

FIND A FOCAL POINT

...and attempt to ignore the churning, inscrutable world of minutia passing around you. *FOCUS AGA/I/N*. The point moves to you and from you, and always about you. Take this moment to truly reconcile your environment. *This vacuous drift*. We are aware of the undulation but feel nearly nothing. Perhaps because we are in tow. We are not, after all, true generators of sway or gravity. Rather we are informed by and adapting to the dragging pull of some event horizon. That separation from the tangible. *A unified energy, making its way from one point of consumption to the next*. The rest remains unclear. *And isn't that always the case*.

ENOUGH OF THE POETRY HERE ARE THE FACTS.

The Old Blood Noise Endeavors Fault is an overdrive and a distortion. It is simple. It is not an outside-of-the-box, whacky take on crunched-up guitar signal. It does what it does. To provide the player with ample tonal and gain shaping options in a single package. The intent of this machine is easily understood.

CONTROLS

VOLUME : Increases the overall level of the effect.

GAIN 1 : Controls the amount of the first gain stage from mild breakup to cutting crunch.

LOW : Increases or decreases frequencies below 100 Hz.

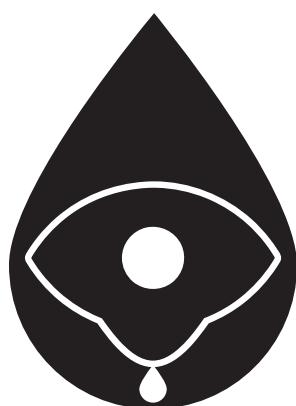
MID : Increases or decreases frequencies around 500 Hz.

HIGH : Increases or decreases frequencies above 3 kHz.

GAIN 2 : Is activated by the **GAIN 2** footswitch—if it's off, it does nothing. If the knob is all turned all of the way down, it does nothing. When the switch is on, the knob increases the second gain stage to shift the effect from overdrive to distortion.

BYPASS : Turns the pedal on and off, as indicated by the LED. When off, the pedal is true bypass.

Gain 1 and 2 interact to form many different drive voices, from signal sweetening to aggressive distortion. Different levels of each will create different sounds, which you can further shape with the three-band EQ. Don't be afraid to tweak.



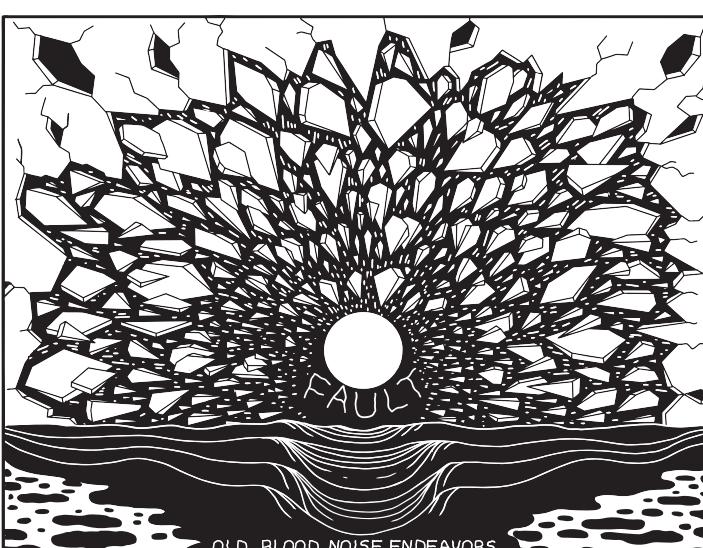
9VDC 2.1mm negative center pin adapter 31 mA draw.

blood optional. noise required.

oldbloodnoise.com @oldbloodnoise /oldbloodnoise

We are everywhere. Come find us.

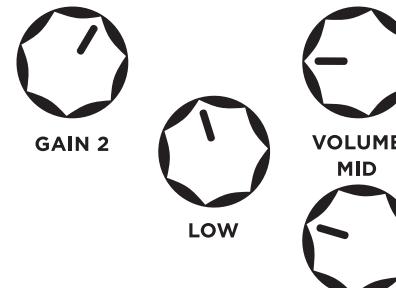
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The Fault artwork was created by Evan M Cohen of Beacon, NY. Check out more of Evan's work at evanmcohen.com

OLD BLOOD ARCHETYPES FAULT OVERDRIVE DISTORTION

TECHNICIAN: BRADY



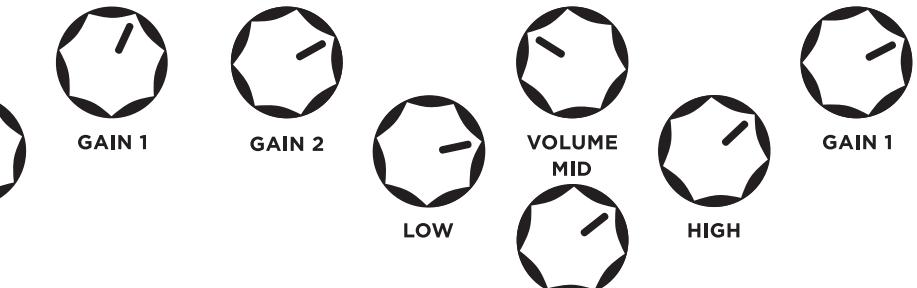
GAIN 2

ON



GAIN 1

TECHNICIAN: BRENT



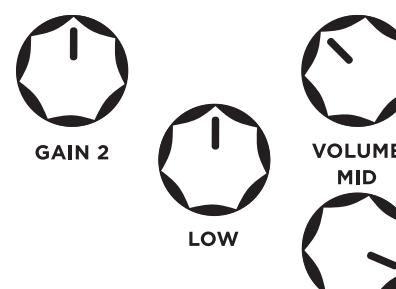
GAIN 2

ON

GAIN 1

ON

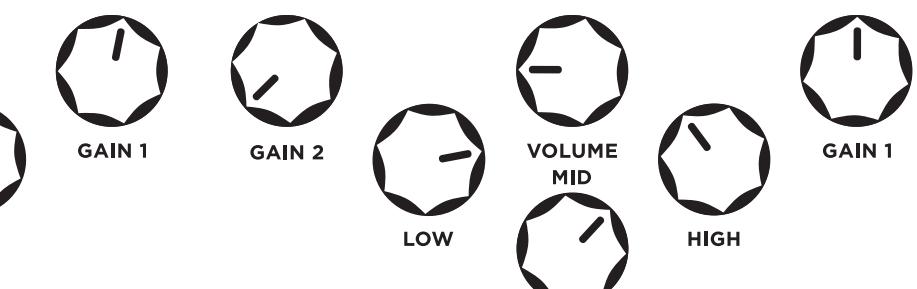
TECHNICIAN: CONNOR



GAIN 2

ON

TECHNICIAN: DAN



GAIN 2

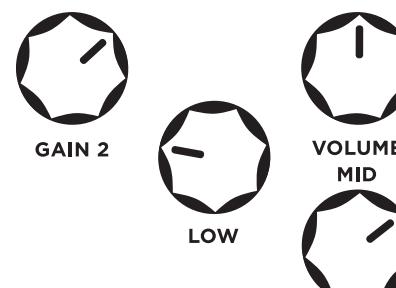
ON

GAIN 1

ON

NOTES: "Big drive, lots of mids, chuggy chug. Mmmm."

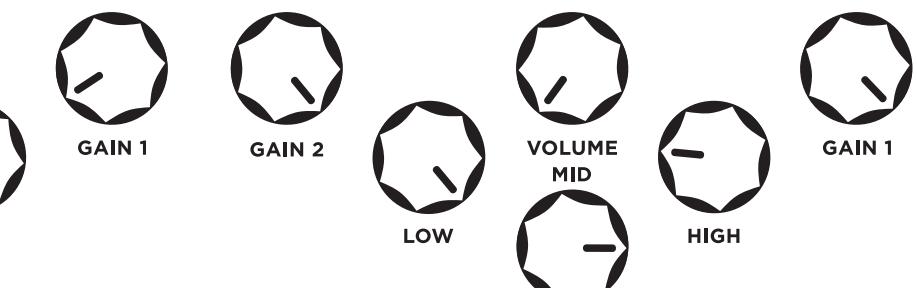
TECHNICIAN: KILYN



GAIN 2

ON

TECHNICIAN: SETH



GAIN 2

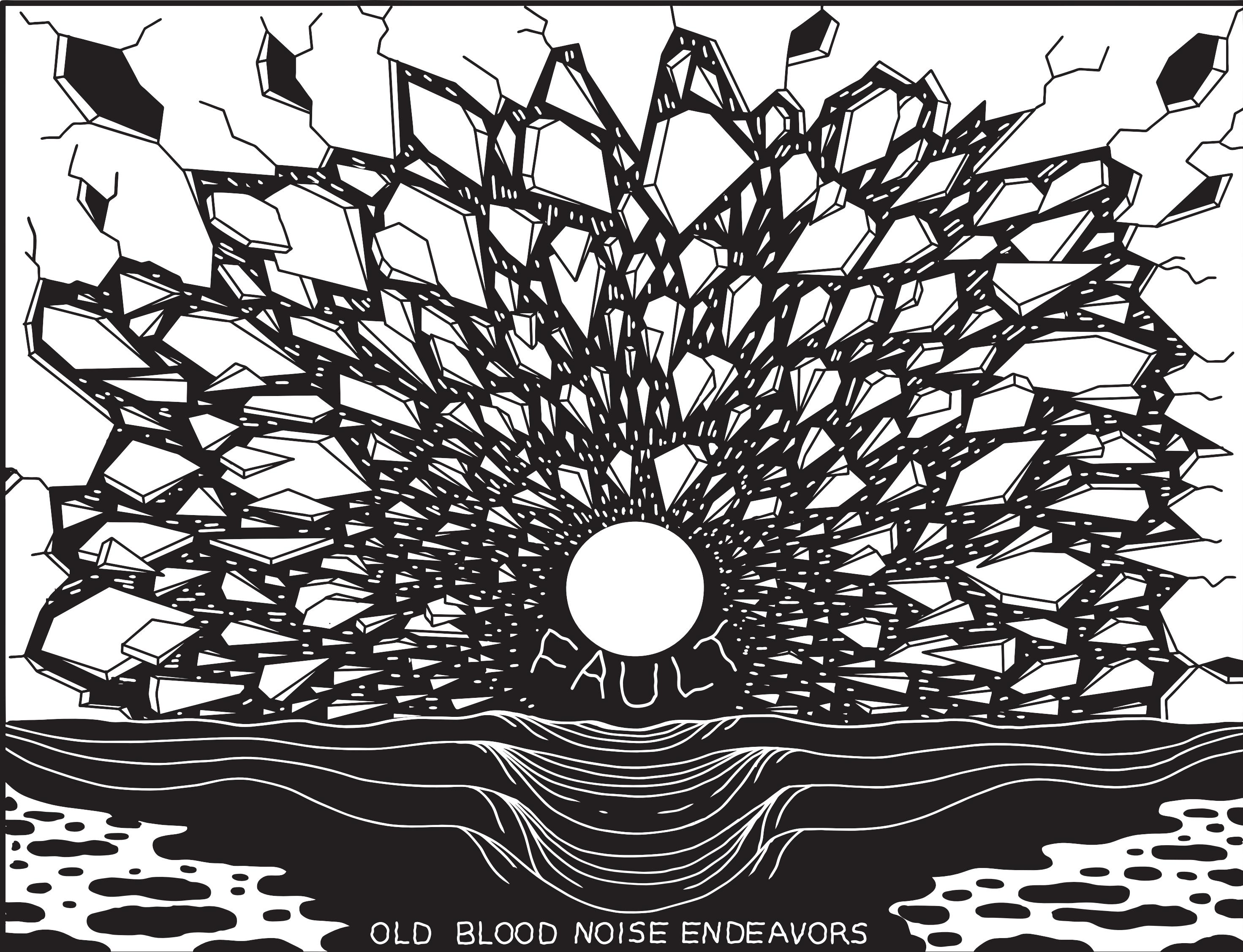
ON

GAIN 1

ON

NOTES: "Jazzmaster into Fender Reverb. I like playing full chords with this setting."

NOTES: "With the tone rolled off and neck pickup selected, running this into a 100% wet reverb makes an ominous drone curtain that I love to drape all over the music I create. Toggle Gain 2 for dynamic bumps."



OLD BLOOD NOISE ENDEAVORS