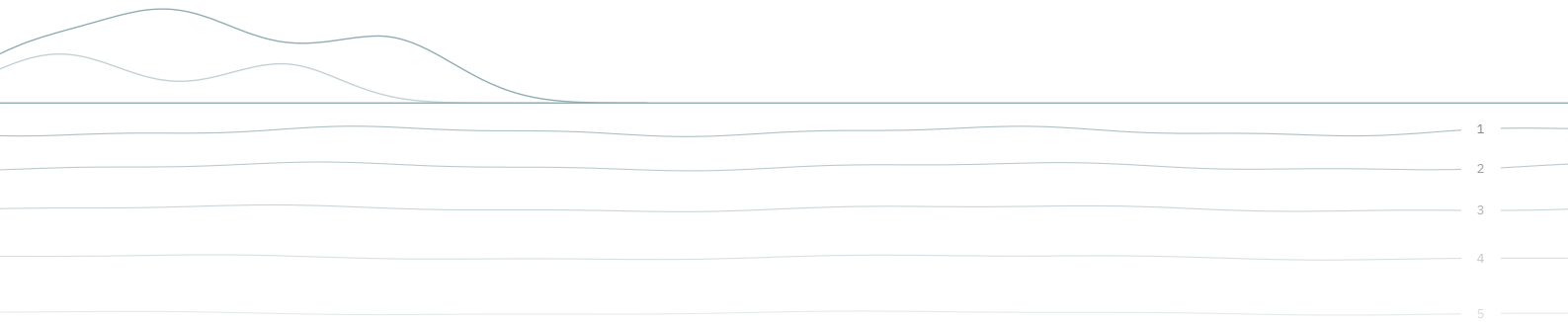
Fathom & Fern

PRODUCTION · MIXING · MASTERING

Mixed by the tide



Fact sheet

The essentials in one place, for editors, festivals and partners.

BOILERPLATE

Fathom & Fern is the Hong Kong studio of producer and engineer Mat, offering production, mixing and mastering, music for film and games, sound design, field recording, sound cleanup, podcast and audiobook production, recording sessions and gear rental to artists worldwide.

STUDIO	Fathom & Fern
FOUNDER	Mat, Founder
BASE	Hong Kong, working with artists worldwide · UTC+8
MUSIC	Production · Mixing · Mastering · Music for film and games
SOUND	Sound design · Field recording · Sound cleanup and restoration
VOICE	Podcast post-production · Audiobook production
PLUS	Recording sessions (stand-alone, on location) · Gear rental
HOW IT WORKS	Online delivery · Reviews by video call across time zones · Recording sessions on location
TOOLS	Avid Pro Tools and Ableton Live on an Apple Mac · Universal Audio interfaces · Analogue hardware from Rupert Neve Designs and Warm Audio
MIXING	A blend of in-the-box mixing and Solid State Logic hardware with real faders
RENTAL GEAR	Eight microphones, from the AKG C414 XLII to the RØDE NT5 matched pair (page 09) · Zoom F8n field recorder
ROOM	Treated with panels, absorbers and noise curtains · Calibrated with IK Multimedia room correction · Monitoring from IK Multimedia, KRK, Audioengine and KEF
PHILOSOPHY	Honest loudness: masters keep their dynamics and headroom
VALUES	Honesty · Humanity · Simplicity · Clarity · Craft
PROCESS	Send · Quote · Review · Deliver
TAGLINE	Mixed by the tide

CONTACT

EMAIL	mat@fathomandfern.com	WEB	www.fathomandfern.com
PHONE	+852 6400 1248	TIME ZONE	Hong Kong, UTC+8

About and bios

One engineer, from first note to final file. Three lengths, also supplied in bios.md.

SHORT BIO

49 words

Fathom & Fern is the studio of Mat, producer and mixing and mastering engineer, based in Hong Kong and working with artists worldwide. It covers music, sound design, field recording, restoration, podcasts and audiobooks, plus recording sessions and gear rental. Calm, precise work: honest loudness and clear, release-ready files.

MEDIUM BIO

128 words

Fathom & Fern is the studio of Mat, producer and mixing and mastering engineer, based in Hong Kong and working with artists worldwide. Mat grew up playing violin and piano and today works in Pro Tools and Ableton Live. Before sound came a distinguished career in finance, in skyscrapers high above the harbour. Mat hears beauty in the sounds of the natural world, feels music deeply and gives every detail its due, in how he works and in what he delivers. The studio covers production, mixing and mastering, music for film and games, sound design, field recording, sound cleanup, podcast and audiobook production, plus recording sessions and gear rental. Every project starts with a written quote, clear revision rounds and agreed delivery specs, and masters keep their dynamics.

LONG BIO

307 words

Fathom & Fern is the studio of Mat, producer and mixing and mastering engineer, based in Hong Kong and working with artists worldwide. The name joins the sea and the woods; the full story is on page 04 of the press kit.

Before sound came a distinguished career in finance, in skyscrapers high above the harbour. Then came the leap to follow a lifelong passion. A long connection with the sea runs through all of it.

Mat has sensitive ears and a quiet delight in listening: rain on leaves, a halyard tapping a mast, wind moving through a fern wood at dusk. He hears beauty in the sounds of the natural world, and in everything the earth offers anyone who stops to listen. He feels music deeply, and he brings the same depth to the detail: nothing rushed, nothing left to chance, every decision made for a reason. It shows in how he works and in what he delivers.

Mat grew up playing violin and piano and today works in Pro Tools and Ableton Live. The studio covers production, mixing and mastering for artists, bands and composers, and music for film and games. Sound design, field recording and sound cleanup add ambiences and location sound, recorded in ORTF stereo with a matched pair of RØDE NT5 microphones and a Zoom F8n recorder. Podcasts and audiobooks are edited and mastered to platform requirements. A recording session can be booked on its own, at home, in a rehearsal room or at a venue, with every take to keep.

Five values guide the work: honesty, humanity, simplicity, clarity and craft. In practice that means a written quote before anything starts, clear revision rounds, and masters that keep their headroom and dynamics instead of chasing loudness. Most work arrives and is delivered online, so distance is rarely a barrier for clients.

Between the sea and the woods

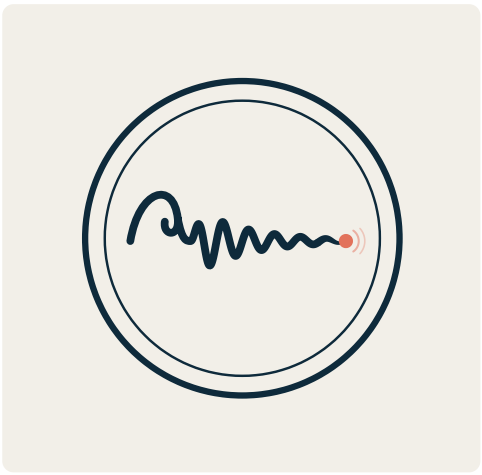
The story behind the name, as told on the studio website.

A fathom began as a human measure: the span of a person’s outstretched arms, fingertip to fingertip. Sailors used it to read the sea, letting a weighted line run through their hands and counting the fathoms until it touched the bottom. They called it taking soundings. The old word also meant an embrace, and in time it came to mean understanding something all the way down. To fathom a piece of music is to listen until you reach its floor: the quiet detail beneath the melody, the breath between the notes.

The fern is one of the oldest plants on earth, at home in damp, shaded woods for hundreds of millions of years. Each new frond rises as a tight spiral and unrolls slowly towards the light. That spiral is called a fiddlehead, after the carved scroll of a violin, the instrument Mat grew up with. Good music grows the same way: patiently, from a small curled idea into something open and alive.

Together the two words hold the landscapes Mat feels most at home in: open water, and green hills rising straight from the shore. The name was first imagined on the Breton coast of Finistère, whose name means the end of the earth, where the Atlantic meets the woods. It carried naturally to Hong Kong, where the harbour and the islands sit beside wooded country parks. The logo tells the same story in a single line: a wave curls into a fern and fades out as a sound wave, ending in one small point of warmth.

Depth and growth. Care in the measuring, patience in the making. The studio keeps a light footprint to match: digital-first delivery, no physical media unless you ask for it, and a small website without tracking or autoplay video.



FATHOM

Outstretched arms. Taking soundings. Understanding all the way down.

FERN

The fiddlehead, named after the scroll of a violin.

ONE LINE

A wave curls into a fern and fades out as a sound wave.

Loud is easy. Alive is better.

Honest loudness: clear, dynamic and ready for release, without the loudness war.

Streaming services play tracks back at a similar loudness. Spotify adjusts tracks to −14 LUFS integrated: louder masters are turned down to that level, and softer ones are lifted only as far as their headroom allows.[1] A master pushed too hard is simply played back quieter, and all that is left is the lost punch.

A master with headroom keeps its transients, its swing and its quiet moments. Fathom & Fern masters for the release and the way people will listen, not to win a volume contest.

SPOTIFY LOUDNESS REFERENCE

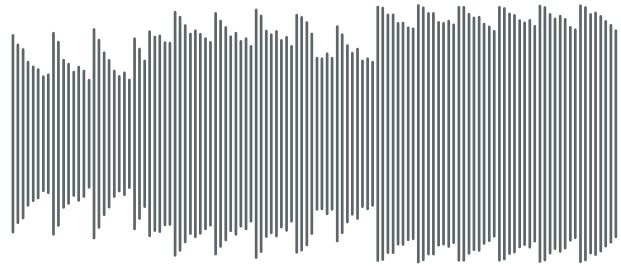
−14 LUFS

integrated[1]

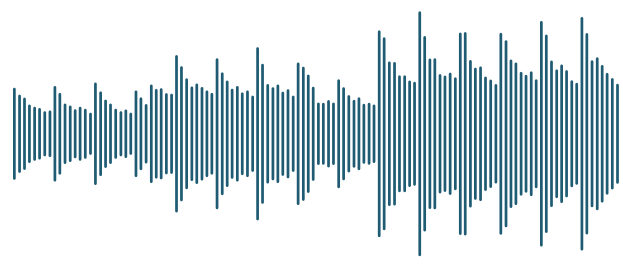
RECOMMENDED TRUE PEAK

< −1 dBTP

below −2 dBTP for masters louder than −14 LUFS[1]



CRUSHED



ROOM TO BREATHE

Illustration of the same passage mastered two ways. Not a measurement.

VALUES

Honesty

A straight answer, a written quote with clear revision rounds and delivery specs, and no promises the music cannot keep.

Humanity

Made by ear, by a person, with heart and soul. You talk to Mat, never to a machine or a menu.

Simplicity

Nothing added that the song does not need.

Clarity

Space and headroom. Honest loudness, not crushed dynamics.

Craft

Analogue patience with digital precision, one song at a time.

1 Spotify for Artists, “Loudness normalization”. https://support.spotify.com/us/artists/article/loudness-normalization/

From first sound to final master

Production, mixing and mastering for artists, bands and composers, and original music for film and games. Every project gets a written quote before work starts.

MUSIC

01

Production

From a voice memo or a demo to a finished arrangement. Song structure, sound design, programming, keys and strings, with a clear plan for the mix.

DELIVERABLES

- Arranged, produced track
- Session stems
- Rough mix for review

02

Mixing

Balance, depth and space, so every part has its place and the song keeps its feeling. A blend of in-the-box mixing and Solid State Logic hardware with real faders.

DELIVERABLES

- Main mix, WAV 24-bit
- Instrumental and a cappella
- Stems on request

03

Mastering

Final tone, level and consistency for a single, an EP or an album. Loudness is set for the way people will listen, not to win a volume contest.

DELIVERABLES

- WAV 24-bit and 16-bit / 44.1 kHz
- Streaming reference −14 LUFS, −1 dBTP[1]
- ISRC and metadata where the format allows

04

Music for film and games

Original score for film, documentary and games, from emotional cues timed to picture to seamless loops and layered stems for game engines. Library music comes with consistent loudness and full metadata.

DELIVERABLES

- Cues timed to picture
- Loops and stems for games
- Alternate versions and cutdowns

1 Spotify for Artists, “Loudness normalization”. https://support.spotify.com/us/artists/article/loudness-normalization/

Sound, voice and more

Sound design, field recording and restoration, podcasts and audiobooks, and recording sessions you can book on their own.

SOUND

05

Sound design

Textures, ambiences, transitions and sound effects for film, games, apps and podcasts, built from recorded sound and synthesis to sit naturally with the music.

DELIVERABLES

- Designed sounds and beds
- Variations and loops
- Named, tagged WAV files

06

Field recording

Nature and city ambiences, location sound and custom sound libraries, recorded in ORTF stereo with a matched pair of RØDE NT5 microphones and a Zoom F8n.

DELIVERABLES

- WAV up to 24-bit / 192 kHz[1]
- Location and mic notes
- Timecode for picture[1]

07

Sound cleanup and restoration

Hum, hiss, clicks, wind, traffic, room echo and harsh sibilance, carefully reduced in interviews, voice-overs, location sound and older recordings. Clarity that still sounds natural.

DELIVERABLES

- Before and after sample
- Cleaned WAV at source rate
- Notes on what was fixed

VOICE

08

Podcast post-production

Editing, cleanup, levelling, music and mix for interview and narrative shows. Voices sit at the same level, mastered to the loudness Apple Podcasts recommends.

DELIVERABLES

- Episode at about −16 LUFS, true peak ≤ −1 dBTP[2]
- Intro, outro and ad slots
- Show notes timestamps

09

Audiobook production

Recording on location, editing, proofing against the manuscript and mastering for authors, narrators and publishers, prepared to the requirements of Audible's ACX platform.

DELIVERABLES

- One file per chapter, with room tone[3]
- −23 to −18 dB RMS, peaks under −3 dB[3]
- Noise floor below −60 dB RMS[3]

PLUS

Recording sessions and gear rental

Book a recording session on its own, on location, with no obligation to mix or master here. Or rent microphones from the collection and the Zoom F8n by the day or week.

SEE PAGE 08

1 Zoom, F8n field recorder. https://zoomcorp.com/en/us/field-recorders/field-recorders/f8n/
2 Apple Podcasts for Creators, "Audio requirements". https://podcasters.apple.com/support/893-audio-requirements
3 ACX, "Audio submission requirements". https://help.acx.com/s/article/what-are-the-acx-audio-submission-requirements

Record here. Mix with anyone.

A welcoming, practical way to capture a performance, with files you are free to take anywhere.

Book time and equipment for a clean, carefully recorded take of your voice, guitar, other acoustic instruments, narration or podcast. The session comes to you: your home, a rehearsal room or a venue you choose.

Mics, recorder, cables and headphones are included, and the time is booked by the hour or the half day. You leave with well-organised files that any producer or engineer can open and work with straight away.

No strings attached. A recording session is a service in its own right. Take the files to the producer or mix engineer you already work with. If you would like Fathom & Fern to mix and master as well, that is always welcome, and never expected.



The Fathom & Fern Coastal Seal

A · RECORDING SESSION

For singers, guitarists, string players, small ensembles, narrators and podcast hosts.

- Every take as a 24-bit WAV file
- An edited, comped selection
- Session notes: mics, tempo, key
- Files lined up from bar 1, ready for any DAW

B · GEAR RENTAL

Recording yourself or shooting a film? Selected gear for your own sessions, with a short setup briefing.

- Eight microphones, from the AKG C414 XLII to the RØDE NT5 pair (page 09)
- Zoom F8n field recorder
- Daily and weekly rental
- Deposit and photo ID on pick-up in Hong Kong
- Rates on request

HOW A SESSION WORKS

01
Tell us the plan
What you would like to record, where, and roughly how long you need.

02
Agree the booking
A written quote with the time, the equipment and what you take home.

03
Record
Mat brings and runs the mics, recorder and headphones.

04
Take it home
Every take, an edited selection and session notes, yours to keep.

Good gear, a quiet room, a trained ear

Every microphone here and the Zoom F8n can be booked with a session or rented by the day or week. A selection, not the full collection: ask if you need something specific.

01 · MICROPHONES, ALL AVAILABLE TO RENT

MICROPHONE	TYPE	CHARACTER AND USE
RØDE NT5, matched pair	Small-diaphragm condenser · Cardioid	½-inch capsule, 20 Hz – 20 kHz, 16 dBA self-noise, 143 dB max SPL[1]. Acoustic guitar, strings, piano, overheads and quiet ambiences; ORTF stereo[3]
AKG C414 XLII	Large-diaphragm condenser · Nine patterns	Open, detailed top end. Vocals, acoustic instruments, piano and rooms
Neumann TLM 103	Large-diaphragm condenser · Cardioid	Very low self-noise. Calm and detailed on voice-over, audiobooks and vocals
Universal Audio Sphere LX	Modelling condenser · Variable	Dual capsule: the microphone model and polar pattern can be chosen after the take[4]
Universal Audio SD-1	Dynamic · Cardioid	Vocal and broadcast, with a low-cut filter, an articulation boost and modelling of classic dynamics[5]
Shure SM7B	Dynamic · Cardioid	The broadcast and vocal standard. Forgiving in imperfect rooms, unfazed by loud sources
Heil PR 40	Dynamic · Cardioid	End-address, with a full, warm low end. Spoken voice and podcasts
RØDE NTG2	Shotgun · Supercardioid	Film and location sound; phantom power or a single AA battery

02 · FIELD RECORDING

Zoom F8n field recorder

When the sound cannot come to the studio, the studio goes to the sound. Low-noise preamps and timecode, and an eight-input USB audio interface on location. Available to rent.

INPUTS	FORMAT	TRACKS	SYNC
8	**24/192**	**10**	**TC**
XLR/TRS[2]	WAV, bit / kHz[2]	at once[2]	timecode, BWF, iXML[2]

1 RØDE, NT5 datasheet. https://edge.rode.com/pdf/page/336/modules/4244/NT5_SS_Datasheet_04.pdf
2 Zoom, F8n field recorder. https://zoomcorp.com/en/us/field-recorders/field-recorders/f8n/
3 DPA, “Stereo recording techniques”. https://www.dpamicrophones.com/mic-university/audio-production/stereo-recording-techniques-and-setups/
4 Universal Audio, Sphere LX. https://www.uaudio.com/products/ua-sphere-lx-modeling-microphone
5 Universal Audio, SD-1 FAQ. https://help.uaudio.com/hc/en-us/articles/4418708764180-FAQ-SD-1-Dynamic-Microphone-with-Hemisphere-Modeling

Signal path, mixing and the room

From the microphone to the listener’s ears, every link is chosen with care, and the most important one cannot be bought.

03 · SIGNAL PATH

Clean in, nothing added

From the microphone, the signal goes into Universal Audio interfaces with clean preamps and extremely low self-noise. When a sound asks for more weight, warmth or character, it is shaped on the way in by analogue hardware from Rupert Neve Designs and Warm Audio. Best-in-class cables connect every piece of gear.

04 · MIXING

In the box and on real faders

A blend of in-the-box mixing and Solid State Logic hardware with real faders. Pro Tools and Ableton Live on a Mac give full recall, quick revisions and the freedom to work on the road; the hardware gives a tactile feel when it serves the music better than a mouse.

05 · THE ROOM

Treated and calibrated

The studio is treated with acoustic panels, absorbers and noise curtains. The listening position is measured and calibrated with IK Multimedia room correction and its measurement microphone, for a neutral response from the deepest bass to the finest air.

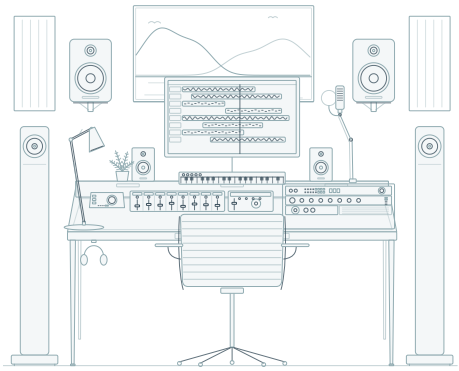
06 · MONITORING

Checked everywhere

Every mix is checked on reference speakers and headphones from IK Multimedia, KRK, Audioengine and KEF, so it holds up in a studio, in a car, on a laptop or in a pair of earbuds.

07 · THE EAR

Gear can be ordered and rooms can be treated, but an ear has to be trained. It takes years of careful listening to hear the breath before a phrase, a resonance hiding in a guitar, or the moment a reverb starts to blur instead of glow. That ear is what you are really booking.



The studio, drawn in line

Unhurried, but on schedule

Four clear steps, with the scope, revision rounds and delivery date agreed in writing first.

01 · SEND

Share your music

Send a link to your demo, rough mix or stems, two or three reference tracks, and a few words on how it should feel.

02 · QUOTE

Agree the plan

A written quote with the scope, the revision rounds and a delivery date. Nothing starts until you are happy with it.

03 · REVIEW

Listen and comment

A first version arrives with short notes. Listen on your own speakers, earbuds and car, and send time-stamped comments.

04 · DELIVER

Release-ready files

Final files, clearly named and checked, in the formats your label, distributor or editor needs.

PREPARING A MIX SESSION

A few minutes here saves hours later. If anything is unclear, send what you have and it will be sorted out together.

FORMAT

WAV or AIFF, 24-bit, at the sample rate the song was recorded in.

START POINT

Every stem starts at bar 1, even if it is silent for a while, so they line up on import.

HEADROOM

Peaks around −6 dBFS, with nothing clipping and no limiter on the master bus.

EFFECTS

Print creative effects you love, and send a dry version too where it matters.

NAMES

Clear names, such as `04_LeadVox_Main.wav`, plus the tempo and key.

REFERENCES

Your rough mix and two or three released tracks whose sound you like.

SENDING AND RECEIVING FILES

Share a download link from WeTransfer, Dropbox, Google Drive or whichever service you already use. Finished files come back the same way. Every project is quoted in writing first: per song for mixing and mastering, per project for production and music for film and games, and per episode or finished hour for podcasts and audiobooks. Your music stays yours: files are used only for your project and are never shared without your permission.

Logo system

A condensed guide for media and partners. The full Brand Guidelines PDF is included in the kit.



Main logo, horizontal
Default for headers, letterheads, documents



Horizontal, reversed
On Atlantic Deep



Stacked
Square and tall spaces, posters, posts



Symbol
Profile pictures and icons, with the name nearby



Coastal Seal
Studio stamp: labels, reports, merch tags



Secondary wave
Wide formats only, beside the main logo

CLEAR SPACE



Keep a margin of X on every side, where X is one quarter of the symbol's diameter. For the secondary logos, X is the height of the small ring. Centre every logo on its visible artwork; the supplied files are already balanced, so centring the file centres the logo.

MINIMUM SIZES (WIDTH)

VERSION	SCREEN	PRINT
Horizontal	300 px	75 mm
Horizontal, no tagline	140 px	30 mm
Stacked	200 px	50 mm
Stacked, no tagline	100 px	25 mm
Symbol, full drawing	33 px	10 mm
Coastal Seal	150 px	38 mm
Secondary marks	120 px	30 mm
Secondary stacked	220 px	55 mm

Colour, type and imagery

Six colourways, three typefaces and one coral accent.

COLOUR	HEX	RGB	CMYK (APPROX.)	USE
Atlantic Deep	#0E2A3B	14 42 59	88 72 58 75	Primary ink, dark backgrounds
Swell	#1F5C73	31 92 115	97 60 40 21	Secondary
Sea Glass	#8FB9B1	143 185 177	47 15 33 0	Accents on dark
Foam	#F2EFE8	242 239 232	4 4 7 0	Light background
Granite	#5E6669	94 102 105	66 53 51 24	Body text, captions
Buoy Coral	#E2725B	226 114 91	7 71 72 0	The ripple only; one accent per layout
Coral HC	#B75C4A	183 92 74	21 78 82 10	High-contrast version on white

CMYK values use a standard coated (SWOP) profile. Ask the printer for a proof before large runs.

HEADINGS · SORA SEMIBOLD

Fathom & Fern

BODY · IBM PLEX SANS

Your mix, with room to breathe.

LABELS AND SPECS · IBM PLEX MONO

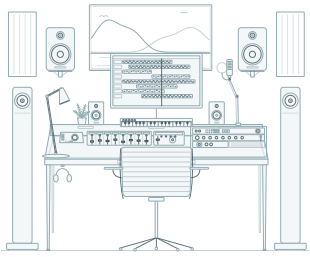
−14 LUFS · 48 kHz

DO

- Use the supplied files and scale them proportionally
- Pick the colourway that matches the background
- Keep the clear space and minimum sizes
- Place the logo on white paper or a Foam panel
- Write the name as “Fathom & Fern” and the tagline as “Mixed by the tide”, without a full stop

DON’T

- Stretch, rotate, redraw or retype the logo
- Recolour it outside the six supplied colourways
- Add shadows, outlines or gradients
- Change the ring weights or move the wave outside the ring
- Use coral for text on Foam, or more than one coral accent per layout



IMAGERY TONE

Fine single-weight line drawings in grey-blue and Sea Glass on white paper: the studio, the hills meeting the sea, the depth bands of a mix. No photographs, no third-party brands, generous empty space and at most one small coral accent. The drawings are supplied as SVG and PNG.

What is in the kit

Everything a journalist, festival or partner needs, in one folder.

```
Fathom-and-Fern-EPK/
  Fathom-and-Fern-EPK.pdf              this press kit
  README.md                            file guide and usage notes
  bios.md                              short, medium and long bios, boilerplate
  fact-sheet.md                        facts and contacts as plain text
  services.md                          all services with deliverables
  Fathom-and-Fern-Brand-Guidelines.pdf full brand guidelines
  logos/
    svg/                               vector, six colourways
    png/                               transparent, small to print sizes
    pdf/                               RGB, CMYK and one-colour (K) PDFs
  artwork/                             the Coastal Seal on a transparent background
  drawings/                            line drawings, SVG and PNG
```

CREDIT LINE

Fathom & Fern

Use this credit wherever the studio's work, logo or drawings appear. For people, write "Mat, Founder, Fathom & Fern".

WHICH LOGO FILE

- **Web and screens:** SVG, or PNG on a transparent background
- **Office documents:** PNG, or the RGB PDF
- **Professional print:** the CMYK PDF
- **One-colour print:** the black (K) PDF

USAGE

- Logos and drawings may be used for editorial coverage, listings, festival and partner materials about Fathom & Fern
- Do not alter, crop into or combine the logo with other marks
- For other uses, or for a file not included here, write to mat@fathomandfern.com

ABOUT THE DRAWINGS

The studio uses line drawings instead of photographs, on the website and in this kit. Please use them as supplied, on a white or light background, without cropping into the lines or adding colour. No photographs of the founder are provided.

Fathom & Fern

PRODUCTION · MIXING · MASTERING

15 · CONTACT

Tell me about your music

Share a link and a few words on what you need. You will hear back personally, with questions or a quote.

Mat

FOUNDER

EMAIL	mat@fathomandfern.com
PHONE	+852 6400 1248
WEB	www.fathomandfern.com
TIME ZONE	Hong Kong, UTC+8

A GRADLON HOUSE

MIXED BY THE TIDE · HONG KONG · 22°19′N 114°10′E