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side about the basics of speaker design and construction.

of an article published in the Vol. 3, Issue 6 of zine. It is my "personal" view of the art of designing high-end loudspeakers, and is not intended as any kind of "bible" for folks new to high-end audio. Since I've gotten a lot of questions about the kind of thing that appears in Positive Feedback, it's probably simplest to demonstrate by reposting a complete article in this forum.

—snip—

**\*Looking Over My Shoulder, Part I \***

by Lynn Olson

**\* Introduction**

Where did I come from?  
Where am I going?  
Who am I?

These ancient questions of philosophy are the first questions you must ask yourself if you are serious about designing audio equipment. These questions repeat themselves in only slightly altered form:

What is the history of the art of sound?  
What is the true potential of the future?  
And what, really, do you want to do?

**\* The Future**

If you relax and make a mental journey to the far future, it is easy to imagine the perfect loudspeaker. It would made of an immense number of tiny point sources that would create a true acoustic wavefront (or soundfield). Resonances due to massive drivers, cabinets, or frames would be a thing of the distant past. A myriad of waveform distortions (harmonic, intermodulation, crossmodulation, frequency, phase, and group delay) would be utterly absent ... the sound would be literally as clear as air itself.



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