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## Review: Lipinski Sound L-70 Monitor

By Russ Long for Pro Sound Network 03.02.2015

Respected audio engineer Andrew Lipinski founded Lipinski Sound Corporation in 2003 originally for the purpose of developing tools to better his own work as an engineer. This has resulted in a broad product line that includes a 500 Series microphone preamp, compressor and equalizer along with several speaker and amplifier designs—all of which have been widely embraced by top engineers around the world.



I've been a fan of Lipinski monitors since first hearing them in Jim DeMain's Yes Master Studios (<http://www.yesmasterstudios.com>)—a Nashville-based, Carl Tatz-designed mastering room—a decade ago. Their performance is nothing short of stunning. Several years later I had the opportunity to audition the Lipinski L-609 mic pre and L-629 compressor and again was impressed. All of this said, I was excited about the opportunity to review the L-70 monitors, which have been as impressive as anything in their price range (\$3,995 each) that I have ever heard.

**Features**

The L-70 measures 17.5-inches high by 10.2-inches wide by 14.1-inches deep. The two-way, 40 lb. enclosure includes one 1-inch (25 mm) Neodymium Ring Radiator tweeter and one seven-inch (180 mm) Glass Fiber Mid-Woofer, both custom-built to Lipinski specs by Danish company Scan-Speak. The amplifier, which is built into the top of the enclosure, is elastically suspended to isolate the electronics from any vibrations. The design incorporates a pure Class A, low-order electronic crossover and a Class-A three-band EQ that allows the speakers to be fine-tuned to the room's acoustics—most often in addressing room problems such as floor/ceiling resonance. The speakers are bi-amped with a pair of 4 Ohm, 100 W amplifiers with capacitor-free, all discrete, patented circuitry in the class A signal path. They have a 63 Hz-20 kHz, ±1dB frequency response (40 Hz-40 kHz, ±3 dB).

**In Use**

I've spent the past several weeks mixing on the L-70s and—besides providing extremely accurate monitoring—they have been truly inspiring and quite enjoyable to use. The work I've done on the L-70s translates notably well into the real world.

In addition to the time I've spent mixing with the L-70s, I spent several hours auditioning several of my favorite hi-res album references—DSD versions of James Taylor's *JT*, Pink Floyd's *Dark Side of the Moon* and Elton John's *Goodbye Yellow Brick Road*. The L-70's imaging is stunning—possibly the best I have ever heard. Its mid-range is clear and smooth and, to my ears, completely void of any coloration induced by the speakers themselves.

The low-frequency response of the speakers is remarkable for a box utilizing only a single seven-inch speaker in a sealed enclosure; it faithfully reproduces audio into the 60-70Hz audio range, but if in need of earth-rattling sub-harmonic response, it's worth considering adding Lipinski's L-120 self-powered subwoofer (\$4,495 each) per L-70.

**Summary**

If you have never had the opportunity to experience the pristine quality of Lipinski Sound products, now is an ideal time

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to seek out the L-70. It is the ideal showcase of this aspirational company's dedication to audio quality. This L-70 pair has been a pleasure to work with and enjoy.

Lipinski Sound | http://lipinkisound.com/products/l-70-self-powered-real-reference-monitor/

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