

MEDIA
PACK
2024



Spring
2023
FREE
Modern-day
Seaside Stories

WHITSTABLE WHISTLER



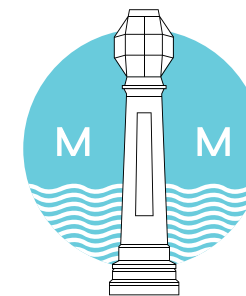


We publish free, uplifting print magazines which showcase the bright side of towns and cities in Kent.

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 2022 the *Margate Mercury* was awarded Highly Commended Magazine of the Year in the Kent Press and Broadcast Awards.

Our roots are in Margate where we launched our first magazine, the *Margate Mercury*, in 2016. Since then we have launched five further titles, for Ramsgate, Broadstairs, Whitstable, Deal and Folkestone. 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. We also have a core team – including an advertising director, designer, subeditor and editorial director.

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



Margate Mercury



Ramsgate Recorder



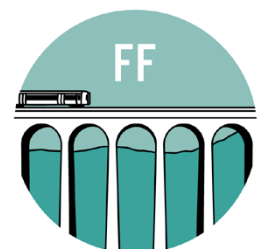
Broadstairs Beacon



Whitstable Whistler



Deal Despatch



Folkestone Foghorn





The Whitstable Whistler is a quarterly print magazine about the seaside town of Whitstable in Kent. The magazine was launched in spring 2021 and features a range of stories covering art and culture, music, food and drink, local people and much more.

Eve Chataway

EDITOR

Eve has lived in Whitstable for seven years, having previously resided in sunny Sydney, Australia. She has a wealth of experience as an Editor, having worked for several years at a homes and interiors publishing company providing columns and supplements for publications including the *Daily Telegraph*, *Evening Standard*, *Woman & Home* and *Sunday Times*.

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Lizzy Tweedale

DESIGN DIRECTOR

Lizzy teamed up with Clare to create the first issue of the *Margate Mercury* and has been an instrumental member of the team ever since. For her work at Brightside she was awarded Kent Designer of the Year at the Kent Press and Broadcast Awards 2022. She lives in Margate with her dog Olive.

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Jen Brammer

CO-FOUNDER & ADVERTISING 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 roller-skating her children to school or swimming in the tidal pool.

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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. For instance, in our spring issue we launched our Community Kitchen series, highlighting seasonal recipes from our local eateries.



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A BUMPER CROP

With harvest season, meet the local farmers and foodie businesses making the Community's market their mission.

With the autumn months, the local food scene is buzzing. From the first frost to the first snow, the local food scene is buzzing. From the first frost to the first snow, the local food scene is buzzing. From the first frost to the first snow, the local food scene is buzzing.



COMMUNITY KITCHEN with... Grain & Hearth



SEMLA LENT BUN



Writer
Cheri Percy
Photography
Parri Thomas

Since busting onto Oxford Street in early 2019, the baking brilliance of Grain & Hearth has only bloomed like an airy leavened loaf. They've now got a stronghold across much of East Kent. So, if you haven't already embraced donut Tuesday down at the yard, you've almost certainly sampled their wares. From Cliffs to KG Winter Stores in Margate, you'll even find head baker Adam Pagnor's bread-based goods lining the shelves at Macknade food hall.

Who better to kick off our new Community Kitchen series then, as the team at G&H dust off their semla lent bun recipe to welcome in the long Easter weekend like the Scandinavians do. Dust off your bench knife and let's begin...

EQUIPMENT YOU'LL NEED

- Bench knife
- Mixer
- Baking tin
- Digital scales

INGREDIENTS (makes 20 buns)

For the buns

- 512g T65 (all-purpose) flour
- 220g milk
- 34g egg
- 103g butter
- 87.50g sugar
- 34g fresh yeast (you can ask Sainsbury's bakery or halve the weight if using dry)
- 4g salt
- 4g cardamom

For the filling

- 300g caster sugar
- 150g ground almond
- Teaspoon vanilla extract
- Teaspoon ground cardamom seeds
- a dash of milk to loosen the icing
- 500ml of whipped cream
- a dusting of icing sugar to finish

WHITSTABLE WHISTLER

FOOD & DRINK 23



1 MIXING THE DOUGH
Mix all ingredients apart from the butter, which if added in the beginning will prevent the dough from getting nice and strong. Always mix the dough without butter, then add it. There needs to be friction in the mixing process for the gluten to develop, so mix between 5 to 10 minutes without butter, then an additional 5 to 10 minutes once the butter is slowly added in.



2 SCALING OUT THE DOUGH
Measure 50g of the dough for each bun using a bench knife. Shape them into a ball and place them onto a baking tray leaving a three-finger gap. Let the buns prove.



3 PROOFING THE DOUGH
You can make your home oven into a proofer. Switch on the main oven for a few minutes with a tray of water at its base to create steam (or as the baking pros call it "ambience"). Keep an eye on the buns. Proofing will take approx 2 hours or until the balls are airy to the touch and wobbly on the tray when shaken, and doubled in size.



4 BAKING THE DOUGH
In a home oven, the buns will take approx 8 to 10 minutes to bake at 200C.



5 PIPING AND DECORATING
Blend and add enough milk until you achieve a smooth paste, slack enough to pipe. Cut the top off the bun and fill with paste, allowing it to show around the edge of the opening.



6 PIPING AND DECORATING
Top the paste with a generous amount of whipped cream.



7 SERVING THE BUNS
Place the lid back onto the individual buns and sprinkle with icing sugar.

Want to leave the proving to the professionals? You can sample Grain & Hearth's own semla buns (alongside all their other baked goodies) this spring at 50, 52 Oxford St, Whitstable

IG: @grainandhearth





COMMUNITY

We love to highlight the people making a positive difference to the town. For instance, for our summer cover story we rolled up our sleeves up to hear more about the ongoing restoration plans on one of the last oyster yawls in Whistable’s working harbour.



A VESSEL FOR THE PEOPLE

Writer
Duarte Figueira
Photographer
Whitstable Photographic
Company / Alex Hare

Duarte Figueira meets the Whitstable Maritime volunteers restoring the Gamecock oyster yawl and hears their plans to buoy community spirit with its return

When you get close you realise how graceful and well named the Gamecock is. Without its mast and rigging, it is not yet a pretty sailing vessel. But its hull flares out powerfully at the bow before smoothing inwards and then upwards at the stern, just as its namesake's tail would. Those smooth lines ensured it was a champion in its heyday, winning several oyster yawl races a hundred years ago.

That was no mean feat in those days. There were up to 80 yawls dredging in the Swale, supplying perhaps half of London's oysters. Building, sailing and repairing them was key to the local economy. So the Gamecock is more than just a sailing vessel - it's almost the last representative of a seafaring tradition that runs deep through Whitstable's DNA.

Last summer the Gamecock was gently lifted onto the East Quay of Whitstable Harbour. Now visible to the public without obstructing harbour traffic, it is being lovingly restored to its prime by the dedicated volunteers of Whitstable Maritime. The charity's mission is to strengthen the town's economy by building on its maritime traditions and crafts. Its founder and chair, Gordon Vincent, enthuses on the significance of the Gamecock to Whitstable's heritage.

"For me what is remarkable is that we have the opportunity to restore to working order a 42-foot oyster yawl that was built on Island Wall in 1907



"Local groups of all ages and abilities should have an opportunity to experience sailing an oyster yawl, as their ancestors did"

by Whitstable shipwrights, the Collar Brothers, was worked all its life in the Swale by Whitstable oystermen, including the Strouds, was eventually rescued from oblivion in the 1960s by a local fisherman, Bill Coleman, and is now being restored by Whitstable volunteers for use by its residents and visitors."

The same enthusiasm runs through everyone involved in the project. Peter Kalopsidiotis, volunteer team leader, explains that just now they are deciding which deck beams need replacement rather than restoration. He points out the quay

▼ Peter Kalopsidiotis, volunteer team leader



and he'd moved on to the Gamecock project. A year ago he was pumping water out of the vessel before it was brought back to Whitstable from Faversham creek. Now he is helping to repair time's ravages to its timbers.

Gordon Vincent stresses the degree of local business and other bodies' commitment to the project:

"One of the great joys of working on this project is the support from the local community. For example, Barton International has offered to make traditional wooden blocks for the rigging, ICOM has offered to fit a marine radio and navigation equipment. SeaG8 are helping fund a new marine engine. While the Harbour Board has provided the berth and Alan Staley of Boatbuilders of Faversham has offered to craft the mast. Alan served his own apprenticeship in a boat-building yard on Island Wall. All of these companies have firm roots in the local marine industry."

Notwithstanding all this support, the restoration remains a big job. As well as the deck replacement and installation of new rigging, it includes fitting a new stern, galley, berths and engine. The work will be carried out under the supervision of

VOLUNTEERS

TOP LEFT:
Peter Kalopsidiotis,
volunteer team
leader. Photo:
Duarte Figueira

TOP RIGHT:
Gordon Vincent
of Whitstable
Maritime

MIDDLE RIGHT:
Morgan Lewis,
shipwright on
the project

LOWER IMAGE:
David Britten
between deck
beams

local shipwright Morgan Lewis, using like-for-like materials and traditional techniques.

The charity aims to have the Gamecock seaworthy by 2023 if the £80,000 target funding can be secured. Its efforts were recently boosted when Kent brewer Shepherd Neame announced a contribution to the project.

When the restoration is complete Whitstable Maritime has a host of ideas for sailing the vessel and is considering options for how the Gamecock will earn its living. Present thinking includes providing sail training for youngsters and educational and team-building opportunities for disadvantaged young people. Marine research is another possible avenue being explored, as is match-racing it along





ARTS & MUSIC

We love to feature a range of local artists, musicians and makers in the magazine. For instance, in our winter issue, we grabbed a swift one with Whitstable's original foul-mouthed feminists, the Profanity Embroidery Group, to hear why swearing makes you smarter and stronger (and you better bloody believe it!).



WHITSTABLE WHISTLER

ARTS & CULTURE 13

A COMMON THREAD

Writer
Cheri Percy

Photographer
Jack Eames

Our editor Cheri Percy sits down with Whitstable's original foul-mouthed feminists, the Profanity Embroidery Group, to hear why swearing makes you smarter and stronger (and you better bloody believe it!)

Before I arrive at Alison Fitzgerald's house on Borstal Hill (or PEG Heights, as it's affectionately known in the group), I spot a woman fully clad in yellow. She's entering a driveway behind a towering green hedge and I know I'm almost in the right place. Ahead of our shoot today, co-founder Annie Taylor has rallied the troops together in matching yellow garb to bring some much-needed sunshine (and swearing) to the incoming darker months. For a bunch of artists famed for their colourful language though, it's not the first time that Profanity Embroidery Group has gone bright and bold.

Last year saw the foul-mouthed flock take part in the Craftivist Collective's climate campaign, Canary Craftivists. Teaming up with founder Sarah Corbett, the project championed a cleaner and greener world for all. Crafters across the UK were encouraged to send local MPs small handmade canary gifts with thought-provoking reminders of our world's welfare and for the government to push its climate commitments. The PEG productions were mostly made from scrap or foraged materials. But naturally they brought a bit of their own signature sauce to the stitching. "I said to Sarah, we'll do it a little bit our way," begins Annie, "and she was like, 'That's fine.' Then, of course, she started seeing the photos popping up. One Sunday morning I had this text. Obviously we've not been very gentle and I said to her, 'Well, the thing is, we've literally got sh*t in the sea!'"



This kind of direct response is precisely what makes Whitstable's Profanity Embroidery Group so refreshing, particularly against a current political backdrop of woolly inaction. In fact, comedian Kathy Burke commended the group for their punk approach to the (sometimes antiquated) notion of a female-led committee in 2019's *All Women* series on Channel 4. Burke found the south-east sew-and-sews on Twitter as an alternative to the producers' hopes to interview the Women's Institute. Now 25 members strong, PEG meet every two weeks, coming together to craft their latest work, needling naughty words onto quilts, cushion covers and curated pieces that are sold across the UK. And it's in this setting that I next meet up with the blasphemous bunch, huddled around the open fireside at the Duke with a steady stream of thubarb gin and tonics.

No longer the docile, voiceless pastime you might associate with Regency-style manor houses, the humble art of embroidery has come to symbolise the strength and power of a woman's private inner sphere. "People say, 'What a waste of beautiful embroidery to ruin it with swear words.' As if it should only be flowers," exclaims PEG member Sarah Jesset. "But swear words are beautiful

on embroidery!" reasons Emily Turner. "That's kind of the expectation, isn't it, that women are gonna sit there and embroider things. We've sat in here loads of times embroidering stuff and the men are over there and they come over. They're like, 'Oh, okay!'" "I love it," retorts Bridget Carpenter with a wicked laugh. Speaking of subverting women's roles, the Profanity Embroidery Group's latest team-up sees them participating in Brighton-based artist and lecturer Vanessa Marr's Domestic Dusters Open Call. The collaborative project (much like Burke's series) explores contemporary perspectives on the everyday lives of women, inviting participants to embroider their thoughts, and frustrations as words or images onto a yellow duster. The cleaning cloths will then be strung together like brightly coloured bunting, a familiar festoon if you've already spotted some of PEG's proud works around Whitstable.

"Are our knickers coming down then?" asks longstanding member Jan Lewis over the table to Annie. "The knickers are already down," she answers, swiftly with a grin. For years a string of profanity-embroidered pants welcomed punters at the Twelve Taps Gin Bar. Now the local watering hole will proudly display the dusters as their new look

bunting from 14 February, coinciding with PEG's own domesticity-themed exhibition down the road at the Fishslab Gallery.

Even since they began sharing their work in 2014, Profanity Embroidery Group has been pushing people's buttons. And not just the vintage ones they've scored from Sally at Anchor's Aweigh for their latest designs. When the group first came to exhibit (quite by accident) back in 2014, it was remarkable how little time it took to rile the crowds, as Annie reflects: "I was on the beach with the dog and I got this phone call about 10.15am going, 'We've had a complaint!' This was half an hour into the first exhibition!" Very much fans of the make-do and mend approach, their compromise involved hanging huge stretches of bubble wrap up at the window to make the content of the show more discreet but, as Annie reasons, "Some people still wouldn't come in because they thought it looked too seedy!"

For the group's upcoming exhibition, they've decided to quite literally take things into their own hands by stitching together a giant tapestry to dress the window for those who need a bit more cotton wool cocooning their craft. The banner also gives them a chance to get ▶

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WHITSTABLE WHISTLER

back into the swing of things after the last few years. As Annie jokes, "Doing something we can stitch quite badly in the pub, it doesn't matter if we get beer on it." But it's not all outraged cries for censorship in response to their work, as Emily recalls: "One woman came in and said, 'Oh, I've come from Seasalter church', and I'm like, 'Okay, you know what this is, right? It's a swear thing.' 'Yeah, that's why I've come!' she responded. 'We've just done a workshop on how to embrace your inner F*k because sometimes you just need to say F*k.'" "Dumbfounded Emily admits, "That'll teach me to judge someone who walks through the door!"

Regardless of creed or colour, there is something liberating about embracing the right expletive. Indeed, researchers at the University of Rochester in New York quizzed 1,000 people about 400 typical behaviours and discovered a strong link between intelligence and swearing. Rather than being the sign of someone with a limited vocabulary, the

study - published in the *Language Science* journal back in November 2015 - found that swearing proficiency was a sign of rhetorical strength. "And integrity," believes Sarah. "I don't trust people who don't swear. I'm more likely to open up to somebody who can be honest and not filter themselves." It's not just a sign of integrity but also a valid coping mechanism according to Dr Raffaello Antonio, a counselling psychologist and the clinical director and founder of Therapy Central. "Swearing can have a truly liberating effect when we're feeling bottled up with frustration," he says. "Saying the F-word, or similar can have an immediate calming impact on the difficult emotions we might be experiencing."

The Profanity Embroidery Group appreciates these merits having attended the launch party for Emma Byrne's book *Swearing Is Good For You*, in which she argues that our most cherished dirty words are in fact both big and clever. Sarah remembers her own first forays into foul language and the freedom she felt in doing so (despite her father's reaction). "I started swearing when I was 12. I said 'bloody' [and my dad would say, 'Do you have to say that?'] And I was like, 'Yeah, I do.' Because it was the only

word that would express what I wanted to say." But then there's always been a bit of a barometer when it comes to women's rage. Something Emily knows all too well tapping into the levels of our vulgar vocab in her work.

"I made a F*kometer. It was bought by a psychiatrist in Guildford for her waiting room," she admits dryly. "I did a funny thing too and that was bought by a gynaecologist! Some people find it really easy [but] I'm much weirder about it than I thought I would be [when it comes to] stitching it down. I've never stitched 'C*t'!" At this point, Sarah leans across the table to quiz Bridget about whether she's upped the ante on her swearwords. Legend has it, she was good at stitching and not so good at swearing when she first joined. "That's what they used to say," she smiles. "But that's an urban myth. I grew up with three brothers. Do you think I didn't know about swearing?"

Only now, of course, the idea of swearing is no longer reserved for the loud and lairy elder brothers or the catcallers on the street after a night out. By crafting slapper slippers and adding some poodle pizzazz to the idea of being a silly bitch, Profanity Embroidery Group is reclaiming what once were words used against them into the armour for a

new generation, starting with Bridget's own growing grandchildren. "I've got an eight-year-old granddaughter and she looks at my work around the house. I've got one and it says 'Shit happens' and she said, 'I'd like that one for my bedroom.' Because shit does happen. It's about learning to understand when it's appropriate." And even if it wasn't, it's safe to say PEG would call bollocks to that anyway.

The Profanity Embroidery Group's domesticity exhibition launches on 14 February at Fishslab Gallery, 11 Oxford St. Pick up a copy of their bloody brilliant book, *F*k Off, I'm Sewing! Swearing and Sewing that Will Have You In Stitches* from your local bookshop or via hive.co.uk

TRY YOUR HAND

The deadline for final submissions to Vanessa Marr's domestic dusters must arrive in the post by 30 January 2023. Contact her at domesticdusters.wordpress.com/contact-us/



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7,000
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28,000
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Half page	£270	£240	£225	£210	£190	£170	£150
Quarter page	£150	£135	£125	£110	£100	£95	£90

Publishing dates

ISSUES 2024	PUBLICATION DATE	DEADLINE TO BOOK	ARTWORK DEADLINE	DISTRIBUTION
WW Spring	7 March	8 February	15 February	7000
WW Summer	13 June	16 May	23 May	7000
WW Autumn	12 September	15 August	22 August	7000
WW Winter	12 December	14 November	21 November	7000

Testimonials

“Bubble have advertised within all Brightside Publications magazines for over a year now to predominantly increase brand awareness locally.

The publications offer a key target audience for us and in turn have seen an increase in local enquiries and web searches since we started advertising.”

**BEN ROWE,
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“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

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