



EAT



SLEEP



MIX

Great Quested Stuff To Know

Officially started in 1985 by Roger Quested, although he had already designed and installed systems in studios where he was working as an Engineer (and a few others).

The first pair of Questeds sold (212's) went into Rooster Studios in London's Shepherd's Bush. Not only is the studio still going strong, so are their Questeds. Maybe that is why they are still going strong....!

Ray Davies bought the next 2 pairs for his Konk Studios in North London.

Two of Abbey Road's three studios have Quested systems soffit-mounted and were the reference for the recent Beatles re-mastering project in Studio 3.

Trevor Horn's SARM studios has produced much of the biggest-selling British music of recent times (The Prodigy, Seal, Take That, Robbie Williams), on their Questeds which Roger recently upgraded to full 5.1 status. Their Studio 3 is termed "the best sounding room in the world".

Serban Ghenea is a Mix Engineer who always works with his Questeds. Who's he? He mixed Britney Spears' Womanizer, Pink's So What and Katy Perry's I Kissed A Girl.

After installing a main stereo system at Sting's home facility, Roger was asked "So Roger, what did you call him". "Mr Sting".

The Quested roll call includes Hugh Padgham, Jean Michel Jarre, Joan Armatrading, Jazzy Jeff, Whitney Houston's studio, Michael Cretu (Enigma), Rod Temperton (he wrote Thriller), Mutt Lange, The Neptunes, DJ Umek, Ray Davies, Alvin Lee, Boyz II Men, Dave Matthews Band, Enya, Gloria Estefan, UNKLE, Star City Recording (check this place out online - superb), Carl Craig, Yello, and thousands of others around the world.

Quested Technology (Why We Do What We Do)

- World-leading HF unit performance means we can apply lower crossover points than other manufacturers would dare to. So what? Well, this means we can optimise the drivers and crossover to give wider dispersion and therefore a more usable sweet spot for an engineer at the mixing desk.
- An absolute focus on accurate response gives us a market leading, low-distortion range of monitoring. The benefit of this is a Low-Fatigue performance, so on Questeds, you can mix for longer. And the next day or next week, those mixes will sound exactly as you left them.
- Unique, custom amplification modules, not cheap digital chipsets – no-one beats Quested for sound quality or headroom here.
- Dynamics – without great components and plenty of amplifier power, it is impossible to reproduce accurately the transients present in all types of recordings, especially at the top of the frequency spectrum. We can. It is one of the reasons Questeds are used across all types of material.
- There is no second-hand market for Questeds. There are always cheaper alternatives, but they do not have the long-term performance and reliability of Questeds, and their owners do not develop the allegiance that a Quested user does. Why sell the monitors you love? (Go on, check Genelec/Dynaudio etc. on Ebay....)
- We recommend Questeds are compared/demo'd against competitive models that are the next size up. For instance, our S8R and V2108 will outperform other 10" designs, and suddenly, we are proved to be best value...
- Even the cheapest Questeds are accurate. They will not flatter any incoming signal. Crap In, Crap Out. If it sounds crap on Questeds, it is.

- Requested designs all follow the same principals. So if a facility has a main pair of large Questeds, with smaller S or V Series in other rooms, then their mixes will translate perfectly well between systems. This is a great feature and cannot be said of other manufacturers.
- Always use stands and convince users to do the same. Rock solid mountings release all the performance. Stands are often an essential investment that will pay back over time with better monitor performance, and therefore better mixes.

S Series

Requested by Distributors as a more affordable Quested product. The "R" in the name refers to the radiused/rounded edge, as the original range had a square edge.

The mounting inserts on all models conform to Omnimount spacings and have fixing points on the base of the cabinet as standard. This means it is easier to find a good stand/mounting solution locally, or Omnimount make a wide range of versatile ceiling and wall brackets.

S6R

Designed as a 3-way system with the SB10R.

Very compact.

Not ported, so easy to place and set-up (radio rooms, OB Vans for instance)

Perfect for 5.1/Surround mixing. Tiny rear speakers are easy to mount.

We recommend 2 SB10R subs rather than a single large one as this is easier to set-up, and then switch between full range stereo and 5.1 as required.

Demo with the SB10R wherever possible – a killer system.

S7R

Our most affordable, full-range monitor.

What Roger calls our "overall best compromise" (as every speaker is compromised in some way - size, price, driver quality, heat dissipation, amplifier headroom, dynamics....).

A perfect, small reference, even when compared with bigger monitors.

S8R

Extended low frequency response for a cabinet this size.

More power than the competition, so better dynamic/transient response

SB10R

Long-throw 10"-driver, custom-designed for Quested. Not made in China like many others....

Separate electronics. Why?

1. Is it a good idea to take your amplifier and shake it 50 times a second? Will it perform to its maximum capabilities? . Do you want to hear vibrations in the Control Room? No.

2. Rack-mounted equipment will almost always be more reliable long-term as cooling is more manageable. And all components need to be as cool as possible. Plus you are not shaking a heavy transformer and components around.

3. Easy to set-up from the front panel, rather than scrabbling round the back of a sub, especially once it is installed. This includes switching it out of the signal path with the remote Bypass switch, which is rarely so easy with integrated subs.

Both feet and spikes included, for effective coupling to any floor surface.

Stand available to go on the SB10R and support an S6R on top. Very nice.

We believe that 2 smaller subwoofers perform better in a system than using just 1 single box. Why?

1. More even distribution of low frequencies, so fewer room and phase problems.

2. Easier and faster to set-up and get a great sound (useful for demos and exhibitions)

3. Switching between Stereo and 5.1 mixing is seamless in terms of frequency and phase response, and gives 100% compatibility across mixes in different formats. This should be high on a studio's priority list.

4. The SB10R can be part of the stand for the S6R, so positioning is simple – Left and Right.



V Series

BIG studio monitoring performance in smaller, self-powered packages.

V2108

The most accurate 2-way system in the world.

Proven (as the VS2108) over many years and happy customers

Used by more Film Score composers than any other monitor – Hans Zimmer (Batman/The Dark Knight, Pirates Of The Caribbean, Gladiator, Da Vinci Code, Pearl Harbour), Harry Gregson-Williams (Shrek, Kingdom of Heaven, Bridget Jones 2, X Men Origins: Wolverine, Armageddon).

V3110

The new flagship...

The world's highest-powered 3-way monitor. Almost limitless dynamics.

Individual 150W Class A/B amplification modules on the HF and mid-range.

High-efficiency "Ultra Cool" Class D module provides 700W to the LF Driver.

Unique 10" driver provides flat response down to 30Hz.

V-Sub.....

2010 – a completely new subwoofer and amplifier system to be launched March 2010, to complement V2108 and V3110 for Stereo and 5.1 systems.....

H & VH Series

Passive, high performance monitoring.

Audiophile quality crossovers – this gives a flat impedance curve which makes them very easy to drive by any suitably-powered amplifiers. (Always better to have more power than less, as it is the clipping of a low-powered amp that is more likely to do tweeter damage than a high-powered one)

Custom 8" driver that we think is the best in the industry....

Two Quasted amplifiers – AP800 and AP1300 – to give these monitors every ounce of high-quality voltage they deserve.

H108

Our most established (OK, oldest) model.

Roger Quasted has these at home.... they are that good.

For any studio who needs a monitor upgrade but has a good amp on their old speakers.

Re-born as a passive 5.1 option in a manageable size

Successful in USA as a reference/mastering speaker – easy to set-up, no fiddle factor, etc.

VH2108

Bigger cabinet increases low-frequency response.

Originally requested by a New York facility on a Friday. They had tested dozens of monitors, but wanted the H108...if only it went a little lower... Designed at the weekend and prototypes shipped on the Monday. They loved it and ordered 30 pairs. Marvellous!

VH3208

See VH2108, but goes even lower.... using two 8" drivers for the low end

Popular 3-way design, in numerous studios worldwide

Many engineers favourite-ever Quasteds (previously H208) – people love this format.

Custom & Large Systems

Despite a smaller number of large recording facilities being built these days, we still offer full acoustic design/support for studio and 5.1 Surround upgrades or refurbishments, and can make custom systems to fit any acoustic space perfectly. Please get us involved in any projects where our expertise could be useful.