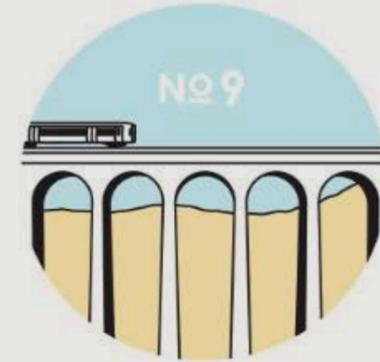


MEDIA PACK 2026

FOLKESTONE FOGHORN



Spring 2025 • Modern-day Seaside Stories

FREE





Brightside Publishing produce free, uplifting print magazines which showcase the bright side of towns and cities in Kent.

Our magazines are packed with features covering art and culture, music, business, food and drink, homes and interiors, local people, community issues and much more. They are also award-winning: in 2024 four of Brightside Publishing's magazines were awarded Kent Magazine of the Year at the Kent Press and Broadcast Awards. Brightside Publishing was also awarded the Kent Voices Award for featuring diverse and inclusive content and giving a voice to a wide variety of people and businesses in East Kent.

Our roots are in Margate where we launched our first magazine, the *Margate Mercury*, in 2016. Since then we have launched six further titles, for Ramsgate, Broadstairs, Whitstable, Deal, Folkestone and Canterbury. Each magazine is led by an editor who lives locally and is passionate about their town, commissioning locals to write about what matters to locals. Our core team are all local, designers, distributors and social media managers.

Our magazines are independent and unbiased in their content. We are also regulated by IMPRESS.



Margate Mercury



Ramsgate Recorder



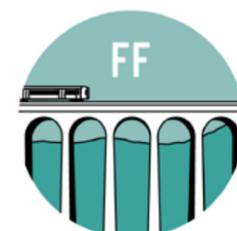
Broadstairs Beacon



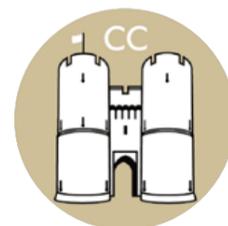
Whitstable Whistler



Deal Despatch



Folkestone Foghorn



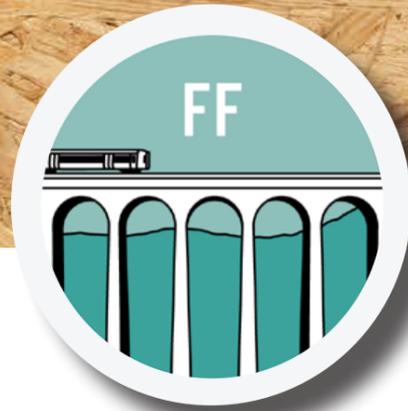
Canterbury Courier



Faversham Firework



Rochester Radar



The Folkestone Foghorn is a quarterly print magazine about the seaside town of Folkestone in Kent. The magazine, which was launched in July 2022, features a range of stories covering art and culture, music, food and drink, local people and much more.

Simon Richmond

EDITOR

Simon is a freelance writer, photographer, podcaster and public speaker with over 30 years' experience of researching and writing travel guidebooks, magazine features and news. He's worked regularly for publications including *Lonely Planet*, *Rough Guides*, *National Geographic* and *Time Out*, as well as for newspapers such as the *Independent* and the *Guardian*. He's called Folkestone home since 2015.

simon@brightsidepublishing.com



Amber Vellacott

SOCIAL MEDIA MANAGER

Amber is passionate about helping Folkestone businesses improve their digital presence and as well as working full time as Marketing & Social Media Manager for an art brokerage, also volunteers as Social Media Manager for the Folkestone branch of Cats Protection!



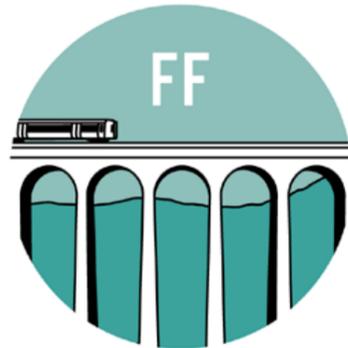
Jen Brammer

MANAGING DIRECTOR

Having led advertising teams in national and local publications for 20 years, Jen joined Clare to work on the *Margate Mercury* in November 2017, having moved to Margate earlier that year. The natural next step was to expand the brand across Thanet as a team, and now further along the East Kent coast. When not working on the magazines Jen can be found playing netball with friends or swimming in the tidal pool.

jen@brightsidepublishing.com





FOOD & DRINK

Our food and drink pages feature the latest food news for the town, as well as more in-depth features on local culinary business owners and entrepreneurs, such as Terlingham Vineyard and the best places to find vegan food in Folkestone. We also run news about newly-opened places to eat, drink and shop.



AN ENGLISH CHANNEL WINERY

Writer
Zeren Wilson
Images courtesy of
Terlingham Vineyard

Terlingham Vineyard is a tiny winery in Folkestone with big ambitions: our food and wine writer discovers how they are making waves with grapes grown beside the sea

Sitting in the heart of the vineyard at Terlingham in Hawkinge with co-owner Jackie Wilks, looking out and over the vines, I can see the sparkle and shimmer of the English Channel - it's the kind of stunning vista that makes winemakers around the world go dewy-eyed.

"The amazing warm weather we had this year was perfect for the grapes, they love a bit of sun! We were lucky that our sea breezes protected us from the worst of the heat that built up more inland as well," Jackie tells me.

It's almost hard to believe that you can be sitting in this spot within ten minutes of having stepped off the train at Folkestone Central.

Originally from South Africa, Graham and Lorna Wilks moved to the UK in 2007, with no prior wine-making or farming experience. They purchased Terlingham in 2011 with a vision for the project that would encompass a

low-intervention ethos, eschewing the use of artificial pesticides, fertilisers or herbicides. Graham swiftly enrolled at Plumpton Agricultural College, the top winemaking school in the UK, while Lorna's experience running a landscaping business in South Africa was the perfect background for her love of tending the vines by hand during the growing season. In 2018 their three daughters, Ashleigh, Caroline and Jackie, joined the business, and are the driving force behind the wine tastings at the vineyard and an events business, Naturally Terlingham.

What sets Terlingham apart is that they farm their tiny four acres using organic methods. This involves cultivating and nurturing the natural ecosystem of growth between the vines, such as flowers and grasses, encouraging the natural predators - spiders, millipedes, centipedes and other insects - of potentially damaging vineyard pests.



which may harm the vines. It's this methodology that enables them to avoid using synthetic pesticides, improving biodiversity, soil health, and general vineyard vigour - these "beneficial arthropods" are like a highway patrol protecting the vines.

"We feel very privileged to be able to farm in the way that we do, without the chemicals and as eco-friendly as we can," says Jackie.

While the grapes are grown right where it all started, demand has certainly been outstripping supply, meaning that they will be looking to expand their production by working with fruit from other trusted growers, Jackie tells me. Another sign of their growing ambition is the fact they

now have the wines made at a nearby contract winemaking facility, DeFried Wine in the village of Bridge, who also make wine for around thirty wineries.

Outsourcing the significant costs of having a suitable working winery that can cope with the day-to-day demands of making wine - everything from temperature control to bottling, labelling and distribution - means the family can concentrate on the first rule of good wine: you must have great quality grapes to make great wine. All that hard work in the vineyard and working to create the necessary environment for superb fruit to grow, is where it all begins.

The vision for the business has kicked on another level with many national press mentions - their sparkling white 2019 featuring on the BBC's *Saturday Kitchen Live* - and the launch of Terlingham Bacchus Dry Gin, made using locally sourced botanicals including rhubarb and nettle, and their own wine made from the Bacchus varietal, in a collaboration with Rebel Distillers. *Forbes Magazine* recently mentioned it in its list of "World's Best 9 New Gins" - not bad going for a small family winery by the sea.

When we consider that coastal vineyards are sought after in the finest wine growing regions around the world, from California and Stellenbosch in

South Africa, to sites in Margaret River in Australia, and in Sicily, Terlingham really does have a very special spot for growing fantastic fruit. Grapes enjoy the cooling influence of the sea breezes, helping to retain acidity and give them a rest from the warm days of the growing season as harvest approaches.

The end of September and beginning of October is the crunch time for vineyards in the UK, when the critical decisions of when to start picking begin, choosing the optimum time when the flavours and fruits sugars are "popping", yet enough acidity remains to retain freshness. It's a yearly juggling act that is absolutely dependent on how the growing season has progressed.

"We were very happy with what we took off this year," says Jackie. "We actually just finished our pick this weekend (30 September) with the warm weather meaning that we got to harvest about two weeks earlier than usual. It's always a bit crazy in the lead up to harvest: we test the grapes every day so that we pick just at the right time, when the sugars and acids get to the perfect levels for the types of wine we are looking to make."

I ask Jackie if any other wineries around the world are currently inspiring them. "At the moment, we're really excited by some of the developments in natural, sustainable farming coming out of Spain," she says. "There are over a thousand organic vineyards and wineries in Spain, and one of the most interesting is Menadeo."

As a food writer I'm always thinking about food and wine combinations, and am keen to hear what the Wilks family enjoy eating with their wines. "Our wines are very versatile, particularly the sparkling wines as the high acidity and freshness are a great complement to a wide range of foods," says Jackie. "Cheese is always a winner, and we would recommend some lovely creamy options such as a brie or goats' cheese."

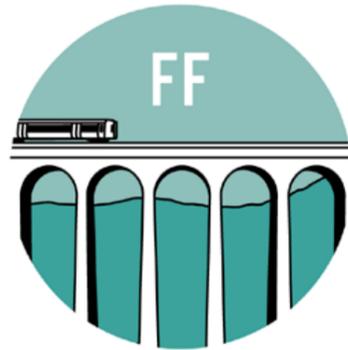
"Our newest release is our 2021 chardonnay, a very lightly oaked, modern 'Chablis-style' Chardonnay. It pairs really well with seafood dishes based on shellfish like crab, lobster, shrimp and mussels. Being so close to the sea, we've always got a lot of lovely choice of fresh fish."

As I gaze across the vines and see the sunshine dappling the vine leaves, a gentle breeze in the air and spot the flutter of a butterfly, it's easy to imagine that owning a winery may well be living the dream, making all the hard work worth the effort.

"It's an amazing lifestyle," says Jackie. "We're so grateful to be able to be active and outdoors. One of the best parts is getting to meet so many lovely local folk through our wine tastings. We've made a lot of very good friends over the years, and we've had so much support from the wonderful Folkestone community."

terlinghamvineyard.co.uk
@terlingham_vineyard





COMMUNITY

We love to highlight the people making a positive difference to the town. For instance, we got the scoop from project insiders on how Folkestone became home to the world's first multi-storey skatepark.



Skating towards regeneration: the inside story of F51

Writer
Simon Richmond
Photography
Hufton + Crow

What does it take to create the world's first multi-storey skate park? Those involved in F51's development share how it all came together



Roger calls me up and says, 'Guy, I'm thinking about buying this building at the top of Tontine Street.' I said, 'Oh, the old bingo hall.' He said, 'What do you think we should do with it? It was derelict, so I said, 'Err... knock it down?' And he said, 'OK. Let's put up a car park.' That initial conversation between businessman and philanthropist Sir Roger De Haan and Guy Hollaway, the Hythe-based architect who has been his key architectural collaborator on a range of Folkestone revival projects, happened back in 2013. Nine years later that hypothetical car park is long forgotten, replaced with a unique triple-decker skate park, the tallest climbing wall in England's south-east and a new home for Folkestone Amateur Bosing Club. Lauded as a game-changing piece of architecture, it is, according to Hollaway, a key piece in the jigsaw of De Haan's goal of 'generational regeneration' for Folkestone.

However, the reason why Folkestone has the world's first multi-storey skate park goes back further than 2013, and to a group of dedicated local boarders and BMXers. One of them was Alex Frost, 25, now a project officer for F51. 'Growing up as a skater, we had the sports centre skate park,' recalls Frost, referring to wooden ramps that were once at the Folkestone Sports Centre near Radnor Park.

When that park was disbanded as the ramps rotted away, Alex and the local skate crew moved on to another skate park at the Shed. However, the Shed was on land set to be redeveloped as part of De Haan's grand plan for Folkestone's seafront. In 2017 a campaign was launched to save the Shed, which brought the town's skater community into De Haan's sights.

Hollaway continues: 'Roger said there's this skate park down on the sea front... we're going to need to move them somewhere. Why don't you think about how you could integrate the car park with the skate park.' The architect went off and did research and some sketches. 'My plan was to put the skate park on the roof and the cars underneath,' says Hollaway.

De Haan liked the plan but thought the car park part of it was 'boring'. Over about six months, the concept changed so radically that the car park was ditched

in favour of a multi-layered skate park with space for a climbing wall and a boxing club. 'We wanted to create a hub for adrenaline sports, activities that you could enter into by yourself, and it didn't matter what level you were,' says Hollaway.

'When the initial drawings of his "harpichord building of function" were made publicly available, the response was instant and far-reaching, with people from rapper MC Hammer to skateboarding legend Tony Hawk expressing their interest and approval. However, coming up with a cool concept is one thing, making it a reality is another thing entirely.

'Creative thinking was required at all stages of the project, not just in design but also in construction methodology,' says architect Annabel Sawyer, a key member of Hollaway's design team. Hollaway admits 'the engineering of [F51] was crazy... nobody had ever done this before. We wanted to put a concrete bowl up in the air. And we wanted to walk underneath it.'

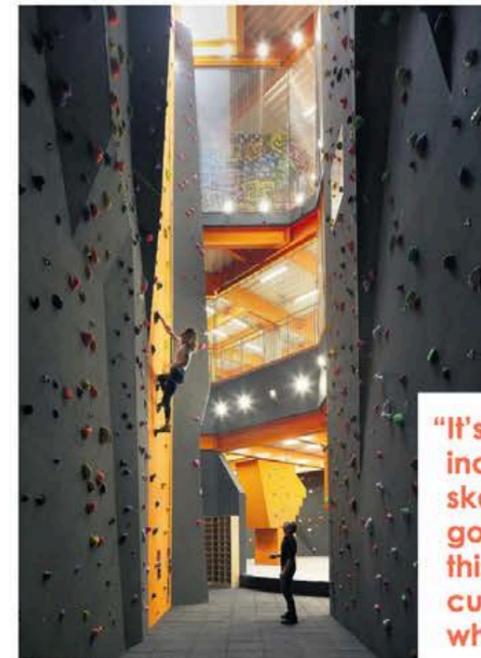
To achieve the seemingly impossible, Hollaway brought in specialist skate park designers Maverick for know-how on the concrete bowl floor; Cambian for the timber skating floors; and structural engineers Ramboll UK to help design the composite concrete and the cantilevers needed to support the bowls.

In the original concept, F51 was going to be open-sided, but the experts pointed out the impact this would have on its usability. Hollaway realised it 'might only rain for half an hour, but then you're buggered for the rest of the day,' with wet floors inside, so the decision was taken to shroud the building.

The next challenge was sourcing the best material for that façade. 'It's made up of over 400 crushed aluminium cassettes and every single cassette is different,' points out Hollaway. 'We had to make a tooling machine, which crushes each panel, and then they are dipped and anodised to stop them rusting.'

Large panels of glazing to provide elevated views were not an option. 'If a skateboard is flying through the air, it might smash into the glass,' says Hollaway. The façade's small windows have rope net stretched across them and are triangulated so they're smaller at the bottom where a catapulted skateboard is more likely to hit. There was also the need to control light inside the building. 'The worst thing is that you're skating and suddenly you're blinded by sunlight,' notes Hollaway.

Jordan Mann from the Sports Trust (see box) started working on the skate park in 2017. 'I knew there was this craze and hype over it... but there were obvious delays along the way. It was sad and frustrating,' says Mann referring to



Artwork by Mr Doodle ©Simon Richmond

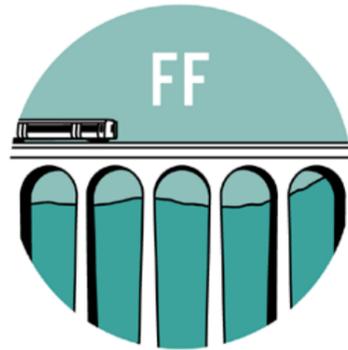


the spinner that Covid chucked in the F51 works. But both she and Frost agree that the pandemic also provided an opportunity.

'It was a blessing in disguise, because while F51 is an amazing, unique idea that it's such a unique idea, I think a lot of people didn't trust it. We had to build that trust and show that we cared about the community to make it as successful as we wanted it to be,' says Frost.

'The delay gave us more time to train people as skateboard coaches,' adds Mann. 'We ran a skateboard festival down at the Harbour Arm called Pier Pressure. In the first year it had about 150 people attending... in the second'

"It's absolutely incredible – seeing skateboarding going from being this counter-cultural activity to what it is now"



ARTS & MUSIC

We love to feature a range of local artists, musicians and makers in the magazine. For instance, in our summer 2022 issue we brought together local artists Kate Knight and Robert Buchanan for an insightful chat about their careers and the joys of drawing with biro.



CONVERSATIONS BETWEEN CREATIVES

Photographer
Simon Richmond

Kicking off a series of dialogues between local creatives are Kate Knight and Robert Buchanan, both of whom make beautiful images with biro.



The Foghorn brought Kate and Robert together at Kate's studio on Tontine Street to chat about their artistic roots, swap notes about their creative practices and "geek out" about paper stock.

Kate: How did you come to art?

Rob: I've been a professional artist for about two years. Before that I was a ski instructor ... but I snapped my Achilles heel in France in February 2020. I came back to the UK for rehab, then coronavirus kicked off and that kept me here.

Kate: What inspired you then to pick up the pen?

Rob: I was always into art as a kid, went to art college for a year, but was very aware of the fact that I wasn't an academic. The ski industry taught me not to compromise on what I want to do ... Skiing was my passion for 14 years, but prior to that art was. I was stuck living with my parents for the first time in my adult life, so I just started drawing, posted a couple of things up on Facebook - pet portraits and stuff like that - and got positive responses and a few commissions. It kind of snowballed from there.

Kate: Similar to you, I come from like a physical background. When I was three, I started dance classes. I went off to dance school in London when I was 17 and trained to be a ballet dancer. I had a

bit of a hard time at school, bullying and stuff like that ... I worked really hard at dance because I saw that as my escape from school life. When I didn't have that to fight up against, I didn't have to dance as hard. My passion for it started to wane.

My boyfriend at the time took me to my first ever gallery at 19. It was the National Gallery and as soon as I saw the paintings, I thought, this is what I want to be. I want to be a painter. I was filled with so much awe and inspiration. I went back to my mum and dad said, I've given up dance. And they were like, you are not - you have to work for a year in dance. Honestly, it was the best year, but I just knew I didn't want to dance. I'd just got that passion for art and that was it - hooked.

Rob: I think it was the right thing to do, though ... You got it out of your system.

Kate: Dance was a long journey. It's a lot of your childhood spent being really disciplined and that's what you need for art. If you want to be a successful artist, you've got to have dedication, create every day. You've got to put that work in. It's the ritual as well, the exercise that's really important ... It's not easy - it's feast and famine, sometimes.

Rob: Like all the crops die over winter and then spring you're trying to get everything together.

Kate: How did you end up in Folkestone?

Rob: When I came back to the UK from ski instructing, I moved in with my parents in Littlestone. I didn't really know anyone there. Met my girlfriend on a dating app ... She was living in Folkestone and was part of the Creative Quarter already. I didn't even know the Creative Quarter existed! There's literally nowhere better for a young artist to find themselves than in a really great creative community.

Kate: It's a good playground to test out things without being overly exposed ... You can make quite a lot of mistakes, and still get away with it as well.

Rob: It was my first time selling my work. I really knew nothing about art apart from the fact that I liked drawing with pencil. I hadn't even started with biro at that point. So it was very experimental for me.

What sort of materials do you use?

Kate: I'm a real alchemist ... I love making things from scratch. It goes back to craft and women in craft, and how a woman who can make things is empowered and has an income. I started using biro because I wanted to practise my etching skills. The biro's a fine point, you can cross hatch with it. People look at my work and say "That's biro?" And they're astounded. That's part of it ... How you take this gritty-like medium and transform it. It's like carbon. It's dark, it gets sticky ... It's like a magical wand, what you do with it.

It's a real labour of love as well, because it's really taxing on the arm. It's a very mechanical process and it's multi-layered. It takes me ages to do these pieces because each flower has six colours in them. It's also a layering process, knowing if you put this colour under that colour, this will happen.

You also get those nice surprises where you didn't think that colour was going to happen ... But it's harder with biro because you can't really make mistakes.

Rob: It's unforgiving. With graphite and charcoal, you can put it on the page. You can move it around. You can lift it up. You can't do that with Biro. But ... because it's so unforgiving, you're more deliberate with everything that you do. I can see it evolve as I'm doing the picture and you'll see sections come along and you start to feel really good about it. Whereas with graphite and charcoal, I always go through a rollercoaster of emotions - one minute I hate it, one minute I love it.

Kate: It's because they're mediums that won't behave themselves. Biro is such a tight process. It behaves itself. You know where it's going to go. The only thing that's failing it is you.

Why are you drawn to animals?



Rob: I grew up with two pet cats and I love cats. And I've always been very aware of our relationship with animals. We don't really treat them as equal inhabitants of our planet. We use them as a resource, really. When I think of a piece that I want to do, I pick a subject and portray them in as much of their natural beauty as possible by getting as much detail in as possible. The conservation theme can be overwhelming for a lot of people if you're shoving it down their throat. A lot of people are aware of it, but they constantly need to be reminded of how compassionate some of these animals can be and how human-like.

Kate: I started to paint an animal because it was a representation of my dad's last breath. I painted this dying bull. It was life size, in oil, on a massive oval canvas. And it was the idea of that

silent strength that had gone out of our lives. You didn't realise how strong that person was until they're no longer present. So I started to use animals as a stand-in for that emotional content and then it became still life, more Dutch style, because they're dead animals. But death doesn't tend to sell ... so I made the animals alive and I started to paint birds and clouded leopards ... They've got the most beautiful pattern on them. I love the challenge of that pattern. Their faces are so sculptural as well. And who doesn't love drawing a flower? It's such stumptuousness and abundance. And then you've got the little squirrel monkeys ... They're just mischievous and fantastic to draw with their little wispy ears.

Rob: Butterflies as well ...

Kate: Yes nymph butterflies ... And a little caterpillar that is just peeking around the frame. There's also showmanship, I think, to what we both do, because with this sort of work you're showing off ... It's like performing.

Rob: Exactly. I was never academic, but in art lessons I felt like I was the top of the class. You feel like you're performing when you're drawing a picture, but you don't want to show anyone until it's done and you're proud of it.

Rob: So what's on the horizon for you?

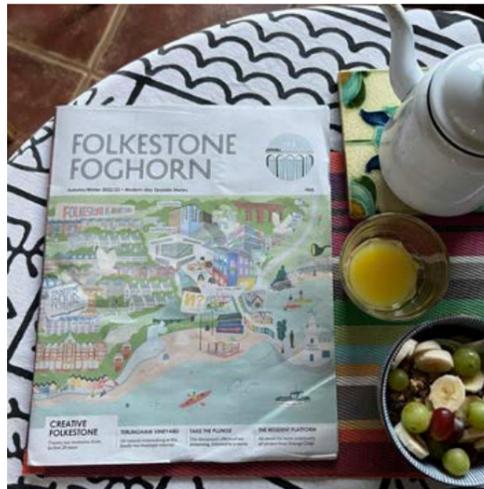
Kate: I'm curating a show of seven female artists I really admire, called On Gossip and the Glamour at the Touchbase Gallery in September. It's about reappropriation of those words, because back in the day, gossip was a group of women who would come together and they would learn each other's crafts. Glamour is an old Scottish word and it was a spell that could be cast to make something look ugly or beautiful.

What are you up to?

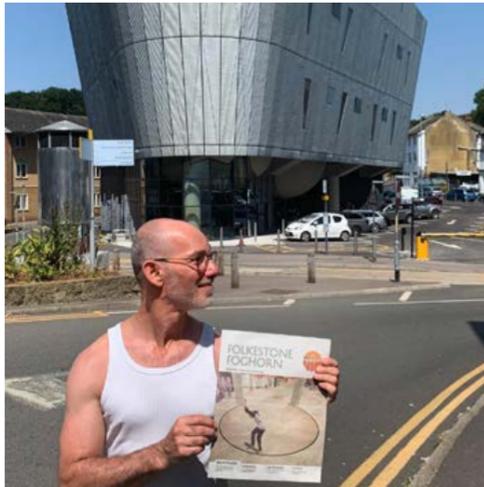
Rob: I'm taking over a two-level space on Tontine St and starting a gallery ... I want to support local artists and craft makers. There's a lot of pop-up spaces, which is fantastic, but there's no big galleries in Folkestone where young artists, like myself, can have a platform to sell their work.

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Estimated annual
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Over
120+
stockists

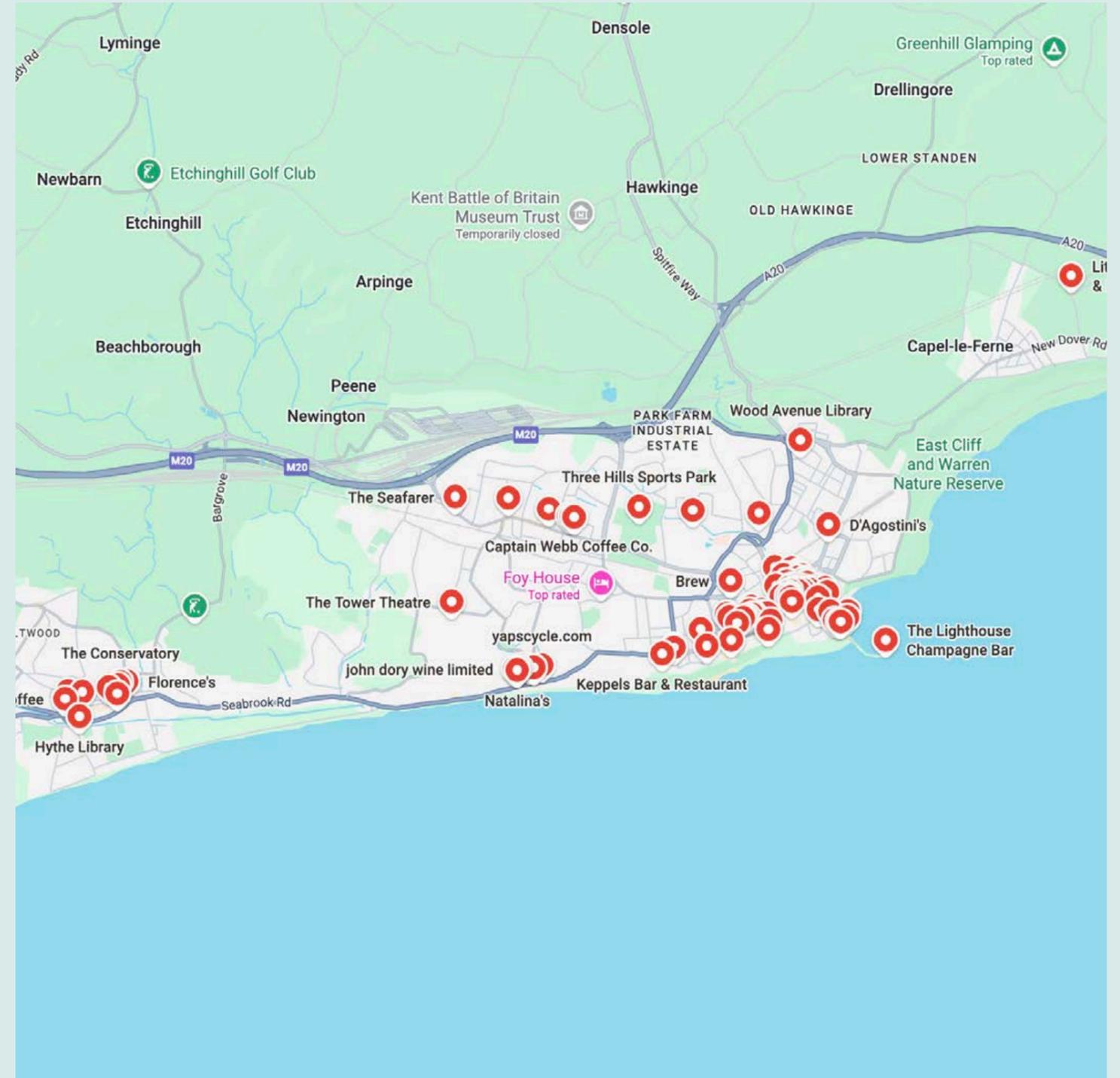
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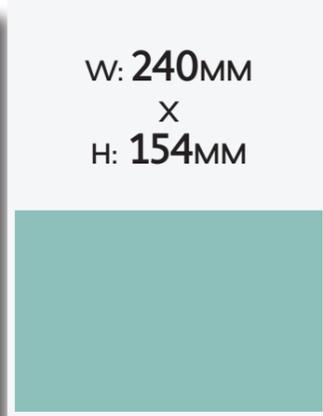


Advert sizes

FULL



1/2



1/4



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We also offer a design service from £25. Contact us for more details.

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| AD SIZE | 1 AD | 2-3 | 4-6 | 7-10 | 11-15 | 16-20 | 21+ |
|--------------|------|------|------|------|-------|-------|------|
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| Half page | £270 | £240 | £225 | £210 | £190 | £175 | £160 |
| Quarter page | £150 | £135 | £125 | £110 | £100 | £95 | £90 |

* A £20 premium will be charged for all summer issues due to a higher distribution

Publishing dates

| ISSUES 2026 | PUBLICATION DATE | DEADLINE TO BOOK | ARTWORK DEADLINE | DISTRIBUTION |
|----------------------|------------------|------------------|------------------|--------------|
| FF Winter/ Spring | 29 January | 18 December | 8 January | 7000 |
| FF Spring | 16 April | 19 March | 26 March | 7000 |
| FF Summer | 16 July | 18 June | 25 June | 8000 |
| FF Autumn | 15 October | 17 September | 24 September | 7000 |

Testimonials

"It can usually be difficult to understand how well advertising works, so when clients say they saw my ad in the *Ramsgate Recorder*, it's great to know it's working."

HANNAH RZYSKO
LIFE COACH AND
YOGA THERAPIST
Ramsgate Recorder

"I placed a quarter page in the winter issue of the *Margate Mercury* for my new business offering swimming lessons. The magazine has been out for just three days and I have already had two enquiries, so that's such a good start. It's often difficult to track advertising response, especially with print, but this is absolute proof that the *Margate Mercury* delivers."

RAE SIMS, RISING TIDE
Margate Mercury

"Our first advert in the *Margate Mercury* was in the spring of 2018 and we haven't looked back. While so many print publications have sadly fallen by the wayside, the *Mercury* continues to be a shining example of what's possible in terms of editorial, photography and purpose. We have had work through our advert but our main reason for advertising is to show our support for the *Mercury* and the manner in which it draws our local community together."

IAN PRISTON,
BOYS & MAUGHAN
Margate Mercury

A big shout out to @folkestonefoghorn. I have just got a commission from a visitor to Folkestone who picked up a magazine in @chaoscards and was inspired by my plaques on The Old High Street Folkestone article, and wants to mirror it in his North London street. Super excited to be doing this. It will form a history trail walk to talk about the towns heritage and business's 100 years ago.

SIMON WARRREN,
HERE BEFORE US
Folkestone Foghorn

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