

# DeTemple '52

OWNER'S MANUAL

*Handcrafted for*

**Stephen Wendell**

*by Michael DeTemple*



The  
*DeTemple '52*

OWNER'S MANUAL

by

**MICHAEL DETEMPLE**

and

**PAUL H. SMITH**

Special thanks to

Bruce Johnson

Rob Allen

Rick Berthoud

Hiroshi Masuda



## ABOUT THIS MANUAL

This manual has been personalized specifically for your **DeTemple '52 Spirit Series** guitar. Only two copies were created: one accompanies your guitar, and the other is kept on file at our office.

### Personalized for:

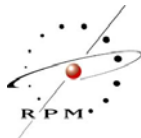
#### Stephen Wendell

96 Fiddler Hill Rd., Box 95  
Youngsville, PA • (814) 563-4575

TYPE:	Spirit Series™
MODEL:	DeTemple '52™
ORIGINATION DATE:	May 12, 2003
CONSUMMATION DATE:	February 9, 2006
NECK COLOR:	Amber Shaded
BODY COLOR:	Butterscotch
HARDWARE:	Nickel Plated
PICKUPS:	SweetSpot™ T2 Series
SNAGG S/N:	<b>47096C4F0B</b>

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If you have a question concerning any of the various adjustments of your guitar, please do not hesitate to contact **DeTemple Guitars**™.

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If you have a question concerning any of the various adjustments of your guitar, please do not hesitate to contact **De Temple Guitars™**.



Dear Stephen,

March 27, 2006

I am pleased to have completed your second guitar, this time a DeTemple '52.

The wood I chose for your neck is from Pennsylvania and I have come to really like this species of Red Maple. It is a little lighter in weight but has really given a strong and clear acoustic ring to the instruments in which I have used it as a component.

I also finished your guitar in a new finish technique that I call the mid-'50s custom finish. It is first shot with a slightly off white blonde then I add many other colors and shades of whites, butterscotch and amber tinting with an airbrush. I try to bring the finish to the look of that which an old Tele or Esquire from the mid-'50s would have changed due to playing conditions and the exposure to various light sources.

I have developed several new titanium parts that are integral to your new guitar. They are the compensated Titanium saddles for improved intonation on the three barrel bridge as well as the Titanium string ferrules mounted in the back of the guitar. Both of these new innovations give increased sustain, definition, clarity and improve the touch sensitivity in the instrument. The neck plate is also a new part I am manufacturing and it is made of Titanium.

I hope you have years of enjoyment ahead of you with both of your DeTemple Spirit Series Guitars.

Sincerely,

Michael

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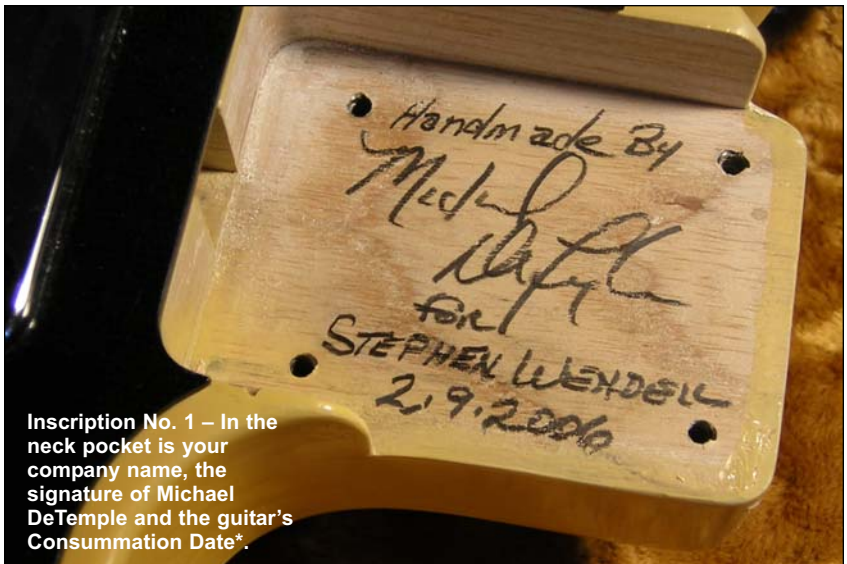
# Welcome

Your **DeTemple '52™** is entirely hand-crafted by master luthier *Michael DeTemple*. Its design is based upon the best-of-breed Fender® Telecasters® of the early 1950s – but with numerous subtle tweaks and refinements. Each and every **DeTemple '52™** is handmade, one-at-a-time. Each guitar is built and setup specifically for its owner.

This manual is provided to acquaint you with maintenance procedures and the various features employed in the design of your **DeTemple '52™**.

## Identification Marks

All inscriptions on the body and neck are hand-inscribed by *Michael DeTemple*. The following are the locations of these identification markings. Your guitar also comes equipped with a tiny implanted anti-theft device called SNAGG® (see the back of this manual or visit [www.snagg.com](http://www.snagg.com) for more information).



Inscription No. 1 – In the neck pocket is your company name, the signature of Michael DeTemple and the guitar's Consumption Date\*.



Inscription No. 2 – On the underside of the peghead, is Michael DeTemple's signature and the Consummation Date.



Inscription No. 3 – At the heel of the neck is the signature of Michael DeTemple along with your company name and the guitar's Consummation Date.

## What is the “Consummation Date”?

Due to the extremely limited number of these guitars being built they are not issued serial numbers. Rather, *Michael De Temple* opts for a “consummation date” – the day the mating of the neck and body were fitted. Necks and bodies are not interchangeable. *Michael’s* method requires a “break fit” – where the neck is compress-fit into the neck pocket.

**Michael:** If it doesn’t break, it isn’t tight enough. I believe this fitting is really the most crucial part of the transference of sound between the neck and the body. This is where the two major components meet to become one instrument. The joint must be super tight, so tight that your guitar may have (or develop) a small crack about a 1/4” long that is parallel to the base of the neck pocket on the treble side. This crack is the result of a compression fit. The neck is intentionally made slightly larger (a couple of thousands of an inch) than the pocket. And it’s one of the secrets of the guitar’s unique and unparalleled tone.

## Care & Feeding of Your Spirit Series™ Guitar

**Michael:** Only a few of us make it to a level where we have a full-time tech servicing our instruments. If you’re not there yet, and don’t know how to make adjustments to your guitar, I recommend that you learn. In this section of the manual we’ll do our best to explain how. The worst thing that can happen is your guitar will be out of tune with itself. If that happens you may have to take it to a luthier – or call me for a walk through.

It is not necessary to make the adjustments outlined in this manual the day you receive the guitar. Aside from being detuned for shipping purposes, your guitar left my hands expertly setup and ready to play. But because it is a new guitar it’s still settling in, and within a few days or weeks it may require slight adjustments. If you have a second guitar, try making a few adjustments to it first. To know these things will make your playing much more enjoyable and you’ll be more confident about your instrument.

### 1. Cleaning

- a. Although it’s more toneful, nitrocellulose lacquer is not as hard or resilient as the modern polymer-based finishes. To preserve the luster of nitrocellulose use a non-wax, non-silicon based solution. Michael uses a mixture of 2/3rds *Meguiar’s No. 7* (available from auto stores) with 1/6th water and 1/6th mineral oil. Shake it up, and dab a small amount on a piece of clean cheesecloth. Polish in small areas with a circular motion. Wipe off with dry cheesecloth, and move along to another section. Polish an area about the size of your hand at a time. You can polish the entire guitar (including the fingerboard of your all Maple neck) with this formula.

- b. For the metal parts use the same formula as above. Q-tips, canned air, and a 1" wide paint brush make great tools for getting into those difficult to reach areas.
- c. The best time to do a thorough cleaning is when you change the strings. **However, NEVER remove all of the strings at once, otherwise your guitar's setup will be thrown off.** Instead, remove one string at a time, clean under it, replace the string, retune it, stretch it, then repeat this procedure on the next string. Taking all of the strings off at once will normally alter the truss rod's tension, and create other subtle changes to your guitar's setup. By using the one-string-at-a-time method, you'll maintain the correct tension and be less likely to adversely affect the setup.

## 2. Changing strings

When changing strings, work with only one string at a time, maintaining tension is critical to your guitar's existing setup. The correct technique requires that you properly *S-T-R-E-T-C-H* each string after bringing it to tune, repeating this procedure until it stabilizes and holds its pitch.

**Here's how to do it:** Vigorously and aggressively stretching your strings is the most important aspect of the actual string changing process. If the strings are not "stretched till they won't stretch any more" there will always be tuning and intonation problems. Un-stretched strings will read flat on



an instrument that is in fact intonated correctly. Also every time you bend a note the string will continue to stretch thus causing continual re-tuning.

There are really three steps to stretching your new strings after changing. Each of the three steps is repeated on the same string until it will not stretch any more. Your tuner will let you know when you have reached that goal for each string. The three steps are stretching each string in



three different positions along the string. At the 12th fret (Fig. 1), at the 2nd or 3rd fret (Fig. 2) and about 3 to 4 inches before the string reaches the saddles on the bridge (Fig. 3).

Have your guitar plugged in to your tuner so you can monitor how much the string is stretching with each pull of the strings. Tune all strings to pitch. As seen in Fig. 1, the guitar is placed on its back and the headstock is held down firmly with the left hand. Grasp the string at the 12th fret and



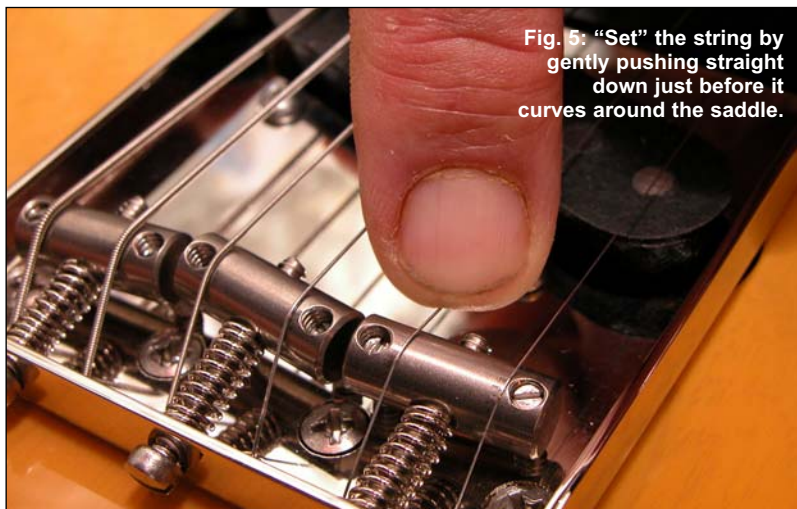
pull up vertically and give a few tugs on the string. Let the string back down to its position and sound the string. Check how much the string has lowered in pitch on your tuner. Re-tune that string to pitch.

Now do the same process at the 2nd to 3rd fret (Fig. 2). I actually lift the string out of the nut and gently pull it so that it is pulling right from the



**Fig. 4: “Set” the string by gently pushing straight down just after it leaves the nut.**

tuner post. You will probably feel the string give a little bit. Gently tug it a few times then lower the string back into its slot in the nut. Sound the string and check how much it has stretched on the tuner. Re-tune to pitch. Next, grasp the string about 3 to 4 inches in front of the bridge (Fig. 3) and pull up with a gentle motion and stretch the string from the bridge area. Again give it a few tugs and lower the string to its normal position.



**Fig. 5: “Set” the string by gently pushing straight down just before it curves around the saddle.**

Sound the string and check the tuner for change in pitch. Repeat all of these steps until there is no change in pitch after you have stretched the string.

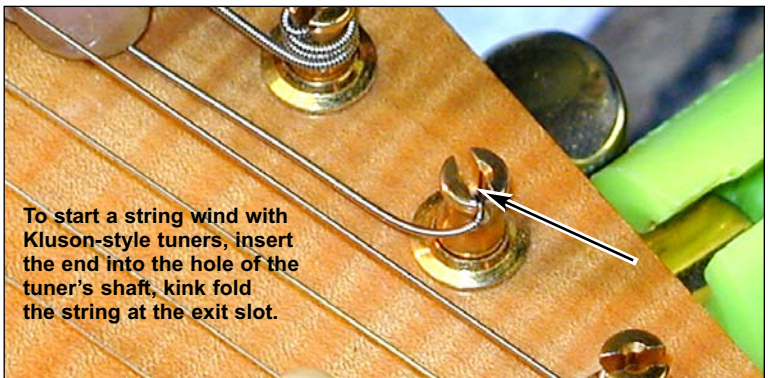
After you have done this process a few times you will find that you will get the correct feel for the stretching process becoming quicker and more efficient.

After all the strings have been stretched, I like to "set" each string at the nut (Fig. 4) and the saddles (Fig. 5). This will ensure that each string is seated properly in the nut and the string "takes off" right at the front edge of the nut and the saddle. To "set" the string at the nut and the saddle, gently push the string straight down. This eliminates any curvature of the string going over the nut or saddle, makes the string find a more level plain between the nut and the saddle (the actual resonating portion of the string), and better defines the string length for a more accurate intonation.

I have had *World Class* players tell me they were having tuning problems. But when I take their guitar to my work bench, plug into the tuner and start vigorously stretching their strings, invariably the strings will drop ½ tone or more. Typically, we will "magically" find that there was no tuning problem—but there was a stretching problem.

\* \* \*

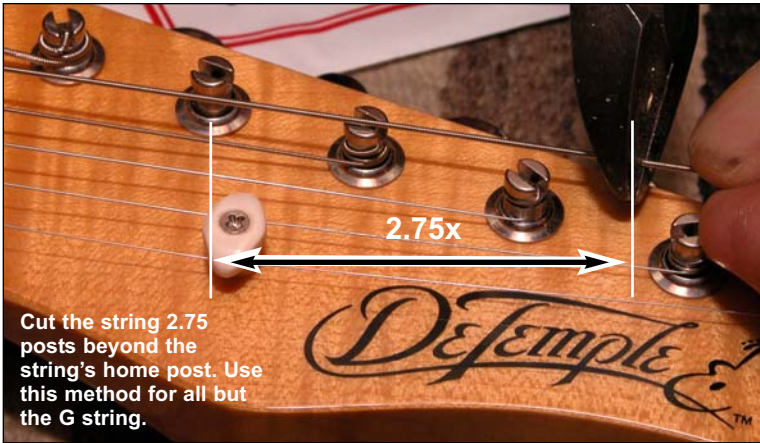
I built your guitar with Kluson-style tuning machines which do NOT require a "locking wind" when you string them up.



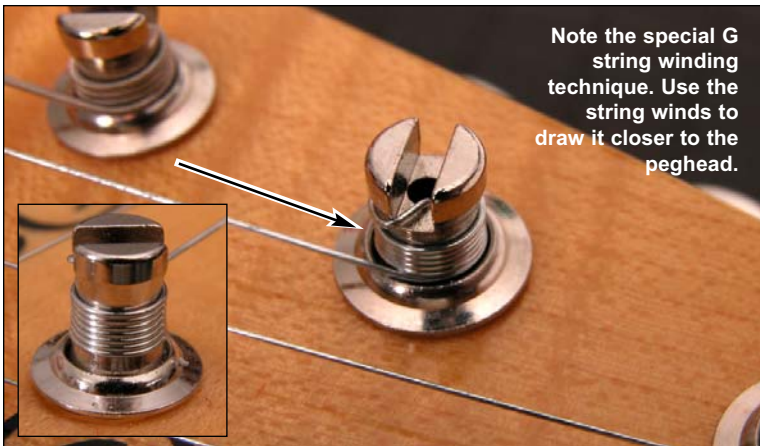
Here's a very workable technique for changing, cutting and fitting strings:

- a. For the E, A, D, B & E strings (all but the G) cut them 2.75" beyond each string's string post (approximately the distance of 2.75 string posts—see illustration).
- b. For the G string, cut it **approximately 2" beyond the peghead**. You'll need to wind it down, as close to the peghead as possible to compensate for the peghead angle. This puts the greatest possible angle from the nut to the tuner, compensating for a "flaw" in the original design of all guitars of this type. This method is for vintage designed guitars with one string tree (normally on the B & E strings). We prefer not to use a string tree on the D & G strings because it is not necessary if you wind the G string down to the bottom of the shaft.

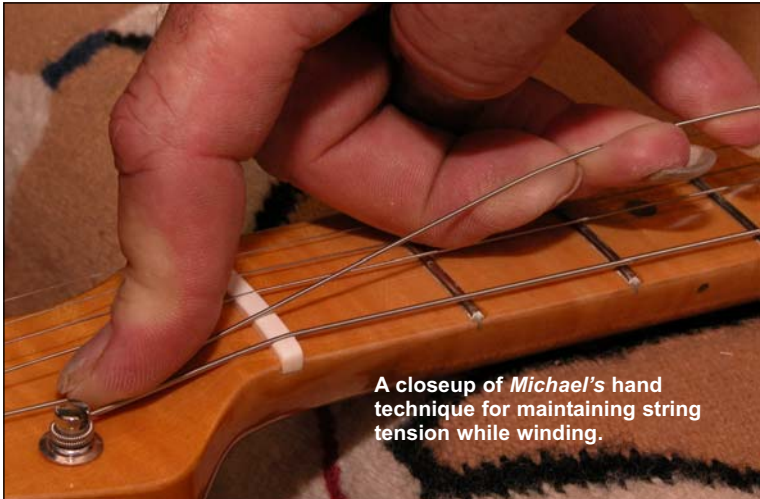
**TIP:** It's always best to wind the strings downwards toward the gears.



Cut the string 2.75 posts beyond the string's home post. Use this method for all but the G string.



Note the special G string winding technique. Use the string winds to draw it closer to the peghead.



A closeup of *Michael's* hand technique for maintaining string tension while winding.

- c. Insert the tip of the cut string into the center hole of the tuner's shaft (see photo). Then wind the string counterclockwise, maintaining even tension, downward toward the gears.
- d. Learn to put your strings on consistently, the same way every time.

### 3. String types

For strings *Michael* prefers pure nickel strings. They provide the best possible tone on his guitars. Pure nickel strings sound slightly darker, yet feel a little stronger than nickel-plated strings. Unless otherwise specified, every *DeTemple '52™* and *'56™* is built with the intention of using pure nickel strings. (See "Your Guitar's Specifications," towards the back of this manual, for specific string type and gauge information.)

### 4. Plugging in

On your guitar, *Michael* has installed a stereo jack socket (but NOT stereo wiring) because mechanically it holds the cable jack more securely than a standard mono jack socket. When plugging into this kind of socket you may have to give it an extra push to get it seated correctly, but once its in, it'll be less likely to move or disconnect.

### 5. Basic maintenance

*Michael* recommends that you learn to do the basic maintenance of your guitar for yourself. Much of the need for maintenance comes from the frequency and aggressiveness of your playing. Intonation, adjustment of height of strings, *etc.* – factors that can change at any given time – or never change. As a player, you must learn to recognize if your guitar is responding true to pitch and harmonic intonation. If it's not, you can take it to your local luthier, send it to me, or learn how to make these fundamental adjustments yourself. Take the time to learn how to adjust the instrument yourself, it's time well spent.

### 6. Long term storage

Guitars love to be stored like fine wine... in cool and moderate spaces, from ~35% to 50% humidity. They shouldn't be too hot or cold. A central closet is probably a great place where the building itself serves as an insulator.

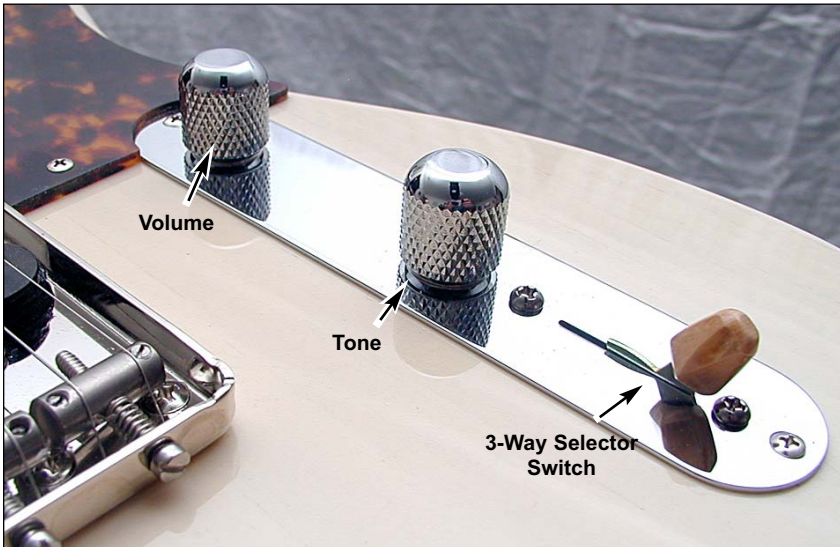
Contrary to popular belief, don't detune when you store your guitar, leave it at tension. After a very long time you may have to tighten the truss rod. Don't store it away infinitely, take it out every 6 months and do the following:

1. Rotate the Volume and Tone pots a few times then leave them in a different position.
2. Wipe down the fingerboard lightly with lemon oil.
3. Take it out and play it for a few days. Guitars love to be played, they'll react better, and stay in tune better.

**Michael:** When storing guitars for lengthy periods I've always been partial to *not* stacking cases one on top of another. Instead, stand them up on end (peghead up and the body down in the case).

Don't put another guitar or object on top of your guitar case when laying it down horizontally. You could unwittingly cause fret damage (see section on "Traveling with your Guitar" and making a "FretSaver"). Also, when putting your guitar case into a vehicle, remember that you may inadvertently push the case top into the frets; stow it in a way that nothing can push, or stack against it.

## Using the Controls



Your **DeTemple '52™** has a 3-way selector switch, a volume control, and a tone control. Here's how they work together:

### Pickup Names

- Neck (or Rhythm)
- Bridge (or Lead)

### Volume and Tone Controls

1. **VOLUME:** The volume control functions in all positions of the 3-way switch and tone control settings. Clockwise increases the volume, counter-clockwise decreases it.
2. **TONE:** The tone control functions in all positions of the 3-way switch and volume settings. Clockwise increases treble and counter-clockwise increases the bass. Note that full clockwise essentially bypasses the

capacitor, giving you, effectively, unfiltered output from your pickups.

### 3-Way Switch

1. **Position 1:** To the extreme right (from player's position) turns on the Bridge pickup only.
2. **Position 2:** Middle position, turns on both Bridge and Neck pickups.
3. **Position 3:** To the far left turns on the Neck pickup only.



See the back of this manual for a wiring diagram of your *DeTemple '52™*.

## The Neck & Strings

One of the unique features of your *DeTemple '52™* is its exquisite neck. *Michael DeTemple* has radiused the neck to your specifications, generally either the 7.25" or 9.5" radii, 21-fret, and 25.5" scale length design. He then hand-shapes every neck for incredible player comfort. Some of the features include:

1. One-piece, select flame Maple, quarter-sawn timber.\*
2. Hand-rubbed, multi-layered, micro-thin nitrocellulose finish.
3. *DeTemple Soft-V™* backshape, and *DeTemple Reverse-Taper™* which allows for more comfortable and accessible playing as well as reduced hand stress.
4. Owner-specific setup with adjustments for individual attack.
5. Hand-dressed frets as only a master luthier can do it.
6. Fossilized ivory nut for the best possible tone.
7. Choice of fret size.

\*Rosewood fingerboard optional.

For the curious, the following describes how the neck is finished and the frets are applied on *DeTemple Spirit Series™* guitars:

The neck and the fingerboard are almost completely finished *before* the fret slots are cut. This is a radical and time-consuming departure from the original technique. The lacquer is completely cured and polished *before* the fret slots are cut. At that point the fingerboard is like glass. The fret slots are then cut and a sharp triangular file is run down the fret slots to bevel the edges to prevent wood and finish from interfering when the fret

tang is inserted. This procedure also provides for a cleaner fret removal at the time of fret replacement.

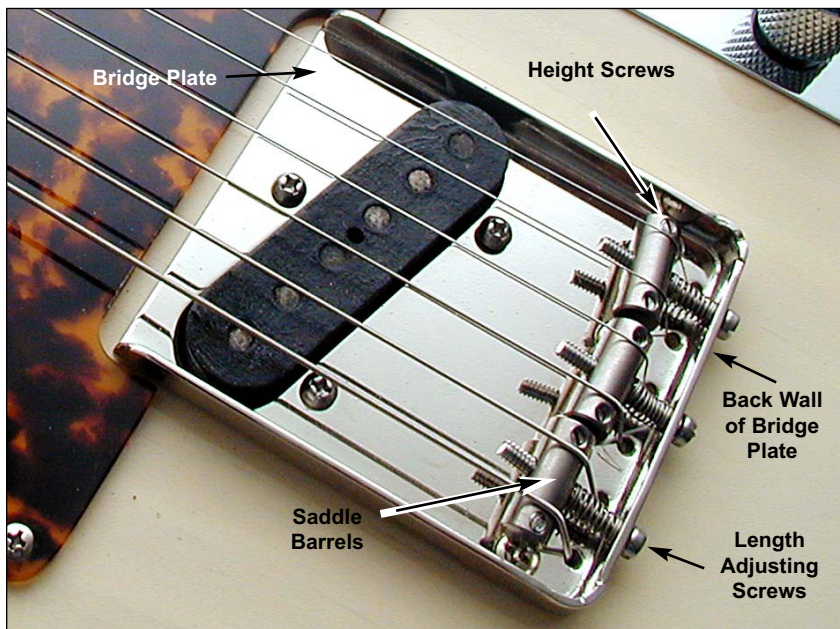
By doing the finish work *before* the slots are cut or the frets are installed this allows *Michael* to take the level of finish to an unusually smooth and fine condition; a quality not possible with traditional methods.

**Michael:** I have an absolutely perfect surface on which to apply the frets and I can see every little nuance across the entire fingerboard, enabling me to install and dress the frets much more perfectly.

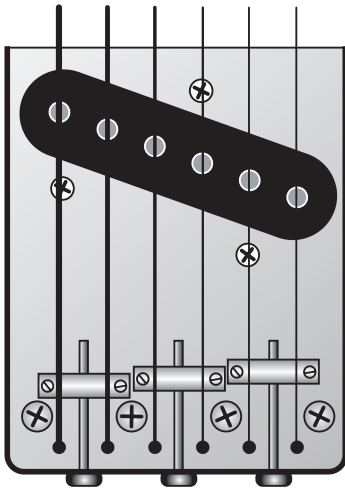
After the frets are installed, their ends are beveled and polished, I then mask off the fingerboard and frets, air brush nitrocellulose along the exposed slots and edges to seal them – giving them a much softer feel.

The frets are installed, one-at-a-time with the aid of a press fitting device and with a special instrument maker's glue that has a melting point of 150° F (65° C). For servicing it's advisable to heat each individual fret momentarily to soften the glue prior to pulling the fret. These techniques allow you to extend the usability and life of your neck.

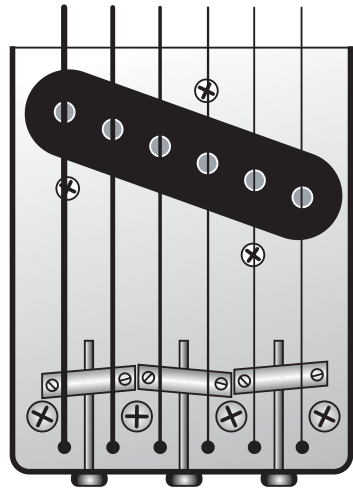
## The Bridge & Saddles



It will come as no surprise that the original Telecaster®-style bridge is integral to your *DeTemple '52's* tone. Like many luthiers, *Michael* has experimented extensively with bridge and saddle configurations, but has determined that Leo Fender's first design still delivers *the best tone*.



Original Saddle Barrels



Compensated Saddle Barrels

The assembly and composition of your *DeTemple '52™* bridge closely duplicates the traditional design. The single exception is that your guitar's *saddle barrels* are compensated; which means they are pre-angled to aid intonation.

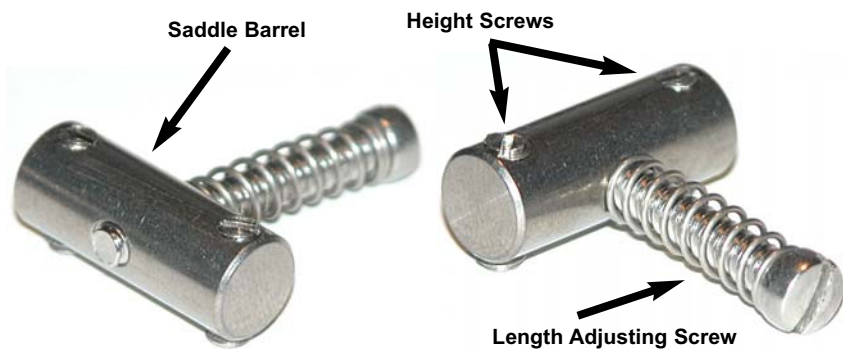
The saddles of the 1950s were made from various compositions – typically brass or steel (as well as Phenolic) – each material having its own tonal properties. Recently, a new saddle metal was introduced, *Titanium*.

**Michael:** *Titanium* has broader resonance than either brass or steel, which gives your guitar greater articulation and sensitivity. The majority of my clients now request *Titanium* saddles on their *DeTemple '52™* and *'56™* models, and we're also retrofitting Tune-o-matic style bridges. I've worked with saddles made from just about every material imaginable, and consider *Titanium* to be vastly superior. Our saddles are meticulously machined from a particularly musical *Titanium* alloy that I have a fondness for. They won't corrode, and have an unusual pewter-like coloration that looks great, too.

## Intonation

Your *DeTemple '52™* has compensated *saddle barrels*. This design modification makes adjusting the saddles easier, but will *not* alter the integrity of your guitar's tone.

Your guitar was shipped with its intonation correctly set for the string manufacture and gauges specified. However, over time the intonation will shift and require adjustments (usually very slight). Likewise, if you *change* the existing string manufacturer or gauge an intonation adjustment may be necessary.



Some other factors influencing intonation are:

- a. The cut or wear of the nut
- b. Fret wear
- c. Action height
- d. Neck relief
- e. Worn strings (or strings that have not been properly stretched)
- f. Pickup positions (magnetic pull)

For our purposes here, we'll concentrate *only* on saddle adjustments.

### Intonating Compensated Tele®-style Saddles

The setup and intonation of a traditional Tele®-style bridge is inherently more involved than most modern electric guitar bridges. We make do with 3 saddles instead of 6 because the design is integral to this style of guitar's wonderful tone, and most attempts to improve or engineer around the design's "flaws" have interfered with that tone.

The traditional (uncompensated) bridge assembly has three individual *saddle barrels*, each having two *height screws*, and one *length adjusting screw*. This configuration allows for action adjustments and relative (but not necessarily perfect) intonation for each pair of strings shared by the *saddle barrels*.

There's a popular misconception that this bridge design will not allow a guitar to be properly intonated. Over the years luthiers and mechanically-inclined players discovered that they could "compensate" for intonation problems by force bending the *length adjusting screws* and consequently, moving the *saddle barrels* into their correct positions. This unusual solution was eventually resolved when manufacturers (finally!) began to produce pre-angled (compensated) *saddle barrels*. And fortunately, compensated saddle barrels do not alter the integrity of the guitar's tone.

Although compensated saddle barrels make the intonation easier the process still isn't as straight-forward as with independently adjustable saddles. The final intonation settings of each string pair will require a little finessing on your part, including the minute manipulation of not just the *length* but also the *height screws*.

With a new set of strings stretched to hold their pitch, the neck relief and the action set, and the guitar in tune, here's how it's done:

**Note:** If you have to reinstall the saddles make sure that each saddle barrel conforms to the angle shown in the diagram in this section. These predetermined angles are, in all but the rarest cases, your starting point.

1. Using a quality tuning meter, compare the notes fretted at the 12th fret to the 12th fret harmonics of both strings laying across one of the *saddle barrels*.

**Note:** A consistent pressure when fretting the strings at the 12th fret is necessary when fine-tuning intonation. Positioning the finger as close behind the 12th fret as possible gives the most accurate reading. Fretting the string half way between the 11th and 12th fret may produce a note that will read falsely sharp (because the string bends easily half way between frets). Watch where you put your finger!

2. Your goal is to move the length screw forward or backward into the most ideal position possible, where both strings are in perfect, or near perfect, intonation relative to each other.

**Key points:**

- a. If a 12th fret note plays flat when compared with its harmonics, turn the length screw counterclockwise so as to move the *saddle barrel* toward the neck (shortening the length of the strings).
  - b. If the 12th fret note is sharp when compared to its harmonics, then the string length is too short and the *length screw* will be turned clockwise to lengthen the string.
  - c. If one string reads just slightly sharp and the other slightly flat, that's okay. Just go for the closest possible adjustment (fine tuning is in an upcoming step).
  - d. You may have to loosen the strings to move the *saddle barrel* backward.
  - e. When the *saddle barrel* nears the final position, adjust the *length screw* only in small increments (approximately 1/8th of a turn) for each test.
3. Retune the strings and test again. You must retune the guitar after every adjustment before rechecking the intonation. String tension is an integral part of the structure of the guitar, thus the overall string length is directly affected by this tension.

**Note:** As you lengthen or shorten the *saddle barrel* positions make sure that the screwhead of the *length screw* remains seated against the *back wall of the bridge plate*. It may need a little nudging.

4. With each adjustment give the strings a light tug to remove any slack that may have developed, retune, and then repeat this process until both the fretting notes and harmonics have identical (or very near identical) reactions on the tuning meter. It is typically necessary to check the 12th fret harmonics against the notes fretted at the 12th fret several times while making the string length adjustments and to be sure the *saddle barrels* have not moved beyond their correct positions.

**Note:** As you move a *saddle barrel* away from the neck (turning the length screw clockwise) it will slightly raise the action. Conversely, moving a *saddle barrel* towards the neck will slightly decrease the action's height. Depending upon how far you've adjusted the *saddle*, you may also have to tweak the *height screws* to return the action to the desired location.

5. The final intonation tweaks are made with the *height screws*. Using only small increments (1/8th of a turn or less) adjust each string's *height screw* counterclockwise (lowering the *saddle barrel*) if the tuning meter reads sharp; or clockwise (raising the *saddle barrel*) if the tuning meter reads flat. Move back and forth between the two strings of a *saddle barrel*, giving each string a light tug, retuning, checking the adjusting as necessary until the intonation is perfect. If performed correctly there will be only a negligible affect upon the action.

**Note:** There is a place where you will be able to have both strings extremely close to the desired action height. It's just a matter of finding the right *combination* of the three screws.

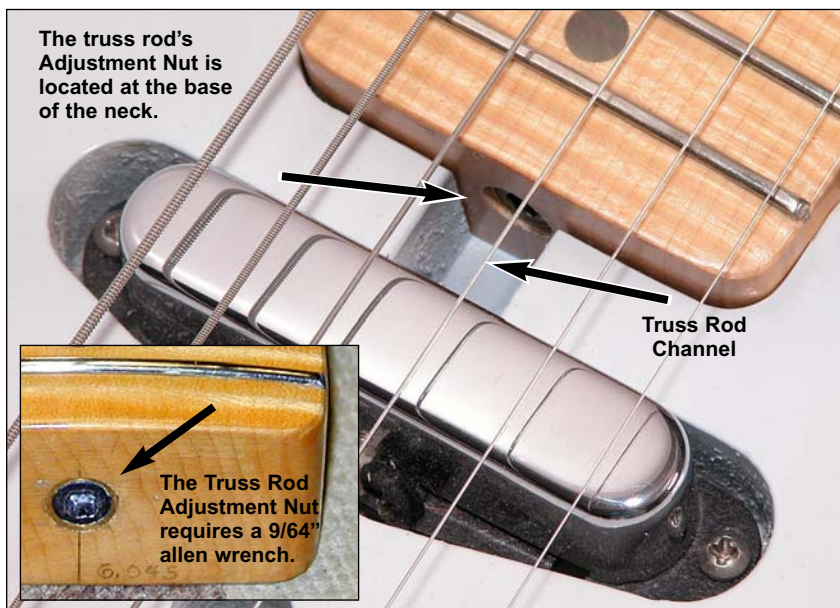
6. Repeat the above steps on the remaining two saddle barrels.

Remember that you have to think of the intonation of both strings while adjusting a saddle barrel. You are really trying to coax both strings into proper intonation based upon their height and length in relation to each other.

Intonation should be inspected regularly.



## Neck Relief & the Truss Rod



There have been a number of different truss rod designs throughout the years, with varying degrees of effectiveness. The truss rod design and the manner in which it is installed also affect the guitar's tone.

Over time a poorly installed or serviced truss rod can make noise (rattle or become loose), corrode, strip or break. To get around these problems, *Michael* and engineer, *Bruce Johnson*, redesigned the truss rod for his guitars. Although the new *Johnson/DeTemple Truss Rod™* operates in a similar way to the vintage variants, the *Johnson/DeTemple* design is much stronger, more responsive, and totally silent.

The following is the procedure for adjusting the *Johnson/DeTemple Truss Rod™*. An adjustable truss rod is used to maintain the fingerboard's fret plane (also known as "relief"). The *Truss Rod Adjustment Nut* is located at the base of the neck. If you remove the pickguard you will find a narrow channel cut in your guitar's body ahead of the neck pickup to the truss rod nut opening specifically for truss rod access. Adjustments are possible by careful use of an L-shaped 9/64" allen wrench in this channel.

If the neck of your *DeTemple '52™* requires an adjustment, you can make the correction, however, we recommend leaving truss rod adjusting to a qualified guitar tech or luthier. Adjusting the truss rod is a relatively tricky procedure and requires a trained touch. There is a potential for serious damage to your guitar's neck if the adjustment is not performed correctly.



Your DeTemple '52 comes with a handmade truss rod wrench. But you may use any 9/64" allen wrench as a substitute.

**TIP:** Before loosening the truss rod nut, take a sharp lead pencil and make a vertical mark on the nut at the 12 o'clock position. When you retighten the truss rod, this marking will help you align it to its original position.

To determine if the neck requires a truss rod adjustment observe the following:

With the guitar tuned to pitch, hold the low E string down at the first fret with your left hand, and hold the same string down at the 17th fret with your right hand. Look for a small gap between the bottom of the string and the top of the 8th fret. This gap is the actual amount of relief, and it is commonly measured in thousands of an inch. The ideal gap will be between .004–.008". But the relief you choose depends more upon your style of playing and attack. Basically, the objective is to get the fret plane as straight as possible.

If you need to *reduce* the existing gap, turn the truss rod nut *clockwise* just enough to feel it barely turn (literally 1/16th of a turn or less). Retune to pitch (the tuning may have changed slightly) and then test the results – repeat the entire procedure if necessary. If you've over-tightened you will hear fret buzz, or fret rattle. Truss rod adjustments are normally *extremely* small.

Adjusting the neck relief can be looked upon as a method for eliminating string rattle against the frets. However, the accurate setting of the relief is dependent upon the condition of your frets (as well as other factors). Worn or improperly planed frets will contaminate this measurement and interfere with the effectiveness of an adjustment. Any type of fine adjustment of a fretted instrument is dependent upon the accuracy of the fret work.

**Note:** Rarely would a normal truss rod adjustment need even as much as a 1/4 turn. Work with incremental adjustments of a 1/16th of a turn, per attempt, until you find the right setting.

**TIP:** If you ever have to remove all of the strings at the same time and plan to leave them off for two or more weeks, DO NOT leave the truss rod tightened – instead back it off (counterclockwise) until it is loose. It's bad for the neck to sit without string tension and only truss rod tension for long periods of time; it may impart a backbow, which may not be easily repaired.

## Removing & Resetting the Neck

**IMPORTANT:** *The following instructions are for experienced luthiers and guitar techs only. Michael recommends that you absolutely do not attempt neck removal on your own. If neck removal is necessary (i.e. the guitar is damaged or a refret is necessary) be sure to supply the technician with this manual. Be forewarned the process appears to be deceptively simple.*

*Spirit Series™* necks are compression-fit into their body pockets. By design, the neck is in there extremely tight (see the section “What is the Consummation Date?”). Although glue is NOT used, separating or joining these two sections is a difficult task – and there is a high risk of damage to your guitar if it is not performed carefully. Likewise, resetting the neck requires a hefty amount of pressure (*Michael* uses his body weight against a padded workbench). Do not, under any circumstances, use any device to pound on the neck or the body – this will cause irreparable damage.

1. Loosen all of the strings until they are slack, then remove them.
2. Remove all 4 retaining screws along with the neck plate.
3. Carefully ease the neck out of the body pocket.
4. To replace the neck in its pocket lay the guitar on its back (use a towel or other appropriate material to protect the guitar's finish), and VERY carefully push the neck all the way into position with the heel of your hand and the weight of your body. Make sure that the neck's base is seated absolutely flush into the neck pocket in the body. Otherwise the guitar will not setup properly. Keep in mind that unlike typical guitars of this type *Michael's* technique requires an extremely tight fit!
5. Replace the neck plate and then replace all 4 neck screws until the heads just touch the neck plate. Then, incrementally tighten the 4 neck screws, working diagonally, until they are firmly seated.
6. Retune to pitch.
7. After the neck is installed and the guitar is returned to pitch you'll need to double-check the neck relief. See the “Neck Relief & the Truss Rod” section for instructions.

## Adjusting the Pickups



The *neck pickup* has two elevation screws, one on each end of the pickup. These screws are mounted directly into the body of your *DeTemple '52*™ and are accessed by removing the pickguard (which is left off while adjustments are being made).

The *bridge pickup* has two elevation screws, and a leveling screw, mounted directly to the bridge plate. The two screws behind the pickup (the saddle side) are for raising or lowering their corresponding ends of the pickup. The forward screw (pickguard side) is for tilt-leveling the pickup.

The response of the treble or bass strings may be accentuated or lessened according to your playing needs. To change the balance of the pickups you'll adjust the elevation screws of the *neck* or the *bridge pickup*.

It doesn't negatively affect intonation or tuning if the pickups are too far from the strings. However, if the pickups are moved *too close* to the strings, you will begin to hear a false note or "woofing" tones when you play up the neck – the result of the strings being magnetically affected (most prevalent in the neck pickup).

You can test to see if the strings are too close to the pickup magnets by doing the following:

With the action and intonation set, and the guitar held in playing position (not laying down) use the pickup adjustment screws to set the pickups so that they are all a good distance from the strings – typically 3/16" to 1/4" on the lower E string, and 3/16" on the high E string – generally these distances will be further away from the strings than the final adjustment.

Plug the guitar into a good quality tuning meter and play the 12th fret harmonic on the lower E string. As long as the guitar is intonated correctly, the needle of the tuner should not wander or stray from perfect tuning on the meter.

Move the neck pickup closer to the strings, fret at the 12th fret (or higher) of the lower E string, and you should see the needle wander if the pickup is too close to the string. If it doesn't wander, raise the pickup until it does. You are now experiencing magnetic pull on the string, which causes intonation problems. Remember, this is a test.

Now, back the pickup away from the strings until the meter no longer wanders. This point and lower is the “safe zone” for that pickup.

Generally the bridge pickup will not give you intonation problems. The bridge pickup is not as inherently loud as the neck pickup. This is because the strings have less movement near the bridge than they do near the end of the neck.

The intention is to balance the volume on both pickups so that moving the 3-way switch will not create any radical increase (or lowering) in volume as you switch from pickup to pickup. The *SweetSpot™ Pickups* on your guitar were specifically designed to achieve this balance.



Generally the treble side of the pickup will be adjusted slightly higher than the bass side.

Intonation wandering can be caused by too much magnet pull from the pickups on the strings. It could be only one of the pickups, or both; usually it'll be the neck pickup on the bass side. And the pickups can be a little closer to the strings on the treble side.

If you hear the “woofing” sound, or the meter’s indicator wanders – back the pickups away from the strings and continue testing to see which pickup is causing the inconsistency in the tuning. Remember: Use your ears when adjusting pickups, they are your best tool.

As you are adjusting the pickup heights, keep in mind that the bass side of the pickups may be farther from the strings than the treble side. Adjust your other pickup into a balanced output with the neck pickup. The neck pickup is

under the string position that has the most string movement (the string moves more at the neck position than at the bridge position) causing the neck position to have greater volume.

And finally, when adjusting your pickups make sure that you only check the sound of the individual pickups and not their combined sound. Have your volume turned up all the way, and your tone opened all the way (treble), and your amp set on a clean, low volume.

**Note:** Over a period of time string vibrations can cause the pickups to change height position.

**Note:** *Michael* spends a lot of time tweaking the pickup settings before your guitar is shipped. He suggests that you play it for a period of time to become accustomed to where the pickups are set before considering an adjustment. Remember, when you use the 3-way switch to change the pickup settings, there should only be a change in tone – not volume.

## Transporting or Traveling With Your Guitar



**ATA-approved flight case made by ANVIL (available at our website).**

In addition to normal wear and use, some aspects of guitar maintenance are dependent upon climate – including storage method, travel conditions, and your geographical location.

Metal parts are particularly subject to corrosion and the timber to warping. Altitude and temperature fluctuations can affect the stress on strings or other components – often causing a potentially damaging tightening affect.

If you live in a climate that experiences radical temperature shifts (i.e. cozy warm inside, and freezing outside), or you travel with your guitar, we recommend the following:

1. If you cannot carry the guitar onto the plane with you, acquire an armored, ATA-approved flight case, such as those made by *Anvil*. These cases are made specifically for musicians. *Anvil* has been building instrument cases for at least 50 years and really know their business. They make really

tough cases that can be securely locked. We also recommend *Anvil* cases for just about any form of transport (or shipping) where your guitar (or other gear) will be out of your hands and control.

2. Before transporting or shipping your guitar on a plane, tune it down *one whole step* to relieve some of the tension on the neck. High altitudes and cabin pressure will expand the timber and cause the neck to bow if the strings are left at normal tension.
3. If you'll be traveling to (or live in) a moist or damp environment, acquire a dehumidifying device (available at most music stores) that will attract and pull moisture from inside the guitar's case.
4. Many hardshell guitar cases (or the condition in which they are stowed) press the strings into the fingerboard (see photo). This will cause the strings to cut and damage the frets. To get around this build yourself a *FretSaver™* (see inset). Cut a thin strip of cardboard or plastic to the shape of your fingerboard – from the base of the nut to the end of the fingerboard. Slide this UNDER the strings and OVER the frets. The objective is to put something between the strings and the frets that will prevent external pressure on the case from forcing the strings to cut into the frets. Your *DeTemple* guitar was originally shipped to you with a similar *FretSaver™*. It's not a bad idea to keep this device in your hardshell case for when your guitar is to be stored or for regular day-to-day transportation.

## Metal Parts

All metal parts on the *DeTemple '52™* that are exposed to the player's hand or body are either chrome/nickel plated, stainless steel or Titanium.



## Guitar Case



**The DeTemple  
Guitar Case**

The *DeTemple* hardshell guitar case is made directly from the original pattern of the early 1950s. The family that builds these cases for us literally worked out the original design with Leo Fender back in 1951.

Your case comes beautifully textured exterior, and plush lining interior, and will give you long and satisfactory wear as well as help to protect your guitar from damage.



*Michael* also recommends that you create a *FretSaver*<sup>™</sup> (see “Traveling with your Guitar” section). The *FretSaver*<sup>™</sup> will help to prevent damage caused by the top of the case pressing the strings into the frets.

If you plan on touring with your guitar consider a more “battle ready” ATA-approved traveling case. See our website ([www.DeTempleguitars.com](http://www.DeTempleguitars.com)) for special offers and recommendations.





The above photos illustrate the simple design of the FretSaver™. It's basically one strip of .020" thick white vinyl or cardboard, cut to the length of the neck (from nut to base) with a Velcro pad at the base for stability. The FretSaver™ prevents damage to the guitar's frets when pressure is applied to the top or the bottom of the case.

## Fossilized Ivory Parts



A valuable piece of Mastodon tusk is inspected for optimum cutting.

The nut, string tree and the switch tip of your *DeTemple '52™* are made of 30,000 year old, fossilized mastodon tusk ivory. Most luthiers agree that bone has great tone and that ivory is superior. *Michael* has a Siberian source for this beautiful, prehistoric material and it makes a significant contribution to the tone of his *Spirit Series™* guitars. (Note: Tagua nut is also used for the string tree on some variants.)





# Your Guitar's Specifications

The following are the specifications and setup information specific to your **DeTemple '52™** guitar as it was originally constructed:

## The NECK

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- Neck Timber .....One piece, quarter-sawn, flame Maple
- Neck Finish .....Suntanned Water White
- Skunk Stripe .....Bocote
- Tuner (Winder) Type .....Kluson style
- Fingerboard Radius .....9.5"
- Fret Size ......055 x .095"
- Truss Rod Type .....DeTemple Model IV Stainless
- Neck Back Shape .....Soft-V
- Nut Type .....Mastodon Ivory
- Width at Nut .....1<sup>11</sup>/<sub>16</sub>"
- Relief ......005"
- Action ......060" at the 17th fret
- Small Center 12th Fret Marker .....New Zealand Paua Abalone
- Dot/marker Type .....Black Mother-of-Pearl
- String Tree Type .....Mastodon Ivory

## The BODY

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- Body Timber .....One piece, lightweight Swamp Ash
- Body Finish .....Mid-'50s custom finish
- Neck Plate .....DeTemple Guitars Logo
- Bridge Type .....Vintage-style
- Saddles .....3-Barrel, DeTemple FT-08CW Titanium
- Pickguard .....Black Lacquered Phenolic with Canvas
- String Ferrules .....DTG Titanium
- Switch Tip .....Fossilized Mastodon Ivory
- Strap Buttons .....Vintage type with leather cushioning washers

## The ELECTRONICS

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- Neck pickup .....SweetSpot™ TN.2 Pickup (5.7KΩ)
- Bridge pickup .....SweetSpot™ TB.2 Pickup (7.8KΩ)
- Control Knobs, Plate and Pickup Cover .....Nickel
- Volume Potentiometer .....CTS 253KΩ
- Tone Potentiometer .....CTS 254KΩ

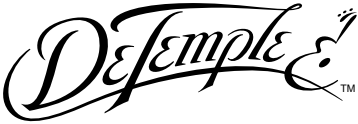
- 3-Way Switch .....CRL
- Capacitor .....Sprague "Orange Drop" (.047 microfarads)
- Stereo Jack .....Switchcraft
- Wiring .....Cloth covered

## OTHER STUFF

- String Manufacture .....Ernie Ball (see package photo below)
- String Gauge .....011–.048"
- Scale Length .....25.5"
- Guitar Case .....DeTemple•  
Hardware .....Nickel plated
- Origination Date .....May 12, 2003
- Consummation Date .....February 9, 2006
- Completion Date .....March 26, 2006
- Completed Weight .....7.05 lbs.
- SNAGG Serial Number .....**47096C4F0B**

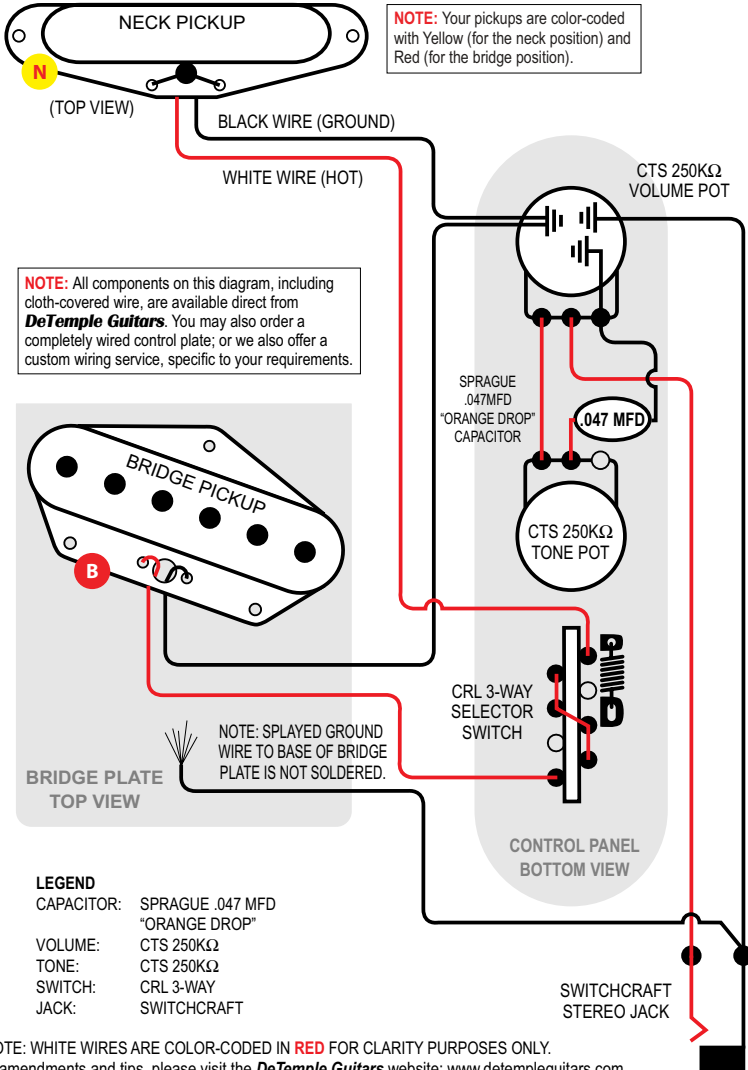
Michael prefers pure nickel strings. Your guitar was constructed around and will play at its best with pure nickel strings. Although he prefers and has used the *Ernie Ball* brand since its inception, he is not a paid endorsee. Ernie's strings are economical and of fine quality.





**DeTemple Guitars**  
 P.O. Box 56626  
 Sherman Oaks, CA 91413 USA  
 (818) 782-9933

**SweetSpot T-Series Pickups  
 Reverse Wiring – v3**  
 Revision: 12-01-03  
 www.detempleguitars.com  
 info@detempleguitars.com



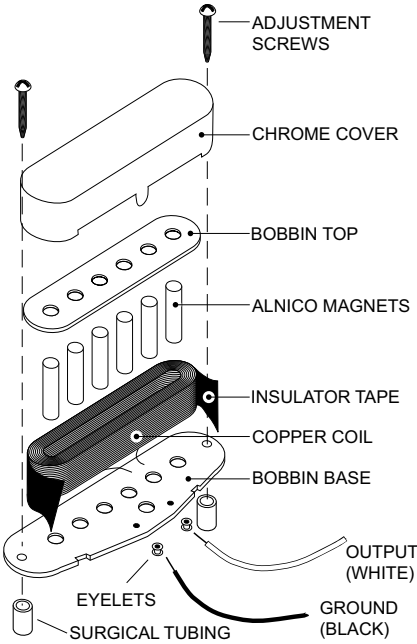
NOTE: WHITE WIRES ARE COLOR-CODED IN RED FOR CLARITY PURPOSES ONLY.  
 For updates, amendments and tips, please visit the **DeTemple Guitars** website: [www.detempleguitars.com](http://www.detempleguitars.com)



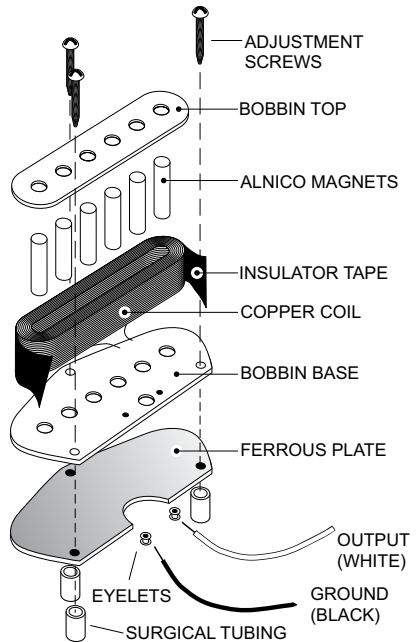
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 (818) 782-9933

**SweetSpot T-Series Pickups**  
**Exploded view**  
 Revision: 12-01-03  
[www.detempleguitars.com](http://www.detempleguitars.com)  
[info@detempleguitars.com](mailto:info@detempleguitars.com)

**NECK PICKUP**



**BRIDGE PICKUP**



Exploded view of a single-coil **SweetSpot™ T-Series** replacement pickups for Telecaster®-style guitars.

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## DeTemple '52



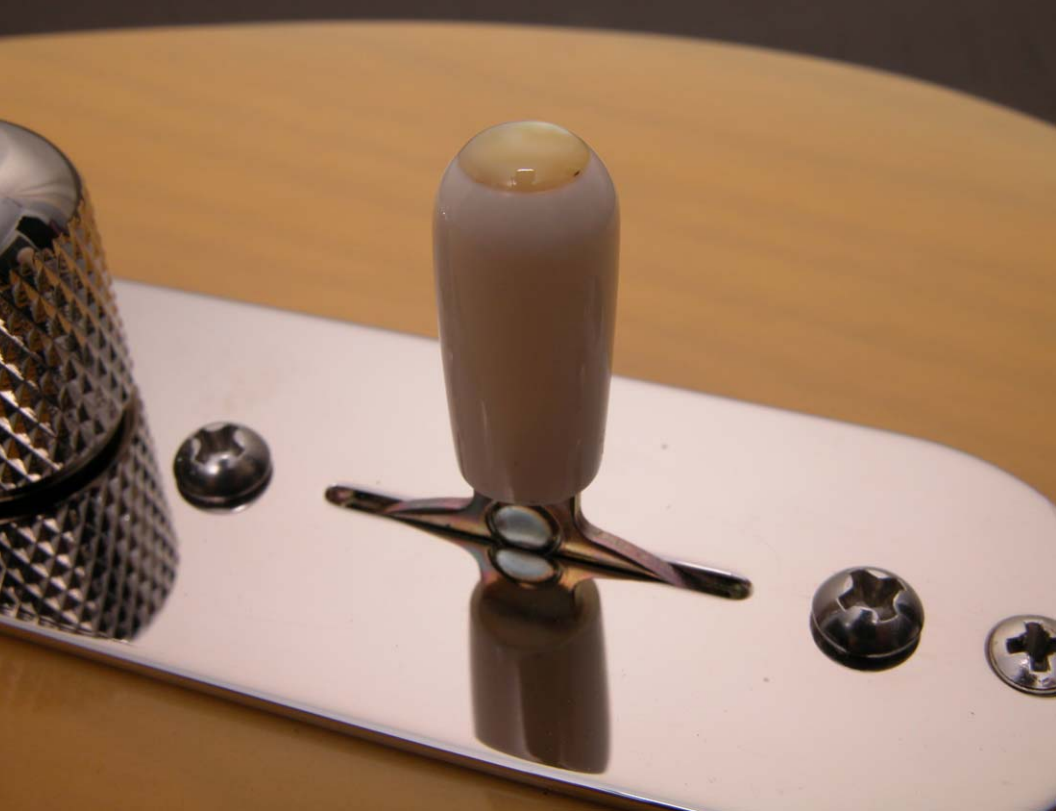
- A. Body
- B. Neck
- C. Peghead
- D. Pickups
  - 1st – Bridge (Lead)
  - 2nd – Neck (Rhythm)
- E. 3-Way Pickup Selector Switch
  - 1st – Bridge pickup
  - 2nd – Both pickups
  - 3rd – Neck pickup
- F. Volume and Tone Controls
- G. Jack
- H. Bridge & Saddles
- I. Truss Rod access
- J. Pickguard
- K. String Ferrules
- L. Neck Plate
- M. "Skunk Stripe"
- N. Nut
- O. Tuning Machines
- P. Strap Buttons
- Q. Cutaway
- R. String Tree



**PHOTO GALLERY**  
**Stephen Wendell's**  
**DeTemple '52**























De Temple & Co.<sup>TM</sup>

SPIRIT SERIES<sup>TM</sup>

De Temple Guitars  
California



The Stephen Wendell's **DeTemple '52™**  
(left view, Phenolic pickguard) the day it was completed.





The Stephen Wendell's *DeTemple '52™*  
(right view, Phenolic pickguard) the day it was completed.



## Michael DeTemple

Born and raised in Los Angeles, California, Michael grew up not only playing, but maintaining and repairing a large assortment of stringed instruments.

His earliest influences came from hanging out at the *Ash Grove*; among the people he spent time with included: *Taj Mahal*, *Doc. Watson*, *Lightin' Hopkins*, *The Kentucky Colonels with Clarence White*, and good friend *Jesse Ed Davis*.

At age 14 Michael won his first *Topanga Canyon Banjo & Fiddle Contest*. After his fourth win, at age 18, *Earl Robinson* (Academy Award winning composer) became aware of his playing and invited him to perform his "Winterfest Concerto for Five String Banjo and Orchestra" (said to be the most difficult piece ever written for a soloist of any concerto). Michael performed this 45 minute solo with the *Los Angeles Philharmonic Orchestra* conducted by *Lawrence Foster*, and later with another Academy Award winning conductor, *Elmer Bernstein*.



Michael in 1950s – with black hat, 6-gun and lariat.



Photo by Ms. Nahoko Akima

Michael in his shop with his personal *DeTemple '52*.

As a result of this experience *Mr. Bernstein* and other composers began calling upon Michael to play on their film scores. It was during this time that Michael contributed to the Academy Award winning film score of *Warren Beatty's "Bonnie and Clyde."*

Michael was professionally involved in the heart of the musical vortex of the 1960s.

From the Canyons to the Sunset Strip, he continued to dedicate himself to the mastery of guitar, banjo and mandolin. One of his more notable performances of this period was on *Dave Mason's* best-selling album, "Alone Together."

The 1970s were on the road and as a session musician working and playing with various artists and bands, including: *Eric Clapton*, *Van Morrison*, *Bob Dylan*, *Neil Young*, *Pete Townsend*, *Ron Wood*, *Randy California*, *Kinky Friedman*, *Booker T*, *Albert Hammond*, *Paul Butterfield*, *Earl Slick* and others – many of which were the result of his close association with *Rick Danko* and *The Band*.

In the 1980s Michael began a family and eventually rededicated his professional life to instrument building, restoration and repair. Artists such as



Rick Danko (left) and Michael, Tokyo, Japan.

secrets for his almost fathomless knowledge and abilities to return, restore or setup guitars to their peak performance.

Michael is also an instrument collector, but around 1995 his favorite vintage electric guitars were rapidly increasing in value and becoming all the more impractical for gigging. So, after years of restoring and repairing some of the great old Fender® instruments, he decided to build his own using the cream (or as he puts it, “The ones that really had the ‘magic!’”) of the 1950s Stratocasters®, Esquires® and Telecasters® as templates for new recreations.

He studied every conceivable nuance of what set these particular instruments apart from the others and incorporated his discoveries into his own guitars. Friends, such as *Red Rhodes*, of *Velvet Hammer* pickups fame, helped uncover the enigma of the electronics. And, Michael's uncanny sense of “touch memory” established the ideal neck shaping (as well as an accumulated long list of “secret recipes” for fingerboard and tone treatments).



Michael (left) and Paul Butterfield on tour (circa 1978).



Michael relaxing with one of his favorite '58 Strats®.

The product is what can be called vintage-design solid body electrics – of which master luthier, *Rick Turner*, refers to as “...the one out of 5,000 – the top half of one percent of all these types of guitars... the dream Strat®-style guitars that everybody's chasing after.”

Although still limited in number, Michael's guitars are increasingly in demand and those lucky enough to own one (or more) are not letting them go. He insists on doing the work with his hands and ears. And, to his amazement, with every guitar he hand crafts, each seems to get just a little better.

Photo by Toshio Horiba

Your **DeTemple '52™** is made to extremely rigid specifications and under normal use and playing conditions it will provide long, trouble-free service and playing enjoyment. Every consideration has been given to those design features which afford extreme ease of playing and exceptional tone. The finest workmanship; materials and components are employed in its manufacture. Careful attention to the instructions given in the guitar's manual will assure you the pleasure and satisfaction you may expect from your *DeTemple Guitar*.

## WARRANTY

All *DeTemple* guitars are covered by a limited warranty for its life against defective materials or workmanship.

*DeTemple Guitars*, upon notice of any defect, will repair or replace, at its option, any defective part or material. Purchaser shall assume and pay the cost of all shipping, insurance or postage charges of the repaired guitar.

Damage incurred by misuse, accidents, normal wear or natural cracking of wood or finishes due to changes in temperature and humidity are not covered under this warranty.

This is the sole warranty of *DeTemple Guitars™* and includes the warranty of merchantability and fitness for a particular purpose. No other written or oral warranty applies.

Stephen Wendell

DeTemple '52

February 9, 2006

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MADE FOR

MODEL

CONSUMMATION DATE

September 9, 2006

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CERTIFIED BY MICHAEL DETEMPLE

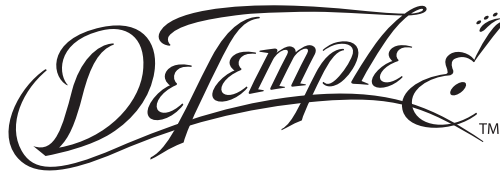
DATE

The logo for DeTemple Guitars features the brand name in a stylized, cursive script. The letter 'D' is large and loops around the 'e'. A small graphic of a guitar pick is positioned above the final 'e'. A trademark symbol (TM) is located at the bottom right of the logo.

**DeTemple Guitars**

P.O. Box 56626 • Sherman Oaks, California 91413 USA  
(818) 782-9933 • [info@detempleguitars.com](mailto:info@detempleguitars.com)  
[www.detempleguitars.com](http://www.detempleguitars.com)





**DeTemple Guitars**

**CHANGE OF OWNERSHIP REGISTRATION**

If your **DeTemple '52™** electric guitar is ever sold please fill out and mail this form, or copy of it, within 10 days. *DeTemple Guitars™* maintains an ongoing database of all its *Spirit Series™* guitars for tracking, repairs, modifications, warranty and insurance purposes. Mail this form to:

**DeTemple Guitars**  
P.O. Box 56626  
Sherman Oaks, CA 91413 USA  
www.detempleguitars.com  
(818) 782-9933

Model: DeTemple '52 / Stephen Wendell

Consummation Date: February 9, 2006

Inscription: Michael DeTemple

Transfer Date: \_\_\_\_\_

New Owner Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Country: \_\_\_\_\_

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

Original Owner Signature: \_\_\_\_\_

*Please contact SNAGG ([www.snagg.com](http://www.snagg.com)) to complete the anti-theft identification serial number transfer upon sale or change of ownership of this guitar.*



SNAGG Microchip is the leading provider of RFID\*-based security, manufacturing logistics, and fraud protection systems to music instrument manufacturers.

Since its inception, SNAGG has been recognized and featured in such music publications as *Guitar World*, *Guitar Player*, *Guitar One*, *Vintage Guitar*, *Acoustic Guitar* and *Guitar Digest* as well as major daily newspapers, the *Los Angeles Times* and *San Diego Union-Tribune*.

SNAGG currently provides music instrument fraud protection to thousands of music instrument customers around the world.



SNAGG is also a musical instrument identification registry and stolen asset recovery system based on a partnership between *SNAGG Internet Registry*, law enforcement, manufacturers, retail dealers of new and second-hand equipment, and repair shops.

Your **DeTemple Guitars™** contains SNAGG's tiny (2mm x 8mm) hidden microchip. When scanned, SNAGG® emits a 10-digit alpha-numeric radio signal code containing your guitar's unique electronic serial number. The code is registered only to you and tells store owners, dealers, repairmen, pawnshops, law enforcement officials, etc., who the rightful owner really is.

The grain of rice-sized implant is hidden in your guitar and there is no known way to detect its specific location. Once the alphanumeric serial number is set at the factory, it cannot be changed.

This is the same system used by Fender's Custom Shop, Martin as well as many boutique and custom guitar makers. SNAGG ensures product authenticity and proof of ownership should your instrument ever be lost or stolen.

#### **Bill Machrone of *PC Magazine* says—**

"The number of musical instruments stolen each year is staggering, and thieves often target specific models. They're a musician's bread and butter, often sold or pawned for a fraction of their worth, and they're hard to recover because so many popular models look alike.

"Enter SNAGG, a California company that specializes in RFID microchips for guitars and other musical instruments. The SNAGG chip is no larger than a rice grain, and such chips can be embedded undetectably in instruments or amplifiers. Fender has installed SNAGG chips in 30,000 guitars, and SNAGG is in discussions with Gibson as well.

"SNAGG's database is available to law enforcement officials, dealers, repair shops, and luthiers.

"Ultimately, SNAGG may reduce the number of bogus reproductions of vintage instruments in a market where collectors are willing to pay dizzying sums. Working a microchip and a unique registration number into the guitar's provenance would deter all but the most determined forgers. Even the most fervent collectors, who are somewhere between fanatical and insane about every aspect of the guitar being original, would have to agree that a retrofitted RFID chip would protect their investment and reduce the risk in future acquisitions."

To find out more, contact **DeTemple Guitars™**, or visit [www.snagg.com](http://www.snagg.com).

**Your DeTemple '52 SNAGG® serial number: 47096C4F0B**

**LOGON: SWENDELL • PASSWORD: MYDTG52**

Your serial number is registered with SNAGG® within 45 days of your guitar's ship date.

\*Radio Frequency Identity Device



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## About **DeTemple Guitars**<sup>™</sup>

**DeTemple Guitars** was founded in 1995 by professional musician and master luthier, Michael DeTemple. **DeTemple Guitars'** primary product is finely handcrafted vintage-style electric guitars based upon the early designs of Leo Fender.

## About the **Spirit Series** Guitars

**DeTemple Guitars' Spirit Series** are based upon Leo Fender's two most successful and in-demand vintage electric guitars: the early 1950s Telecaster® and the mid-1950s Stratocaster®. **DeTemple Guitars'** variants strive to duplicate the "spirit" of these fine instruments, but with a highly-evolved level of craftsmanship not possible from either factory or factory custom shop models.

**DeTemple Guitars' Spirit Series** remain entirely handmade electric guitars. Michael builds in extremely small quantities, 5 or less per month. Each guitar is expertly crafted using only hand-selected and sculpted timbers. Finishes are applied in the time-honored fashion, with Michael's technique requiring multiple micro-fine coats of nitrocellulose lacquer – a slow and demanding process that includes several weeks of curing in the Southern California sun.

Unless otherwise specified **DeTemple Guitars** reproduce the feel of early necks by providing the musician with an ultra-comfortable Soft-V Backshape™, and a **DeTemple Guitars** unique feature he calls the Reverse-Taper™ that allows for a more relaxed access to the upper frets. **DeTemple Guitars'** fingerboards typically follow the traditional 25.5" scale, 21 fret, 7.25" or 9.5" radii from single pieces of gorgeously flamed Maple, quarter-sawn select timber.

**Spirit Series** bodies, just like the most sought after of the originals, are crafted from light-weight one-piece select Swamp Ash (other timbers are available upon request).

Another **DeTemple Guitars** innovation is the use of "tap-tuning." Tap-tuning was discovered by early master violin builders as a method of literally tuning the wooden components to a specific key. This technique is said to be one of the major reasons for the outstanding tone quality and characteristics of the more sought-after instruments of those periods. **DeTemple Guitars** tap-tunes every neck and body and then tunes these components to perfect pitch relative to A440.

Every single step along the way to crafting these exceptional guitars is directed towards the preservation of tone and the player's comfort – an experience you won't overlook from the moment you pick up, hold and play a **DeTemple Guitars** instrument.



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