

Congratulations on the purchase of your *Fulltone*



≡ FULL-DRIVE 3 ≡

In 1993 I started developing a dual mode overdrive called the Fulldrive. It was stuffed into a raw aluminum die cast enclosure with a sanding-disc polished top, and had graphics done via a Brother P-Touch label maker. It got into the hands of some great players and it soon took off! A little later it became the Fulldrive2, and graduated to a bright orange steel enclosure sporting a BOOST footswitch that simply increased the distortion, and along with that added a little bit of volume boost.

The FD2 has been a tremendous hit for me over the years, but when I realized that the Fulldrive was about to turn 20 years old, I decided to do a limited-run orange "20th Anniversary FD-3" out of the Fulltone Custom Shop. I reduced the FD2's size by about 15% and set out to capture the exact sound of the circa-1996 Orange FD2 that everyone loves, but also offer something more with a few key features.

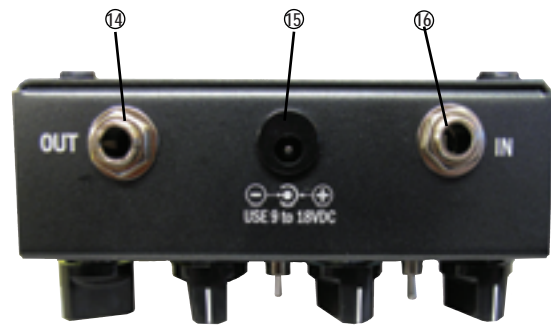
It was an instant hit, with all 5000 units sold out within 7 months. I wasn't expecting that, and so out of the many, many requests I've been getting to buy a CS-FD3, the new black standard FD3 is born!

Sporting the same N.O.S. (new old stock) JRC4558 chip as the 90's FD2, set the pedal's 3-way CLIPPING toggle switch to **90's** and you'll get the familiar 1990's FD2 smooth, symmetrical clipping, with ample midrange. Set the switch to **WIDE ASYM** (wide asymmetrical clipping) and more sweet highs and lows come through, along with chimey, Class-A style even harmonic overtones. Lastly, I have included **COMP-CUT** mode, which is a popular Fulltone invention offering a not-so-clean Boost that's pure opamp-overdrive, with no diode clipping assistance. Aggressive, cutting, and (be careful) capable of a huge volume boost to help you pop out in the mix.

Next, I totally redesigned the FD2's **BOOST** channel, making it a completely separate pedal on the FD3 so that it could be used either on its own, or in conjunction with the OD side of the pedal for an infinite amount of sound combinations. To further enhance the versatility, the **BOOST** channel in the FD3 can be routed to be positioned *before* the **OVERDRIVE** side of the pedal, or *after it*...either giving the **OVERDRIVE** channel a lift in distortion (**BOOST-->OD**) or lift in volume (**OD-->BOOST**), depending on where you set the **ORDER** switch. The **BOOST** side of the FD3 is the finest clean boost I've ever encountered, dialing up its **DYNAMICS** knob (a Fulltone-exclusive Germanium diode Limiter circuit) starts to drastically alter the feel of the notes being played as well as subdue the transient spikes which can overload your amp's input. Those spikes can be fatiguing, as well a damaging to the ears, the amp, and its speakers! Similar to using a limiter on the mixdown of a song in the studio, the FD3's **DYNAMICS** feature helps you keep your place in the live mix.....like a very smart compressor. This feature can make even an "ok" amp feel responsive and juicy, and will keep you from distorting the amp's input, a problem plaguing virtually all other clean-boost pedals.

I hope you get a lot of use out of your new FD3, I sure had fun designing and making it, and I believe it truly pays homage to the Fulldrive legacy while raising the bar for overdrive design in the process!

Play on! 
Michael Fuller / President



IN Jack (#16 on above diagrams): Connect a cable (shielded with ¼" mono plugs) coming from your guitar, bass, or other instrument into this jack. Always use good quality shielded cables (e.g. Fulltone Gold Standards) for audio signals, speaker cables are *un-shielded* and should not ever be used to connect your instrument.

OUT Jack (#14): Connect a cable (shielded with ¼" mono plugs) going to your amplifier and/or the IN of other pedals.

ON/OFF footswitch (#1) Press this to turn the OVERDRIVE (OD) side of the pedal ON or OFF. This is the LEFT side of the pedal, and utilizes every feature except for 8, 9, 10, 12, and 13. This pedal is "True-Bypass" which means when the pedal is turned off it is not coloring your sound with any circuitry and is simply routing the signal from IN jack to OUT jack. When the LED (#2) is lit the OD side of the pedal is ON.

VOLUME knob (#4): This knob only controls the OD side of the pedal, when the LED (#2) is lit. Turn this Clockwise (CW) and the volume will increase...turn it Counter Clockwise (CCW) and the volume will decrease.

TONE knob (#5): This knob only controls the OD side of the pedal, and reduces the Treble frequencies as you turn it CCW...and increases Treble as you turn CW. Neutral tends to be around 12 O'clock with most amps.

CLIPPING switch (#6): This toggle switch only affects the OD side of the pedal, and allows you to change the Distortion clipping characteristics. Set to "90's," the pedal is almost entirely Symmetrical in its clipping, with more midrange like an old TS or 1990's FD2. Set this switch to WIDE ASYM (wide asymmetrical) and the Bass & Treble frequencies are more pronounced and offering more even-ordered Harmonics. Net sonic result is a more chimy, Class-A tube-type sound. The middle switch position marked "CC" enacts the "Comp-Cut" feature. This mode removes all diode clipping from the JRC4558 opamp, giving it a somewhat clean-boost feature or an aggressive opamp clipping sound on higher "Overdrive" settings.

OVERDRIVE knob (#7): Only controls the OVERDRIVE side of the pedal. Turn it CW and the level of distortion will increase, turn it CCW and the opposite occurs.

BOOST footswitch (#13): This switch turns on or off the BOOST (the right) side of the pedal.

BOOST knob (#9): This knob controls the amount of volume increase the BOOST channel will deliver. CW gets louder, CCW gets quieter.

ORDER switch (#8): This switch only operates when both sides of the pedals are turned ON, and lets you select whether the BOOST circuit (right side of the pedal) comes BEFORE or AFTER the OD side of the pedal. A Cool feature, because an overdrive sounds completely different with a Clean Booster *before* it then it does with a clean booster *after* it.

OD-->BOOST: (with the OD side of the pedal is turned ON) Turn on the BOOST (#13) and it will take the sound you have and simply make it louder without increasing the distortion! Great for live work, and takes the power away from the soundman, letting you control your place in the mix.


Net result is potential for serious volume increase when set this way without much change to the distortion sound you have chosen.

BOOST-->OD: (with the OD side of the pedal is already turned ON) Turn on the BOOST and its now routed to the OD side, increasing the distortion (by pummeling the OD's input) the more CW you turn the BOOST. The net result is *more distortion and a little bit of volume increase*.

DYNAMICS knob (#10): This knob is part of the BOOST circuit, and only is functional when the BOOST is turned ON. Turning this CW will start to bring in a subtle Germanium diode limiter circuit, there is no right or wrong way to use this, choose your setting based on how it makes the notes "feel" when you pick the strings.

WARNING! If you turn this knob too far CW it will actually start *reducing your volume*, just like a studio Limiter/Compressor can do Use taste when setting this function, I find that the ideal way to set this is to first set the DYNAMIC knob to the desired "feel," and then adjust the BOOST knob to desired volume.

BATTERY: The FD3 ships with a 9 volt carbon-zinc battery located inside the pedal. To access the battery, remove the thumbscrews (3 & 11) by turning them CCW, separate the top & bottom sections of the pedal, replace battery, and reassemble the pedal.

DC Power Port: (#15) You may run this device on a 9 volt battery (included), a high-quality, regulated 9-18VDC wallwart (not included), or high-quality 9-18VDC regulated pedalboard powersupply. The power cable's tip must be configured to the (industry-standard) 2.1mm x 5.5mm barrel plug with *Negative to Center Pin* configuration, as per following diagram:  The Fulltone FPS-1 (not included) is a great 9VDC regulated wall wart adapter. As far as pedalboard power supplies, we have always recommended the various Voodoo Lab products.

Warranty: Fulltone products carry a Limited 5 year Warranty to the original owner with proof of purchase that the product was bought from an Authorized Fulltone Dealer. There is no need to register your product, simply keep a copy of your original sales receipt. The Warranty covers failure due to manufacturing errors only and is void if any mod or repair is performed by anyone other than Fulltone AND/OR if we deem that any operator-caused abuse or damage has occurred, for example: the use of an incorrect power supply, a dropped pedal, water damage, etc. Customer is always responsible for all shipping costs both to and from Fulltone. Do not attempt to call Fulltone, instead, all Repair issues are handled via email to troubleshoot the possible problem and (after troubleshooting) for the scheduling of Warranty Repair. After we have deemed that a repair is necessary, we will email you an Acrobat PDF copy of our Return Authorization Form (RA Form) and print it out, fill out all information, and include it with the device you are sending. Fulltone Musical Products Inc. is not responsible for and injuries and/or damages related to the use of our products.

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