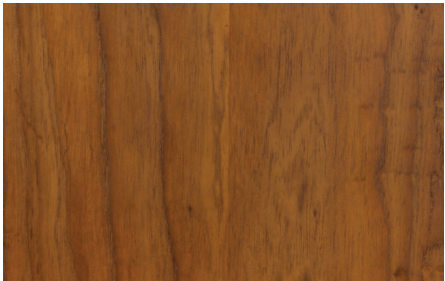
MAHOGANY

A dense, dark tonewood 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 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.



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.



ROASTED PINE

Roasting pine brings out all the best parts of the wood—it's full of rich harmonics with piano-like sustain. The dark caramel color and striking grain patterns match its complex and musical tonal qualities.

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.



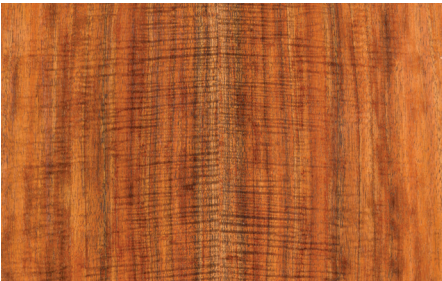
AAA FLAME MAPLE TOP

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.



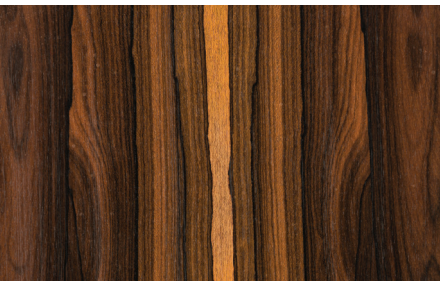
KOA

Beautiful and highly stable tone-wood prized for its resonance, workability and attractive figure.



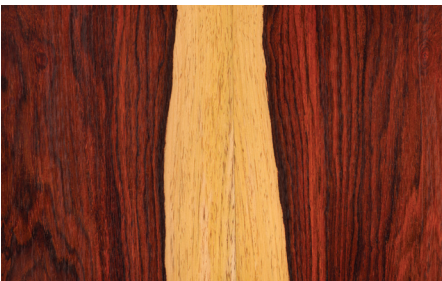
MAPLE BURL

Highly figured maple top used on our Artisan models with a gorgeous marbled swirl.



ZIRCOTE

Known for its unique, swirly figuring with streaks of dark brown, zircote-topped instruments not only offer gorgeous aesthetics, but clean, crisp high end with fast attack when paired with ash or alder bodies.



COCOBOLO

Used in combination with mahogany, ash or alder bodies, cocobolo combines striking highly-figured, reddish-brown grain patterns with rich, warm resonance.

NECK WOOD OPTIONS



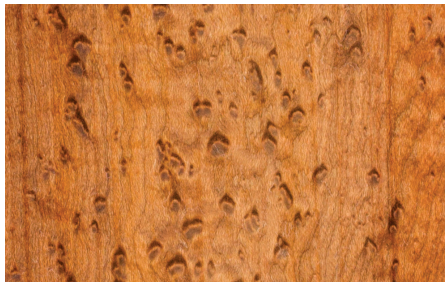
MAPLE NECK

Light in color, with a bright, chimey tone, maple is a 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.



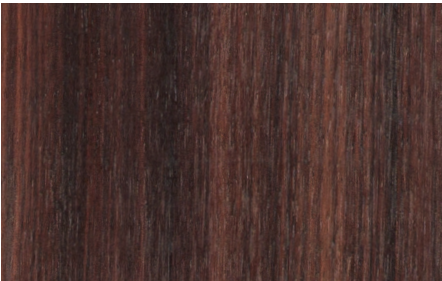
BIRDSEYE MAPLE

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

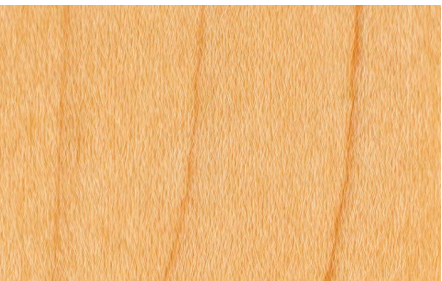
Darker in color and warmer in tone than maple, rosewood can be specially sorted for a darker color. In 1959, all Fenders were outfitted with rosewood fingerboards, which was a significant departure from the look and tone of the previous maple boards.



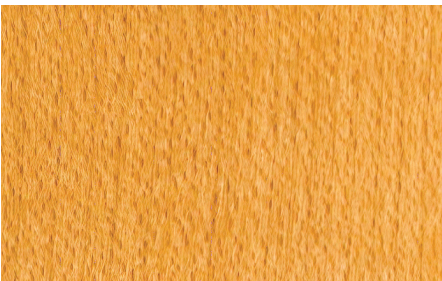
ROASTED FLAME MAPLE

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

NECK TINT OPTIONS



LIGHT TINT



MEDIUM TINT



DARK TINT



SELECT A
**AVAILABLE FINISHES
AND COLOR OPTIONS**

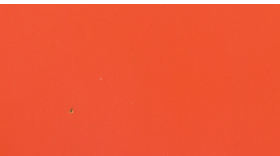
AVAILABLE FINISHES



- YOUR COLOR
Example shown in Fiesta Red.

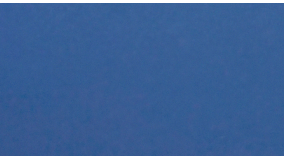
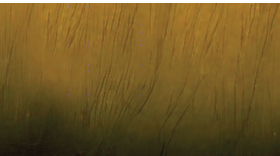
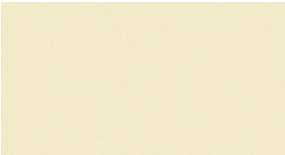
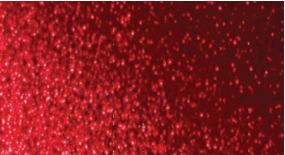
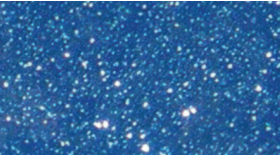
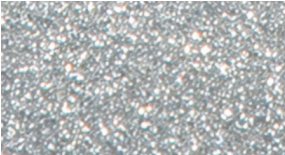
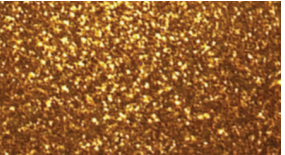
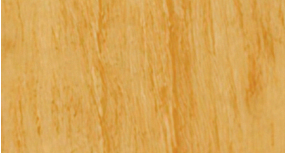
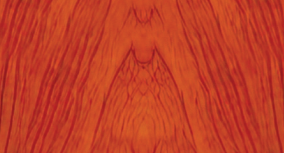
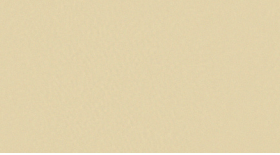
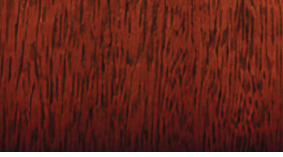
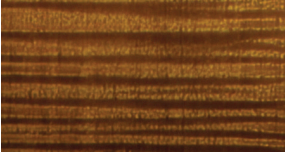


- YOUR COLOR AGED
Adds a golden tint to simulate aging.



- YOUR COLOR FADED
Creates the look of a color that has faded over time.

COLOR OPTIONS

 00 3 COLOR SUNBURST	 01 WHITE BLONDE	 02 LAKE PLACID BLUE	 03 2 COLOR SUNBURST
 04 DAPHNE BLUE	 05 OLYMPIC WHITE	 06 BLACK	 07 VINTAGE BLONDE
 08 OCEAN TURQUOISE	 09 CANDY APPLE RED	 12 RED SPARKLE	 13 BLUE SPARKLE
 15 HOT ROD RED	 17 SILVER SPARKLE	 18 GOLD SPARKLE	 19 SAGE GREEN METALLIC
 20 AMBER	 21 NATURAL	 22 SUNSET ORANGE TRANS	 23 PEARL WHITE
 24 INCA SILVER	 25 CHROME RED	 26 VIOLET	 27 SAPPHIRE BLUE TRANS
 28 CRIMSON BURST	 29 BLUE AGAVE	 30 CHERRY SUNBURST	 31 AGED CHERRY SUNBURST
 32 BROWN SUNBURST	 33 VIOLIN BURST	 34 AGED NATURAL	 36 BLUE BURST



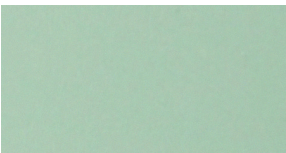
37 ANTIQUE BURST



41 VINTAGE WHITE



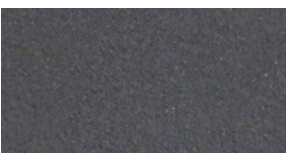
45 TEAL GREEN METALLIC



49 SEA FOAM GREEN



55 FROST WHITE



59 BLACK PEARL



63 GRAFFITI YELLOW



70 CADMIUM ORANGE



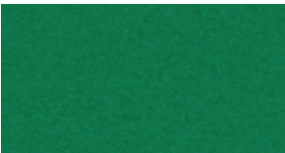
74 AQUA MARINE METALLIC



38 CRIMSON TRANS



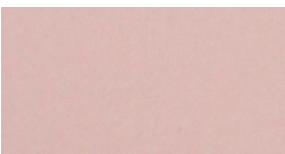
42 MERCEDES BLUE



46 SHERWOOD GREEN MET.



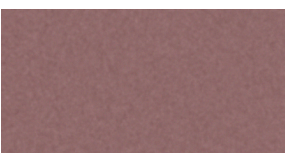
52 TOBACCO BURST



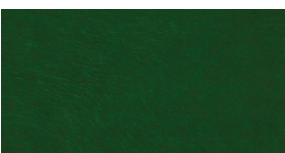
56 SHELL PINK



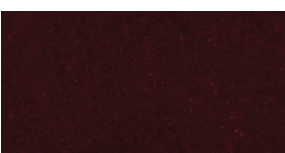
60 EMERALD GREEN TRANS



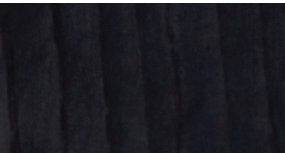
66 BURGUNDY MIST MET.



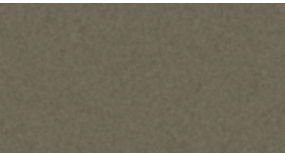
71 CANDY GREEN



75 MIDNIGHT WINE



39 EBONY TRANS



43 PEWTER



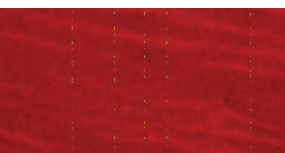
47 SIENNA SUNBURST



53 FIRE MIST GOLD



57 SURF GREEN



61 BING CHERRY TRANS



67 HONEY BLONDE



72 SONIC BLUE



76 MIDNIGHT PURPLE



40 FIESTA RED



44 SHORELINE GOLD



48 TEAL GREEN TRANS



54 DAKOTA RED



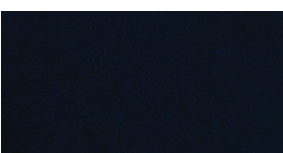
58 TORINO RED



62 COBALT BLUE TRANS



68 LIME GREEN



73 MIDNIGHT BLUE



77 FROST RED



78 AZTEC GOLD



83 BLUE ICE METALLIC



87 COBALT BLUE METALLIC



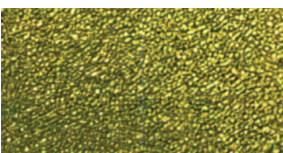
92 WALNUT



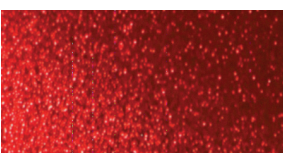
96 ORANGE



BG BRITISH RACING GREEN



CS CHARTREUSE SPARKLE



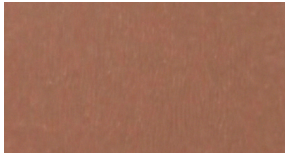
OS ORANGE SPARKLE



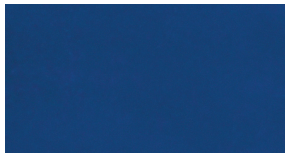
TT TAOS TURQUOISE



79 FROST GOLD



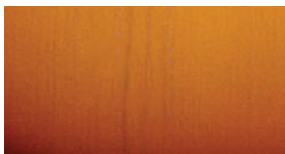
84 COPPER



88 DESERT SUNSET



93 PURPLE METALLIC



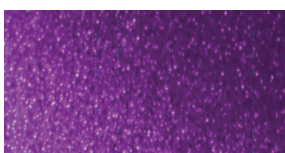
97 CHOCOLATE 3 TONE SB



BT BUTTERSCOTCH BLONDE



DB DIRTY WHITE BLONDE



PS PURPLE SPARKLE



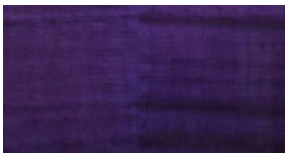
81 SURF PEARL



85 BRIGHT AMBER MET.



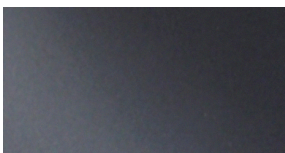
89 DESERT SAND



94 PURPLE TRANS



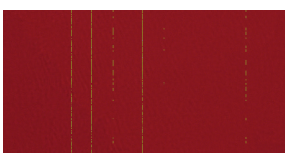
98 HLE GOLD



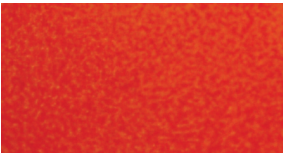
CF CHARCOAL FROST MET



HB HONEY BURST



SR SEMINOLE RED



82 CANDY TANGERINE



86 BRIGHT SAPPHIRE MET.



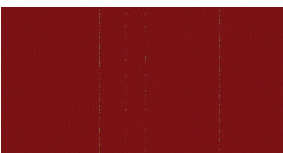
90 BALTIC BLUE



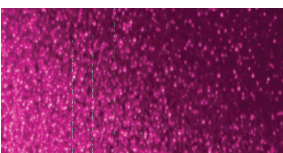
95 AGED VINTAGE WHITE



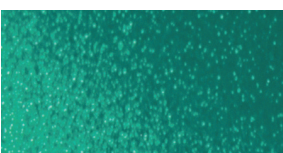
99 NOCASTER BLONDE



CR CIMARRON RED



MS MAGENTA SPARKLE

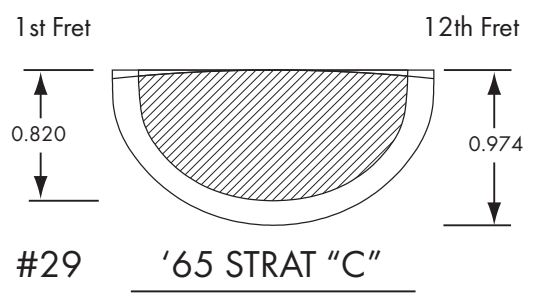
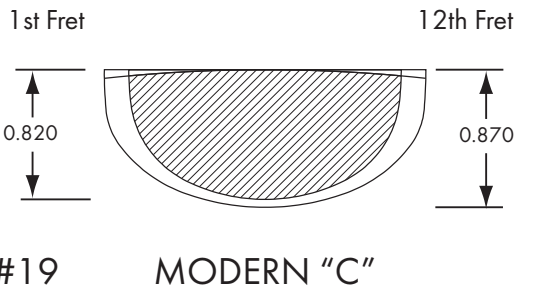
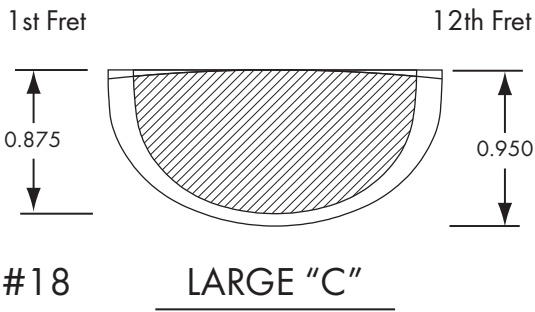
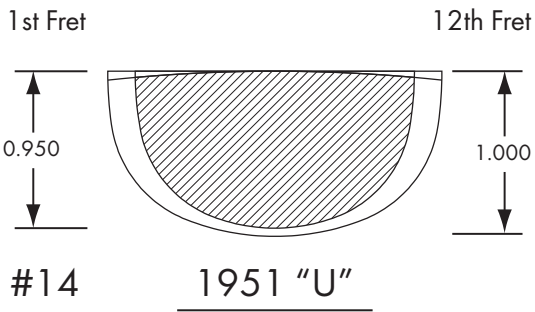
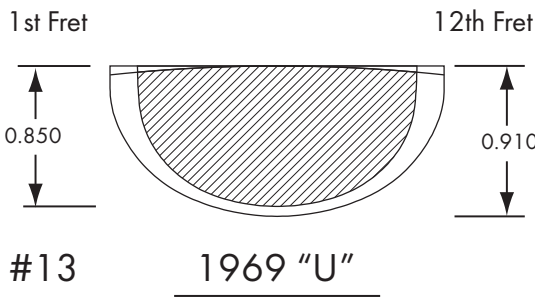
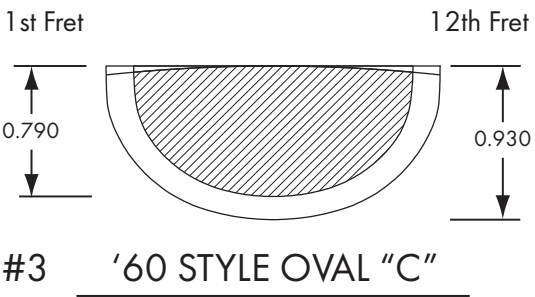
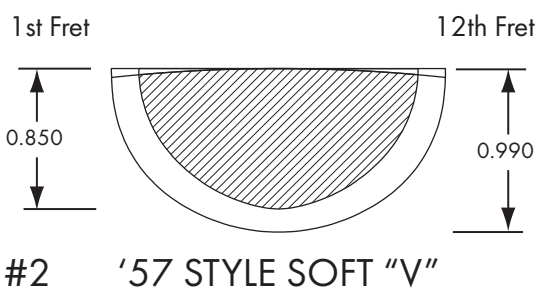
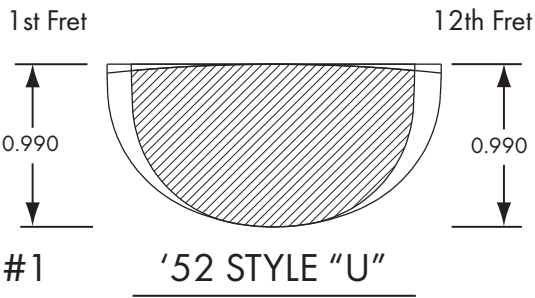


SS SEAFOAM GREEN SPARKLE

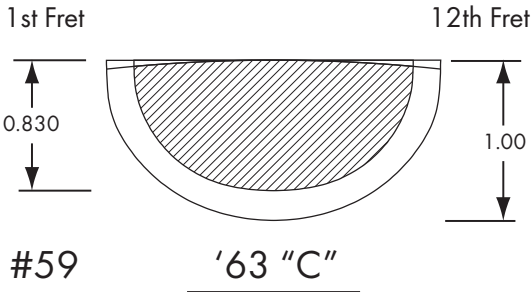
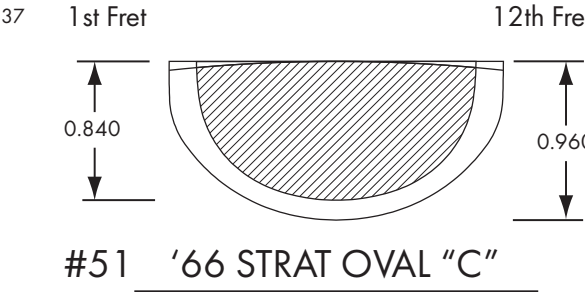
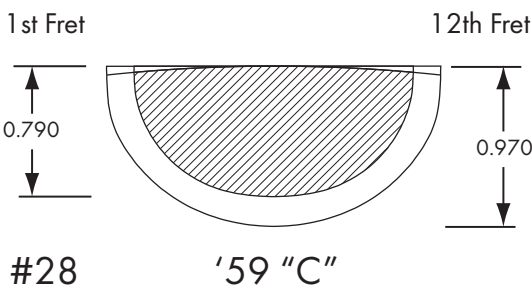
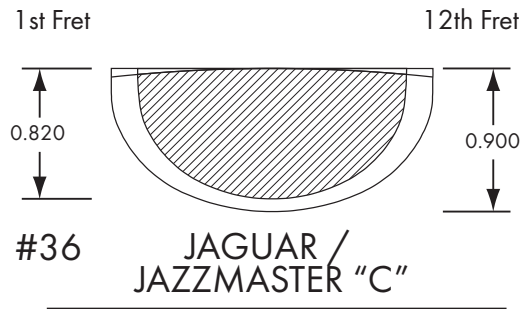
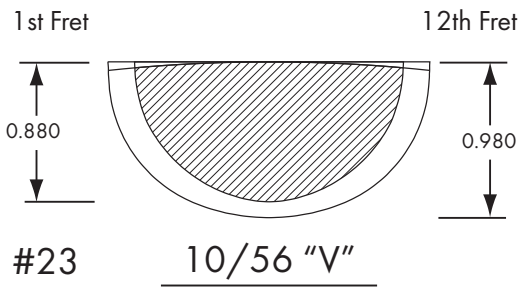
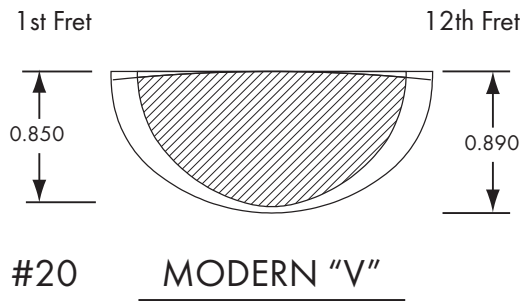


SELECT A
NECK SHAPE

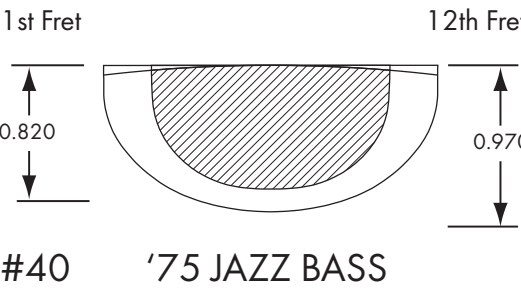
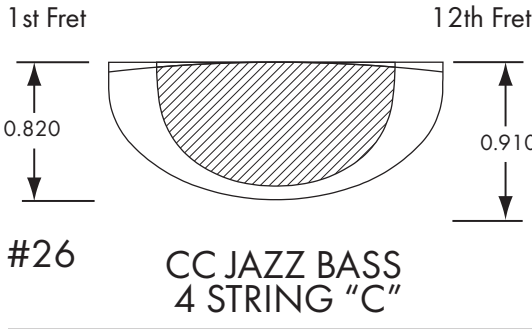
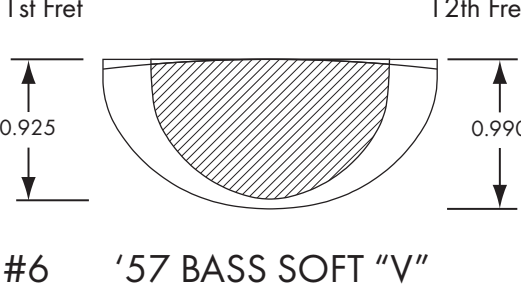
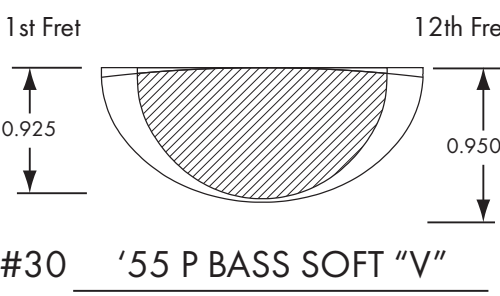
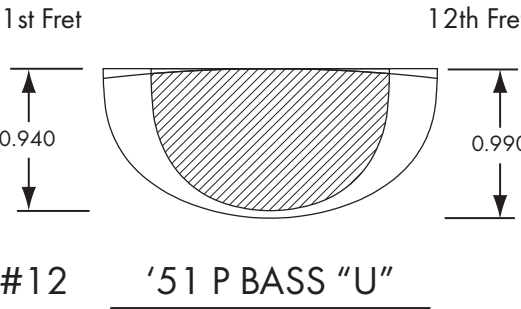
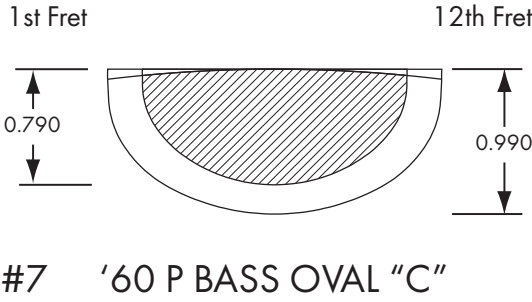
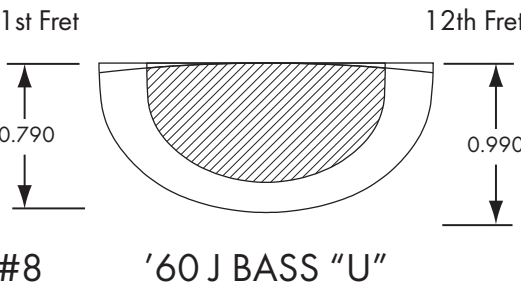
GUITAR NECK SHAPES



GUITAR NECK SHAPES (CONT.)



BASS NECK SHAPES

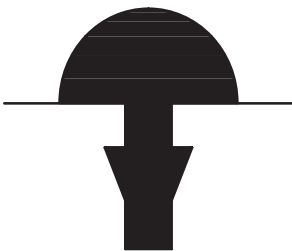




SELECT A FRET WIRE

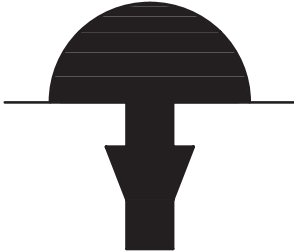
Custom Shop frets are made from only the highest quality nickel and can be made in a variety of different heights and thicknesses. Larger frets tend to account for easier string bending. Smaller frets are “true to vintage” in many cases and facilitate easier chording.

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.



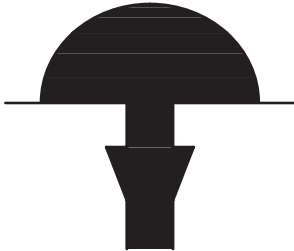
VINTAGE 45085

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



MEDIUM VINTAGE 47095

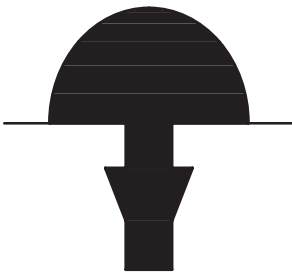
H: 0.047”
W: 0.095”
Slightly lower than 6105.



MEDIUM JUMBO 6150

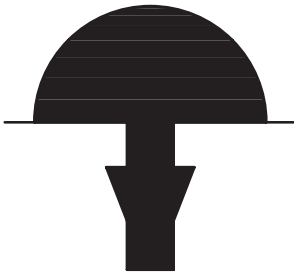
H: 0.047”
W: 0.104”
A popular middle of the road wire, not too wide, not too tall.

*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.



EL DIABLO STRAT

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.



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.



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.



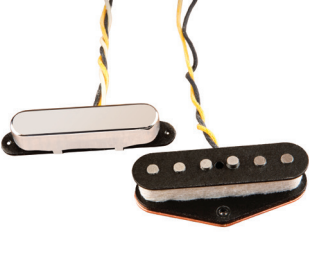
'67 TELE

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

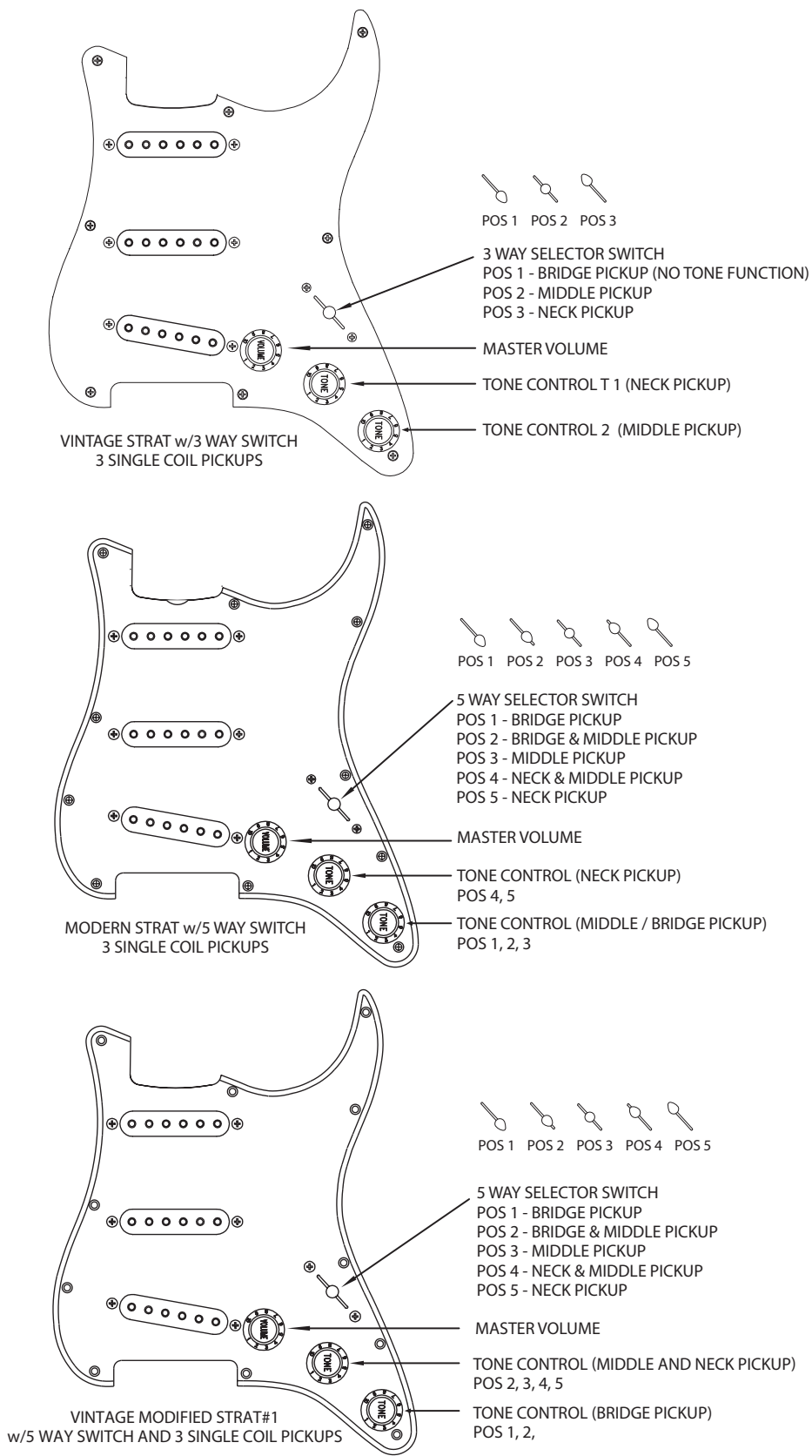
This classic design sings with pure Fender tone, bringing clear articulation to every note you play, from delicately nuanced cleans to snarling, spitting means.

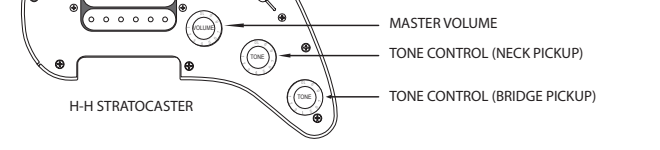
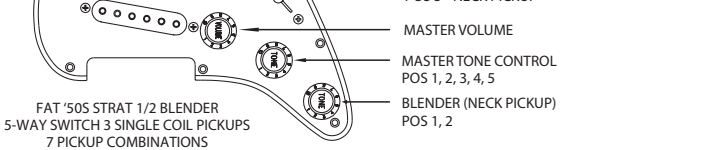
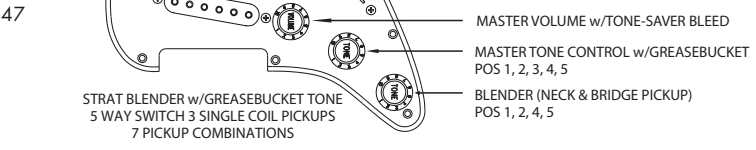
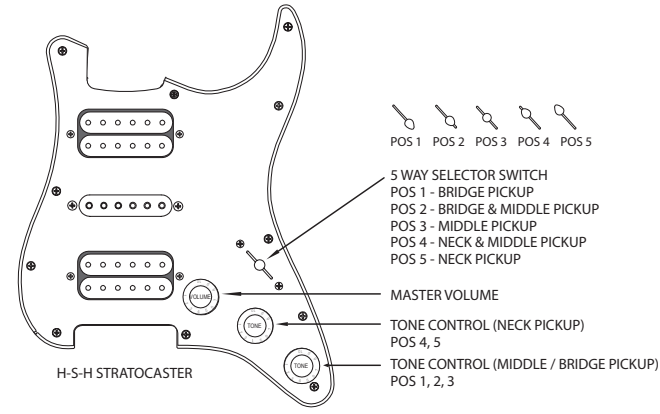
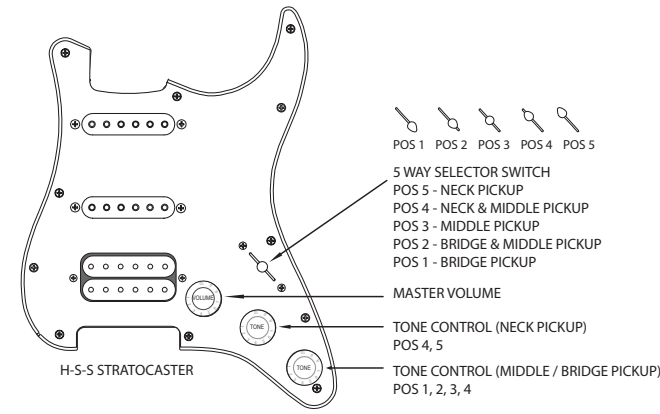
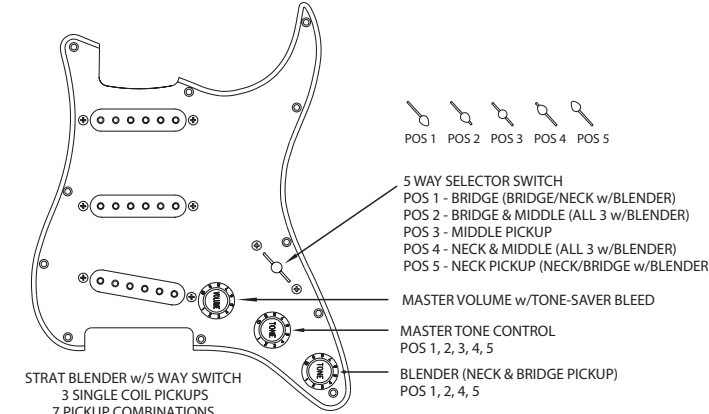
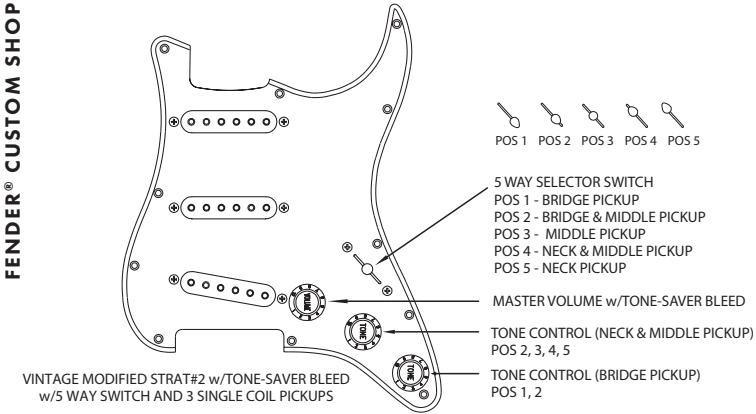




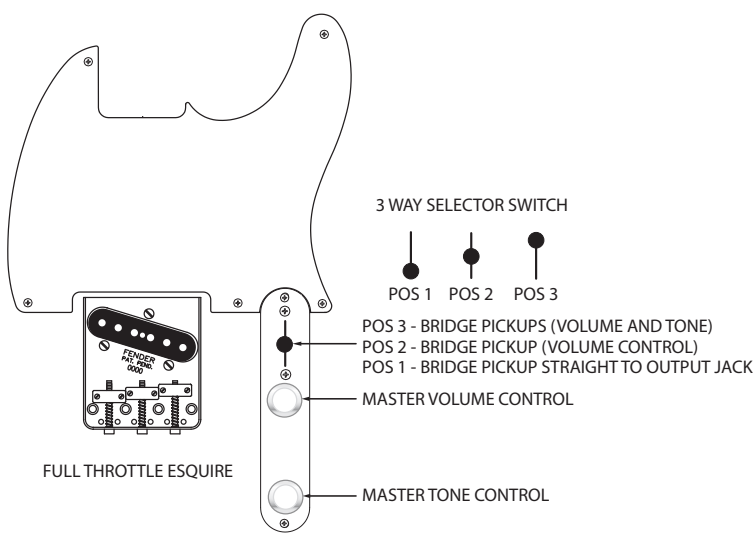
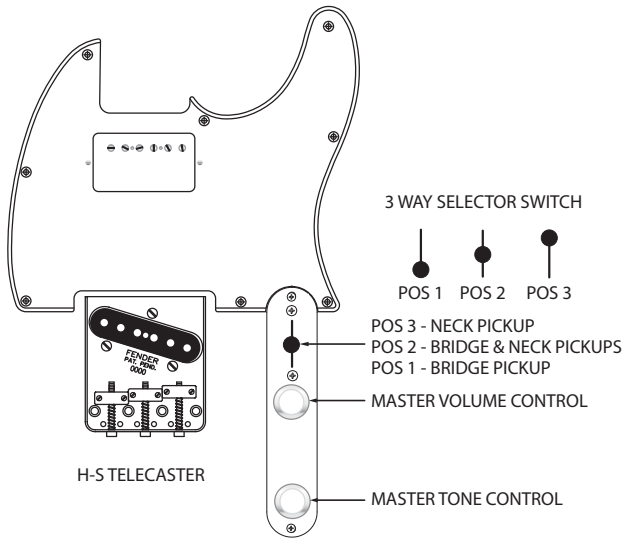
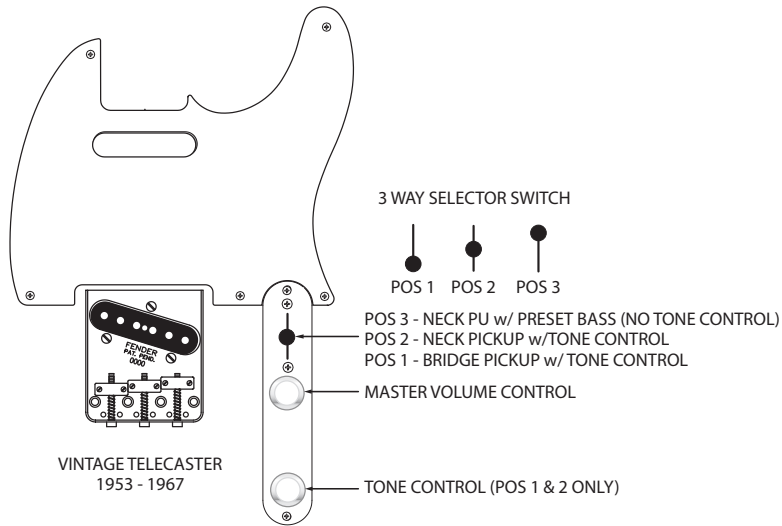
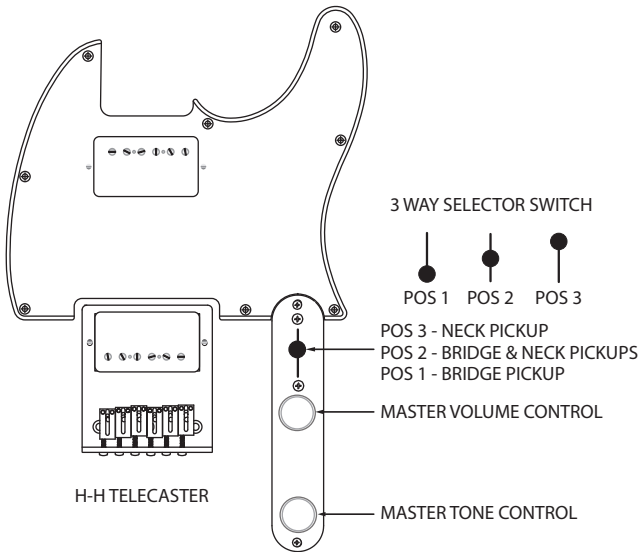
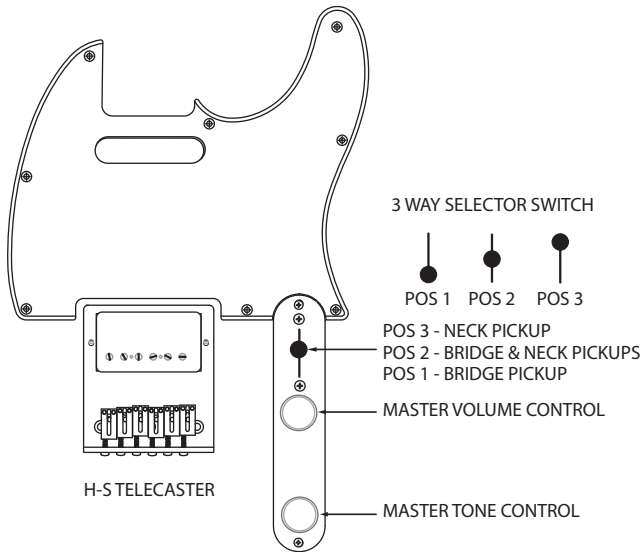
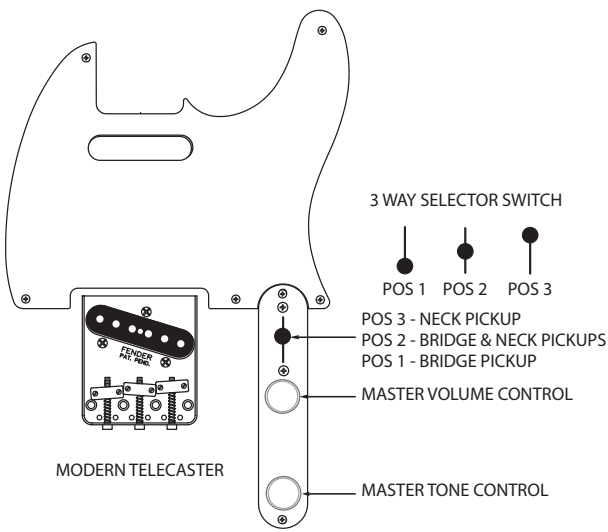
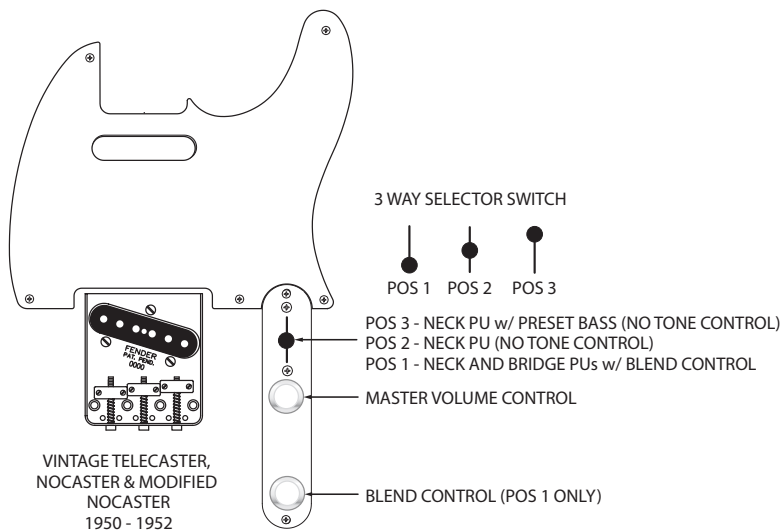
SELECT A
WIRING OPTION

STRATOCASTER WIRING

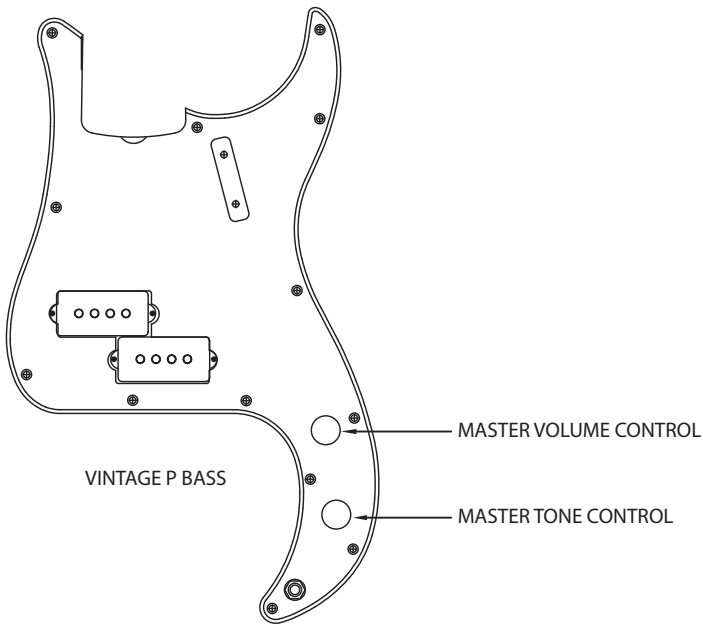




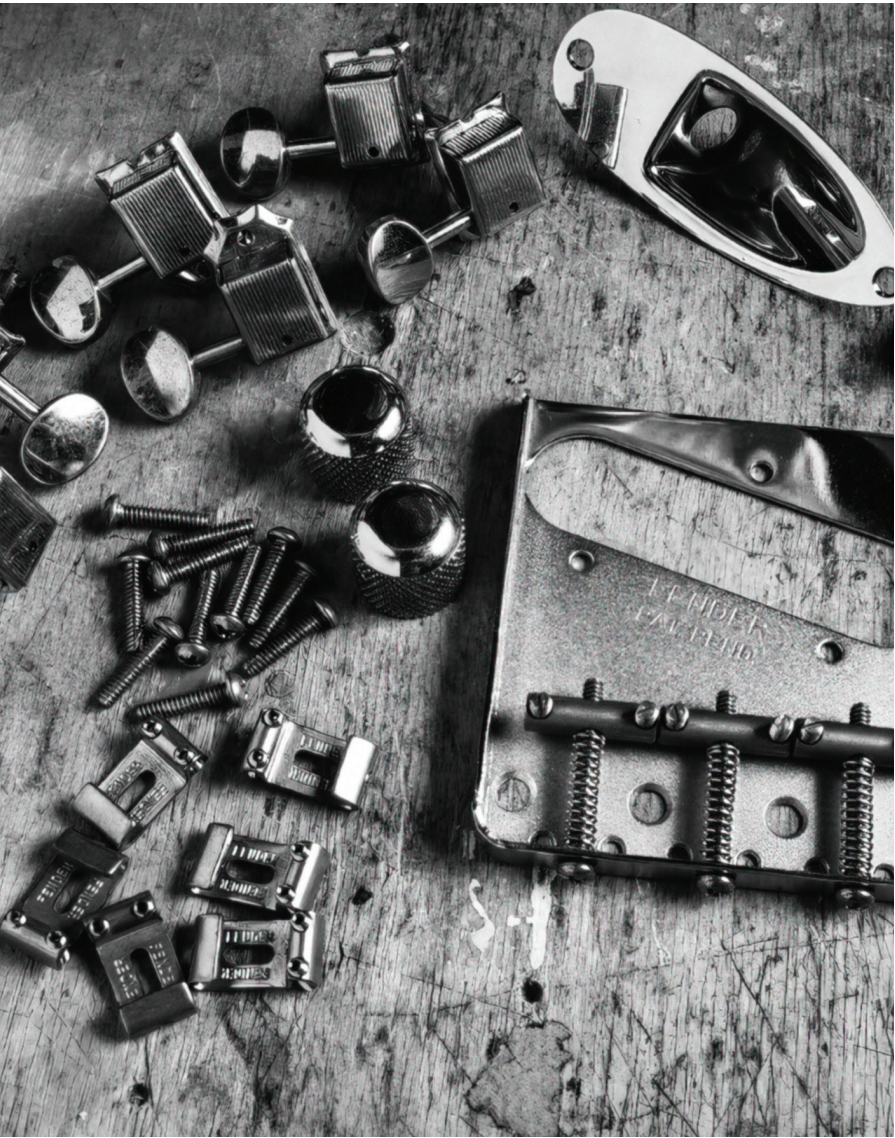
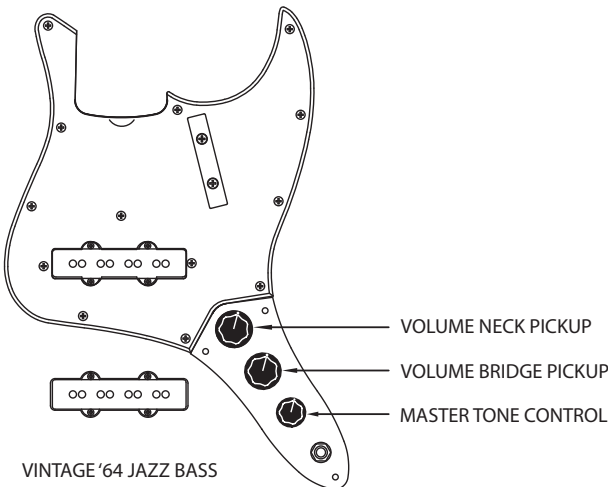
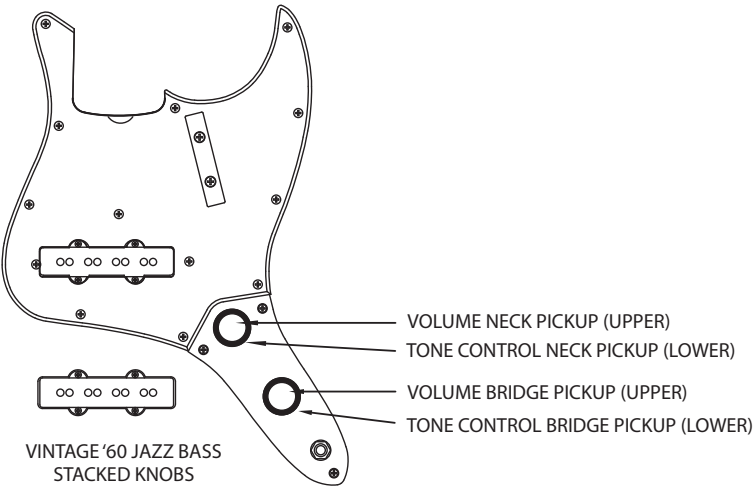
TELECASTER WIRING



PRECISION BASS WIRING

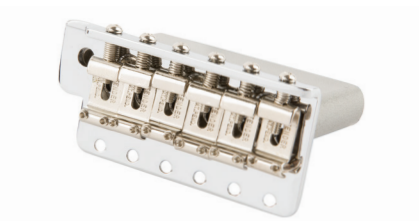


JAZZ BASS WIRING

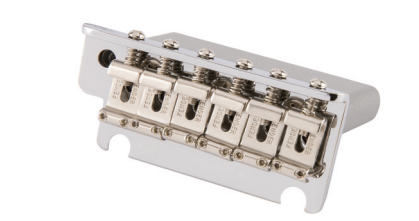


SELECT HARDWARE OPTIONS

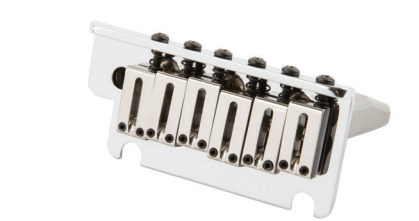
STRATOCASTER BRIDGES



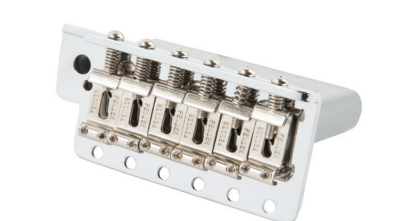
VINTAGE SYNCHRONIZED TREMOLO
Original Stratocaster tremolo made using original die-cast moulds and punch presses.



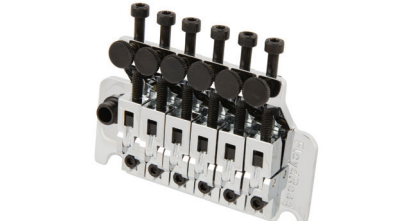
2-POINT CLASSIC PLAYER TREMOLO
Polished steel two-point synchronized tremolo bridge assembly.



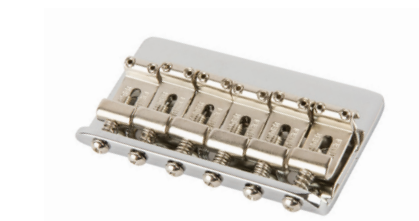
2-POINT CUSTOM CLASSIC TREMOLO
Polished steel two-point synchronized tremolo bridge assembly with polished-steel block saddles.



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

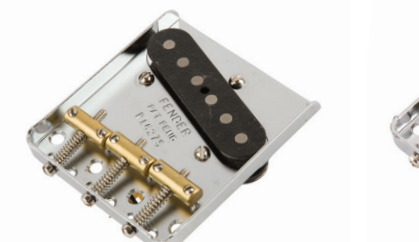


FLOYD ROSE® ORIGINAL
Double-locking tremolo bridge, recessed for pick hand comfort providing laser-accurate intonation and ultra-stable tuning when combined with the Floyd Rose R3 locking nut.



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

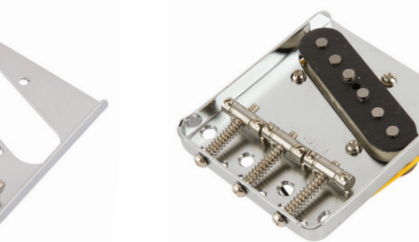
TELECASTER BRIDGES



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



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



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

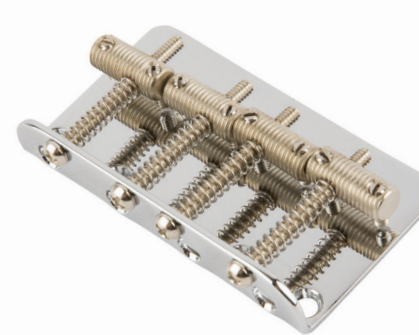


CUSTOM DELUXE TELE
Modern six-saddle bridge assembly with string-through-body plate and polished steel saddles.

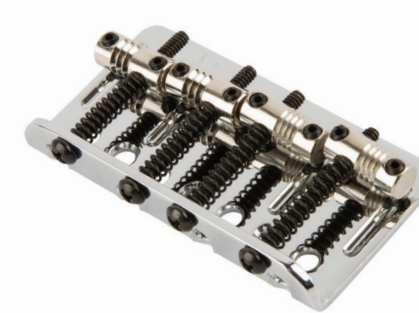


VINTAGE RSD TELE
Vintage style ashtray bridge plate with compensated RSD saddles.

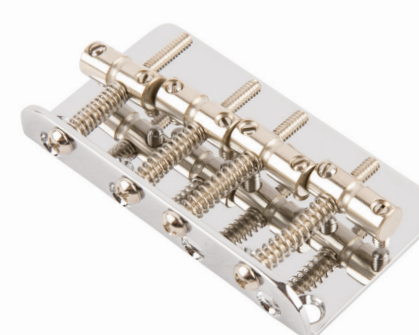
BASS BRIDGES



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



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

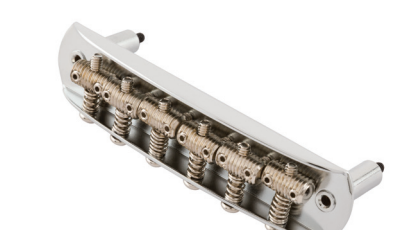


RSD BASS
Hi-Mass b ridge constructed from a solid brass billet with threaded steel saddles.

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 six adjustable threaded saddles.

TUNING MACHINES



SCHALLER F



MODERN LOCKING



VINTAGE STYLE



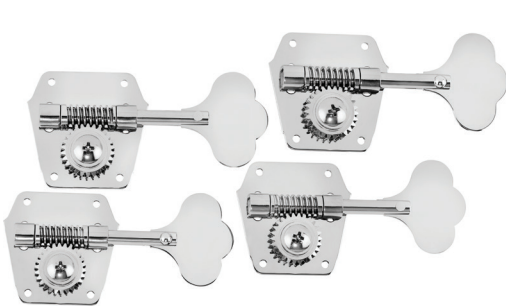
VINTAGE STYLE BASS "LOLLIPOP"



MODERN AMERICAN STANDARD



VINTAGE LOCKING



VINTAGE STYLE BASS



MODERN BASS

PICKGUARDS



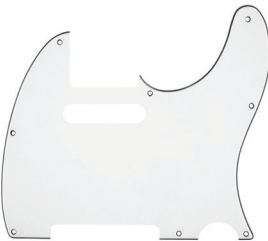
3-PLY WHITE



3-PLY MINT GREEN



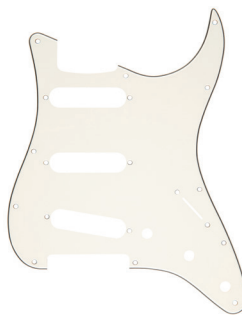
BLACK



3-PLY WHITE



3-PLY BLACK



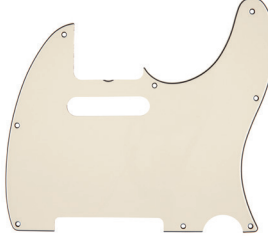
3-PLY EGGSHELL



ANODIZED GOLD



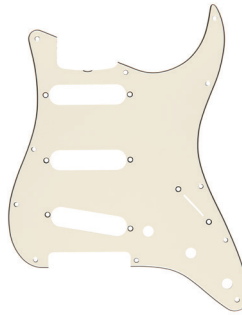
4-PLY BLACK PEARLOID



3-PLY PARCHMENT



BLACK PHENOLIC



3-PLY PARCHMENT



4-PLY BROWN SHELL



4-PLY WHITE PEARLOID



1-PLY PARCHMENT

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



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) _____
- ☐ 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)
- ☐ THINLINE TELECASTER® (ASH)
- ☐ ANVIL FLIGHT CASE OPTION (TELE®)

JAZZMASTER®/JAGUAR®/BASS VI (START AT PG 22)

- ☐ 1962 JAZZMASTER® (ALDER)
- ☐ OTHER YEAR JAZZMASTER® (ALDER) _____ (THRU '66)
- ☐ 1962 JAGUAR® (ALDER)
- ☐ OTHER YEAR JAGUAR® (ALDER) _____ (THRU '65)
- ☐ 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 '65)
- ☐ 1964 JAZZ BASS® (ALDER)
- ☐ OTHER YEAR JAZZ BASS® (ALDER) _____ (THRU '65)
- ☐ 1975 JAZZ BASS® (ASH)
- ☐ OTHER 1970'S JAZZ BASS® (ASH) _____ (THRU '74)

AGING STYLE (START AT PG 24)

- ☐ NOS (NEW OLD STOCK)
- ☐ TIME CAPSULE (FLASH-COAT NOS/CC HDW)
- ☐ CLOSET CLASSIC
- ☐ CLOSET CLASSIC/NOS HDW
- ☐ DLX CLOSET CLASSIC
- ☐ JOURNEYMAN RELIC®
- ☐ JOURNEYMAN RELIC®/CLOSET CLASSIC HDW
- ☐ RELIC®
- ☐ RELIC®/CLOSET CLASSIC HDW

- ☐ HEAVY RELIC®
- ☐ HEAVY RELIC®/CLOSET CLASSIC HDW
- ☐ SUPER HEAVY RELIC®

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
- ☐ REVERSE HEADSTOCK
- ☐ CONTOURED NECK HEEL
- ☐ REVERSE ANGLE BRIDGE PICKUP ROUT

BODY WOOD

- ☐ BASE MODEL BODY WOOD
- ☐ ALDER
- ☐ ASH
- ☐ EASTERN WHITE PINE
- ☐ OKOUME
- ☐ 2-PIECE FIJI 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
- ☐ ZIRICOTE 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)

BODY FINISH

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

*For base model specifications see page 17

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
- ☐ BIRDSEYE MAPLE 2A
- ☐ BIRDSEYE MAPLE 3A
- ☐ ROASTED RIFT SAWN MAPLE
- ☐ ROASTED QUARTERSAWN MAPLE
- ☐ ROASTED FLAME MAPLE 3A
- ☐ ROASTED BIRDSEYE MAPLE 3A
- ☐ INDIAN ROSEWOOD
- ☐ OTHER NECK WOOD _____

NECK TINT

- ☐ NO TINT
- ☐ LIGHT TINT
- ☐ MEDIUM TINT
- ☐ DARK TINT

NECK FINISH

- ☐ BASE MODEL FINISH
- ☐ NITRO LACQUER
- ☐ SATIN LACQUER
- ☐ FLASH COAT LACQUER
- ☐ GLOSS URETHANE
- ☐ SATIN URETHANE
- ☐ MATCHING PAINTED HEADCAP

NECK SHAPE

- ☐ BASE MODEL NECK SHAPE*
- ☐ CUSTOM NECK SHAPE # _____ (START AT PAGE 36)
- ☐ CUSTOM DIMS: 1ST _____ 12TH _____

FINGERBOARD WOOD

- ☐ BASE MODEL FINGERBOARD WOOD
- ☐ 1-PIECE MAPLE NECK
- ☐ FLAT-LAM (SLAB) MAPLE
- ☐ ROUND-LAM MAPLE
- ☐ FLAT-LAM (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
- ☐ 7.25" TO 9.5" VINTAGE COMPOUND RADIUS
- ☐ 7.25" TO 12" COMPOUND RADIUS
- ☐ 9.5" TO 12" COMPOUND RADIUS
- ☐ 9.5" TO 14" COMPOUND RADIUS
- ☐ 9.5" TO 16" COMPOUND RADIUS (BASS ONLY)
- ☐ SCALLOPED FINGERBOARD

WIDTH AT NUT

- ☐ BASE MODEL WIDTH AT NUT
- ☐ 1.625"
- ☐ 1.650"
- ☐ 1.685"
- ☐ 1.6875"

NUT MATERIAL

- ☐ BASE MODEL NUT MATERIAL
- ☐ MICARTA
- ☐ BONE
- ☐ GRAPHITE
- ☐ LSR ROLLERNUT - 1.6875" NUT (RH ONLY)

NUMBER OF FRETS

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

FRET WIRE

- ☐ BASE MODEL FRET WIRE
- ☐ VINTAGE STYLE
- ☐ 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
- ☐ ABALONE
- ☐ BLACK OPAQUE BLOCK INLAY
- ☐ BLACK POLY PEARL BLOCK INLAY
- ☐ WHITE POLY PEARL 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
- ☐ BI-FLEX™ (STRAT®/TELE® HEADSTOCK ADJUST)

HARDWARE COLOR

- ☐ 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 STRAT® 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 TELE® BRIDGE
- ☐ RSD HARDTAIL (SAWED OFF TELE®)
- ☐ BIGSBY® B-5 VIBRATO TAILPIECE

PRECISION BASS®/JAZZ BASS® BRIDGE

- ☐ VINTAGE 2-SADDLE BRIDGE
- ☐ VINTAGE THREADED SADDLES BRIDGE
- ☐ VINTAGE GROOVE SADDLES BRIDGE
- ☐ AMERICAN DELUXE BRIDGE
- ☐ RSD BASS BRIDGE

JAZZMASTER® BRIDGE

- ☐ RSD J-BRIDGE

TUNING MACHINES

- ☐ BASE MODEL TUNING MACHINES
- ☐ VINTAGE-STYLE
- ☐ VINTAGE-STYLE STAGGERED
- ☐ VINTAGE-STYLE LOCKING
- ☐ VINTAGE-STYLE "F"
- ☐ MODERN LOCKING
- ☐ MODERN LOCKING STAGGERED

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
- ☐ 3-PLY WHITE PEARLOID
- ☐ 3-PLY BLACK PEARLOID
- ☐ 4-PLY BROWN SHELL
- ☐ ANODIZED GOLD

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 '50S STRAT®
- ☐ FAT '50S W/ GREASEBUCKET
- ☐ FAT '50S HALF BLENDER
- ☐ H-S-S POMO STRAT® 250/500
- ☐ H-S-H CONFIGURATION
- ☐ H-H CONFIGURATION
- ☐ OTHER STRAT® WIRING _____

TELECASTER®/ESQUIRE WIRING

- ☐ VINTAGE ESQUIRE® (1-PICKUP)
- ☐ FULL THROTTLE ESQUIRE® (1-PICKUP)
- ☐ COCKED-WAH 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
- ☐ FAT '50S TELE®
- ☐ HOTSHOT TELE® (3-PU TELE)
- ☐ HS TELE® DUAL-STACK 250/500
- ☐ FAT '50S DUAL P90/HH TELE®
- ☐ OTHER TELE® WIRING _____

JAZZ BASS® WIRING

- ☐ VINTAGE JAZZ BASS® W/ CONCENTRIC KNOBS

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 _____

*For base model specifications see page 17

*For base model specifications see page 17

PICKUPS

PICKUPS	N	M	B
BASE MODEL PICKUPS*	☐	☐	☐
RWRP MIDDLE PICKUP		☐	
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®	☐	☐	☐
TEXAS SPECIAL 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 BONE TONE STRAT®	☐	☐	☐
HW DUAL-MAG STRAT®	☐	☐	☐
HW DUAL-MAG II STRAT®	☐	☐	☐
HW EL DIABLO STRAT®	☐	☐	☐
HW TOMATILLO STRAT®	☐	☐	☐
HW ANCHO POBLANO STRAT®	☐	☐	☐
OTHER STRAT® PICKUPS (PRICE PER PICKUP)			
FENDER® VINTAGE NOISELESS	☐	☐	☐
DUNCAN® SLDs-1 HOT RAILS™	☐	☐	☐
DUNCAN SSL-3 HOT STRAT®	☐	☐	☐

DUNCAN LI'L SCREAMIN' DEMON™	☐	☐	☐
DUNCAN SLS-1 LIPSTICK TUBE	☐	☐	☐
TELECASTER® PICKUPS (PRICE PER PICKUP)			
ORIGINAL BLACKGUARD TELE® (OBG)	-	-	☐
‘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 (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 TOMATILLO TELE®	☐	-	☐
HW TWISTED TELE®	☐	-	☐
HW TEXAS SPECIAL TELE®	☐	-	☐
HW RED HOT TELE®	☐	-	☐
OTHER TELE® PICKUPS (PRICE PER PICKUP)			
FENDER® VINTAGE NOISELESS	☐	-	☐
DUNCAN FIVE-TWO TELE®	☐	-	☐
DUNCAN QUARTER POUND	☐	-	☐
DUNCAN LITTLE ‘59™	☐	-	☐
JAZZMASTER®/JAGUAR®/BASS VI			
VINTAGE JAZZMASTER®	☐	-	☐
VINTAGE JAGUAR®/BASS VI	☐	-	☐
HW VINTAGE JAZZMASTER®	☐	☐	☐
HW VINTAGE JAGUAR®/BASS VI	☐	☐	☐
HUMBUCKER & P90 PICKUPS (PRICE PER PICKUP)			
FENDER® CUNIFE HUMBUCKER	☐	-	☐
FENDER® SHAWBUCKER	☐	-	☐
EVH® WOLFGANG HUMBUCKER	☐	-	☐
EVH FRANKENSTEIN HUMBUCKER	☐	-	☐
DUNCAN SH-1 59	☐	-	☐
DUNCAN SH-55 SETH LOVER	☐	-	☐

*For base model specifications see page 17

DUNCAN SH-4 JB BRIDGE	☐	-	☐
DUNCAN TB-4 TREMBUCKER™	☐	-	☐
DUNCAN SH-PG1 PEARLY GATES™	☐	-	☐
DUNCAN ANTIQUITY HUMBUCKER	☐	-	☐
DUNCAN APH-1 ALNICO II PRO™	☐	-	☐
DUNCAN TBAPH-1 ALNICO II PRO	☐	-	☐
DUNCAN SCREAMIN' DEMON	☐	-	☐
DUNCAN SH-8 INVADER	☐	-	☐
TV JONES® CLASSIC (TELE® ONLY)	☐	-	☐
TV JONES® CLASSIC PLUS (TELE® ONLY)	☐	-	☐
TV JONES® POWER 'TRON (TELE® ONLY)	☐	-	☐
TV JONES® POWER 'TRON PLUS (TELE® ONLY)	☐	-	☐
TV JONES® SUPER 'TRON (TELE® ONLY)	☐	-	☐
TV JONES® MAGNA 'TRON (TELE® ONLY)	☐	-	☐
FENDER® CUSTOM P-90	☐	-	☐
DUNCAN VINTAGE P90	☐	-	☐
DUNCAN ANTIQUITY P90	☐	-	☐

PICKUP SPECS

	NOMINAL DC RESISTANCE +/- 10%							
HAND-WOUND STRAT®	NECK	MIDDLE	MID-RWRP	BRIDGE	WIRE	MAGNETS	STAGGER	NOTES
H/W '50s STRAT®	6.12K	6.12K	6.12K	6.39K	FORMVAR	ALNICO 5	VINTAGE	CALIBRATED SET
H/W FAT '50s STRAT®	6.26K		6.34K	6.48K	FORMVAR	ALNICO 5	VINTAGE	
H/W '55 STRAT®	5.60K	5.60K		5.60K	FORMVAR	ALNICO 3	VINTAGE LOW "G"	
H/W '56 STRAT®	5.98K		5.98K	6.22K	FORMVAR	ALNICO 5	CUSTOM LOW "G"	CALIBRATED SET
H/W '57 STRAT®	6.02K		6.02K	6.39K	FORMVAR	ALNICO 5	VINTAGE	CALIBRATED SET
H/W '59 STRAT®	5.80K	5.80K		5.80K	FORMVAR	ALNICO 5	VINTAGE	
H/W '60s STRAT®	5.83K	5.83K	5.83K	5.83K	FORMVAR	ALNICO 2	VINTAGE	
H/W FAT 60'S STRAT®	6.64K	6.64K	6.64K	6.64K	FORMVAR	ALNICO 2	VINTAGE	
H/W '60-'63 STRAT®	6.20K		6.35K	6.47K	FORMVAR	ALNICO 5	VINTAGE	CALIBRATED SET
H/W '64 STRAT®	5.31K		5.56K	5.81K	ENAMEL	ALNICO 5	VINTAGE	CALIBRATED SET
H/W FAT '64 STRAT®	5.90K		5.98K	6.05K	ENAMEL	ALNICO 5	VINTAGE	CALIBRATED SET
H/W '65 STRAT®	6.27K	6.27K	6.27K	6.27K	POLYSOL	ALNICO 5	VINTAGE	
H/W VINTAGE '65 STRAT®	5.90K	5.90K	5.90K	5.90K	ENAMEL	ALNICO 5	VINTAGE	
H/W '69 STRAT®	5.61K	5.61K	5.61K	5.61K	ENAMEL	ALNICO 5	VINTAGE	
H/W TEXAS SPECIAL STRAT®	5.94K		6.27K	6.56K	ENAMEL	ALNICO 5	VINTAGE	CALIBRATED SET
H/W DUAL-MAG STRAT®	5.79K		6.05K	6.27K	FORMVAR	ALNICO 5/2	VINTAGE	CALIBRATED SET
H/W DUAL-MAG II STRAT®	5.85K		5.90K	5.95K	FORMVAR	ALNICO 5/2	CUSTOM LOW "G"	
H/W TOMATILLO STRAT®	6.00K	6.00K	6.00K	6.27K	FORMVAR	ALNICO 2	VINTAGE	CALIBRATED SET
H/W RED HOT STRAT®	6.8K	7.2K		7.6K	FORMVAR	ALNICO 5	VINTAGE	CALIBRATED SET
H/W POBLANO STRAT®	6.25K		6.47K		FORMVAR	ALNICO 3	VINTAGE LOW "G"	
H/W POBLANO STRAT®				6.27K	ENAMEL	ALNICO 5	FLUSH	
H/W EL DIABLO STRAT®	5.55K		5.93K		ENAMEL	ALNICO 5	CUSTOM LOW "G"	CALIBRATED SET
H/W EL DIABLO STRAT®				6.34K	ENAMEL	ALNICO 5	FLUSH W/HIGH "D"	
H/W TROPOSPHEHRE STRAT®	5.57K		5.62K	5.62K	FORMVAR	ALNICO 5	VINTAGE	CALIBRATED SET
H/W M.D. BONE TONE STRAT®	5.96K	6.21K		5.95K	FORMVAR	ALNICO 2	VINTAGE	CALIBRATED SET

*For base model specifications see page 17

BASS PICKUPS	N	M	B
PRECISION BASS® PICKUPS			
‘55 PRECISION BASS®	-	☐	-
‘57 PRECISION BASS®	-	☐	-
‘59 – ‘62 PRECISION BASS®	-	☐	-
‘59 – ‘62 PRECISION BASS® (FLAT POLES)	-	☐	-
HW ‘55 PRECISION BASS®	-	☐	-
HW ‘57 PRECISION BASS®	-	☐	-
HW ‘62 PRECISION BASS®	-	☐	-
HW ‘65 – ‘70 PRECISION BASS®	-	☐	-
JAZZ BASS® PICKUPS (PRICE PER PICKUP)			
VINTAGE JAZZ BASS®	☐	-	☐
‘75 JAZZ BASS®	☐	-	☐
CUSTOM CLASSIC JAZZ BASS®	☐	-	☐
HW VINTAGE JAZZ BASS®	☐	-	☐
HW ‘75 JAZZ BASS®	☐	-	☐

This image shows a full page of blank, lined paper. It features approximately 20 horizontal blue or grey lines spaced evenly apart, typical of notebook paper. The lines extend across the entire width of the page, leaving small margins at the top and bottom. There are no vertical lines, text, or other markings on the page.

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

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