



Publishers Inc.

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Bright Red Ventures
Room D74 - Merchiston

Or
Moffat Centre
Room 1/05 - Craiglockhart

Tel: 0131 455 6812

E-mail: n.fannin@napier.ac.uk

Edinburgh Napier
UNIVERSITY



Summer 2013

PUBLISHERS Inc

www.publishersinc.co.uk

2013

WHERE ARE THEY NOW?

Alumni tell **Publishers Inc.**
about life after Napier.

MAKING AN IMPRESSION

Publishers Inc. investigates the use
of Letterpress in the modern age of
publishing

MSc LIVE PROJECTS

A sneak peek at this year's
publications...



Then
& Now
From
Publishers Only to
Publishers Inc.

New name.

New look.

New features.

Nostalgia and new technology collide in Publishers Inc.



Emma Wilson,
Editor

We are delighted to introduce *Publishers Inc.* a magazine designed to celebrate the publishing industry in Scotland, the MSc Publishing courses here at Edinburgh Napier University and the alumni we will follow into this fantastic industry. It was originally known as *Publisher's Only* and ceased publication in 1999. Just as the industry has evolved with the changing times and technology, we have revamped the magazine to mirror this progress.

It's the perfect year for a relaunch of a magazine focused on the course and the university; Edinburgh Napier University is gearing up to celebrate its fiftieth birthday and the publishing course (originally Book and Periodical Publishing) has been an integral part of the university since 1968, beginning four years after the university's original incarnation as a technical facility for printing apprentices.

2013 is a milestone for MSc Publishing; after seventeen years nestled in the idyllic surroundings of Craighouse, the publishing courses packed up in December and relocated to the hustle and bustle of Merchiston campus. The one con: there's less chance that 'I became lost in a mysterious and

desolate part of the building' will work as an excuse for tardiness...

After settling in, students from MSc Magazine Publishing, MSc Publishing and MA Journalism collaborated to produce *Buzz* magazine, a publication for young graduates and professionals that is brimming with lifestyle features and articles on the best Edinburgh has to offer. The postgraduate Publishing students also dived into developing a number of books for print and digital publication, which you can read more about on pages 20–21.

But perhaps the most important aspect of *Publishers Inc.* for us, and certainly for the teaching staff, is celebrating the achievements of the course alumni. Their hard work and innovative contributions to the publishing industry cannot be overlooked, particularly when so many have offered current students placements and advice. It's fantastic to be able to return the favour by highlighting their successes within these pages. And so it's with sincere gratitude to the alumni that I present *Publishers Inc.* – with a special thanks to my wonderful core team Cassie, Cecilia, Char, Nikki and Vanessa who kept me company, and in caffeine, in the weeks leading to print: ☕





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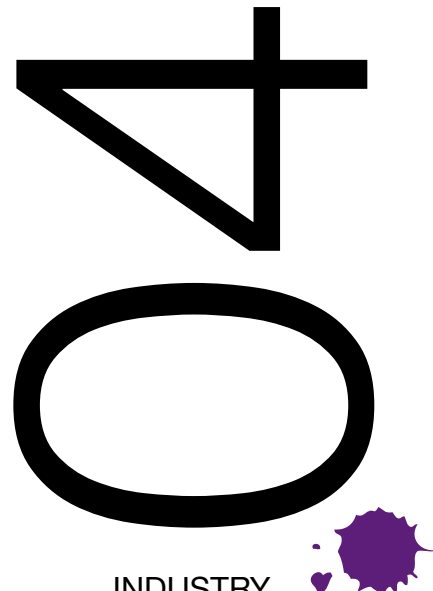
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Emma Wilson	Cecilia Bennett	Cassandra Gowans	Keren McGill	Anna Tolscik	Manager
		Kelly Hamister	Jen Neal	Nicky Ward	Claire McNaught
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Morgan Amer	Lindsay Flannigan	and Marketing	Marketing Team	Thanks To
Snezhina Marinova	Valerie Jordan	Lauren Cheape	Mark Goodwin	Derek Allan
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EDWARD
CLARK
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Fifty years have passed since the inception of Edinburgh Napier University. Initially proposed in 1963 as an offshoot of Heriot-Watt College, it would act as a technical college for students to train in the field of printing. Many locations in Edinburgh were considered, with Colinton Road being chosen. The construction was overseen by Heriot-Watt College, Edinburgh Master Printers' Association, and the Printing Trade Union. These groups ensured that the new college had plenty of space for the proper equipment, including printing machines.

Napier Technical College opened in 1964. The name was chosen because it was built around Merchiston Tower, once home to John Napier, the mathematician famous for discovering logarithms and the decimal point. It seemed fitting to honour a local man of such academic achievement with the establishment of a new educational facility.

Around 800 students were offered a range of courses including coopering and boat building, as well as courses in chemistry and physics – and printing.

Edinburgh has a rich printing heritage and was a major centre of printing as well as publishing, with printing firms at one time employing approximately 6,000 people around the city. Famous Edinburgh printers included names such as Bartholomews, Thomas Nelsons and R & R Clark, among many others.

The first Head of the Printing and Photography Department at Napier was Richard Honour. Students could choose from



Words by Sarah Glidden
Images courtesy of
Edinburgh Napier University

a full-time printing course, a day course for bookbinding apprentices, a night course for printing apprentices, and a part-time option for the employed.

In 1966 the college was renamed Napier College of Science and Technology. It was around this time that the institution recognised a need for further education, not only in printing but in all aspects of publishing. Accordingly, a three-year full-time diploma was created. In 1971, Napier offered its first degree course, and in June 1992 it was officially raised to university status.

Much has changed since the University (now Edinburgh Napier University), was created. Technological advances have eroded the need for a printing degree, but the publishing programmes have gone from strength to strength.

Two years ago MSc Publishing was accredited by the Periodical Training Council, making it the first and only publishing programme in the UK to receive this accolade. More recently, the course was awarded the prestigious Creative Skillset Tick. Such unparalleled recognition from industry highlights how well students are trained and prepared for a career in publishing. Now MSc Publishing is joined

Publishing is
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It has also been awarded the
Creative Skillset
Tick.

by MSc Magazine Publishing (2013) and teaching has moved to Merchiston Campus; back home, as it were, after a sojourn of a few years at Craighouse Campus. Merchiston is also home to the Scottish Centre for the Book; to the Scottish Archive of Print and Publishing History Records; and it is the birthplace of Merchiston Publishing, the in-house imprint run by our Publishing students.●





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Typography

What's Your Type?

Words by Jamie Williams
Images by Ty Wilkins and Joe Harris

A Brief History

Typography is the technique of arranging letters into something coherent and organising them according to a specific design. Typefaces are created based on factors such as curvature, size and letter spacing. It can be traced back to ancient times, when punches and dyes were used in the making of seals and currency. With the development of printing, moveable metal types were used to help create standardised typesets, and the advent of computers has helped take the development of typography to a new level. There are now hundreds of thousands of different typefaces, ranging from Helvetica to Comic Sans, their purpose being to allow readers to navigate the text more easily and to create a set of lettering that is appropriate for its purpose. It can be tailored to letter writing, advertising, financial reports and television shows. For many, it is an art form in itself, with many blogs dedicated to looking at the artistry and intricate design of the written word and its many varied forms. →

The design and artistry of typography often goes unnoticed by the general public, despite being present in everyday life. It is of particular interest to designers, illustrators and graphic artists, and many internet blogs dedicate themselves to an appreciation of it. We spoke to Ty Wilkins, founder and editor of www.typetheory.com: 'what intrigues me most about type design is the emphasis on form... The craftsmanship of individual curves can be beautiful.' To find out more, Ty and two other industry professionals were asked to name three of their favourite typefaces, and explain what they like about them.

Ty Wilkins, Design & Illustration (Founder & editor www.typetheory.com)

Metroscript is an excellent display face designed by Michael Doret. I especially appreciate the smooth rounded swashes and overall low contrast. Empowered with OpenType technology, Metroscript does a great job of emulating hand lettering.

Clarendon is an essential and versatile slab serif typeface. With crisp square serifs and a relatively large width, Clarendon works well in both title case and all capitals. The stylish curves on the numerals are some of my favourites.

Trade Gothic is a timeless, sturdy and versatile typeface. Like Metroscript and Clarendon, the low contrast between the vertical and horizontal strokes is useful for contemporary applications.

Stephen Coles, Writer and Typographer (Editor Blog: www.typographica.org)

Neue Haas Grotesk is a version of the typeface that we know as Helvetica. It goes back to the typeface's roots before the design was compromised by years of changes and advances in technology. This is the true Helvetica.

FF Clifford is the best classic text face I know. Once you see a book set in this, you don't want to use anything else.

Oban capitalises on the geometric tendencies of so-called 'Fat Faces'



METROSCRIPT
by Michael Doret
used alongside
TRADE GOTHIC
and CLARENDON
BOLD

STEINWEISS SCRIPT
by Michael Doret used alongside
STENCIL REGULAR and
FUTURA BOLD



of the 19th century, like Normande and Thorowgood. But where these are gooey and irregular, Oban is crisp and exact, constructed of straight lines and nearly perfect circles.

Mirko Humbert, Graphics and Web-Design (Editor Blog: www.designer-daily.com)

Meridien by Adrien Frutiger. I could name every font made by him, but I think that Meridien didn't get enough attention. Meridien is a serif typeface that was meant to provide better readability in every major western language.

Source Sans Pro by Adobe. Not the first open-source typeface, but the first to be released by a major publisher of type. Free and usable in both private and professional work, Source Sans Pro is a big step in the democratisation of type.



ALPHABET
by Katie Lombardo

Open Dyslexic. A font with a more scientific approach, designed specifically to help dyslexic people.

**A good typeface
should function as
a gateway into
language, something that
draws a reader in**

Selecting your chosen typeface is a personal choice, one that conveys a certain personality of the user as well as a desired purpose or intention. Not only this,

but it communicates a meaning beyond the syntax of the words themselves. The decision to write with Arial or Century or Times New Roman is one that many of us make every day as part of our jobs and daily lives. With new fonts constantly created and shared online this is an exciting time for the world of typography, and it has never been easier to purchase a new font that is perfectly suited to your needs. But perhaps the fact that typography is often overlooked should not be a bad thing. A good typeface should function as a gateway into language, something that draws a reader in as naturally and unobtrusively as possible. When a font can do this it is a testament to its power and the great artistry of its subtle curves, lettering and meaning.●

There and Back again

A Publisher's Tale

From *Publishers Only* to *Publishers Inc.*

Words by Sally Pattle & Nikky Ward

Images courtesy of Cecilia Bennett & PMPC Archive

THEN

Last time *Publishers Only* (as it was known previously) came out, the publishing scene was a very different beast. This was in 1995, before the age of eReaders, Amazon and Random Penguins, when email was a relatively new concept and most people thought the internet was for dodgy chat rooms. No one envisaged the explosion in internet buying that would transform the way people access goods and the publishing industry as a whole.

This was the year the Net Book Agreement, which had been in place since 1899, really started to crumble. Reed Books opted out in 1992, Hodder Headline in 1994, and Random House and HarperCollins in 1995. Despite a legal fight back by the Publishers Association, the final death knell sounded in 1997 and the era of massively

discounted bookselling was firmly entrenched. Now, we view it as normal for a brand new book to be launched with an RRP of £25, yet to be sold in supermarkets – or via Amazon – at a considerably lower price.

Perhaps coincidentally, 1995 was also the year Amazon first sold a book. It seems incredible today to imagine a world without the internet giant.

The industry has also undergone a sea-change. In the 1990s, Scottish houses such as Mainstream and Canongate

dominated the local scene, and there were also internationally recognised independent British houses such as Bloomsbury and Faber publishing bestsellers. Though 'mega-mergers' were already the norm; this has only continued as the big six became the big five, and now three...

It should not be forgotten that publishing had not seen as much change in nearly half a millennia. Publishers should see these times as a challenge and embrace the extraordinary opportunities that have arisen in the last twenty years.



NOW

It is all about the latest gadgets and newest pieces of technology. Social media and eBooks have become the two technological giants with the greatest impact on our industry in the 21st century.

Six years after the birth of Twitter in 2007, social media has remained a buzzword for all industries. The author can utilise Twitter to great effect, particularly in marketing to create a direct connection between them and their fans. With the help of social media, pre-Twitter novels in publishers' backlists can rise to fame once again.

YA author John Green teamed social media marketing with a well co-ordinated relaunch. Puffin's potent marketing strategy saw Green's novel *Looking for Alaska* reach the *New York Times* bestseller list – seven years after it was first released.

Although this is a massive success story of immediate internet fame, social media isn't always the one-stop shop to success as it is so often portrayed. With so many voices, it is not about who can shout

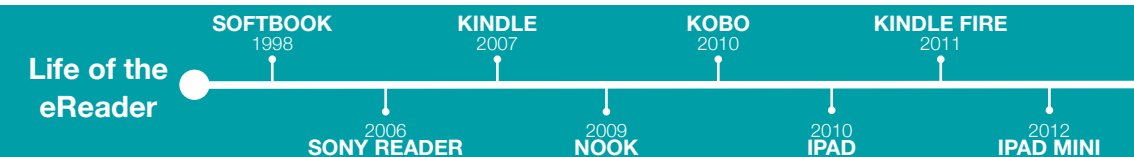
the loudest, but who is talked about the most.

Often, eBooks are painted as the villains of publishing and bookselling; stealing the customers from our bricks and mortar shops, putting more money into the pockets of faceless internet corporations. eReaders have been on the market for fifteen years, yet research suggests book buyers still enjoy browsing traditional shelves, with eBooks only taking up 12% of the UK market (Bowker Market Research, 2013). Though some see them as a cause for worry, eBooks are an exciting new challenge to be explored.

Yesterday will be remembered with the warmth of nostalgia, and the uncertain future looked

MSc Publishing students learn industry relevant skills in their new Mac Lab

towards with trepidation, but we should do our best to stay bold of heart, embrace the new opportunities available to us and remain passionate about what we do. ●



Capturing Print through the Ages: The Edward Clark Collection

Edward Clark is synonymous with Edinburgh printing and publishing and Edinburgh Napier's publishing course owes much of the success of its books to his legacy



Words by Penny Armour
Images courtesy of ECT

A Man Ahead of his Time

Edward Clark was born in Claremont Street, Edinburgh, in 1832 and began working in the family printing business, R. & R. Clark Ltd, from an early age. When his father Robert died in 1894, Edward Clark, aged twenty-nine, inherited a thriving business which employed around 600 people. R. & R. Clark had always been interested in pushing boundaries in the printing industry (in 1871 following a compositor's strike, Robert Clark was the first printer to employ females in the role) and Edward Clark was not content to simply rely on the success of his father. Instead, in 1910, he invested thousands of pounds in the newest machinery and on expanding his premises.

The Legacy

Edward Clark's commitment to advances in the printing and publishing trade continued beyond his death in 1926. In his will he left a legacy of £10,000 to establish an Edinburgh printing school, and a further £10,000 to promote the teaching of typography. Today, MSc Publishing students at Edinburgh Napier continue to benefit from Clark's passion for promoting Scottish printing and publishing through the Edward Clark Bequest. This has enabled the printing of Merchiston Publishing's previous titles such as Neil Munro's *The New Road*, Mollie Hunter's *Kelpie's Pearls* and Lewis Grassie Gibson's *Sunset Song*, simultaneously giving a new lease of life to Scottish classics and supporting Scottish printing.

Printing through the Ages

The collection boasts examples of work from a range of printers, past and present.

↓ Given Clark's commitment to Scottish printing, it is not surprising that several examples of work by the Foulis Press can be found in the collection. Established in Glasgow in 1742, they were appointed as Glasgow University's own printer the following year and rapidly became one of the best-known printers of the century. The illustration on this frontispiece from *The Gentle Shepherd* is engraved.

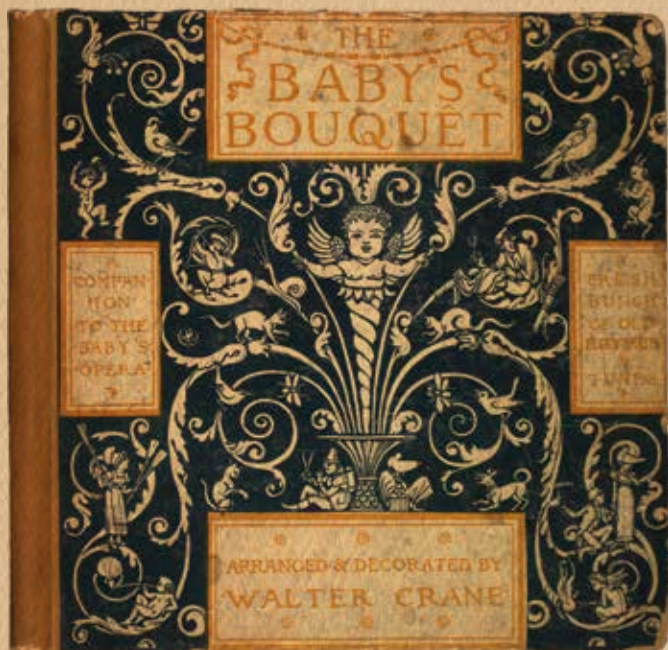


↑ Nuremberg in Germany was one of the first cities in Europe to establish printing presses. This intricate text and woodcut illustration was printed in 1517 for the Holy Roman Emperor Maximilian.

The Collection

At the time Edward Clark's will was read, a printing school was already in existence at Heriot-Watt College and so Clark's trustees decided that the money could be put to better use if used to preserve the history of the printing process. A labour of love began in order to collect rare, high-quality printed works from printers all over the globe and so the Edward Clark Collection was born.

Today the collection is a diverse treasure trove of works, spanning from the 1500s to the twentieth century and consisting of over 5,000 books on a range of subjects. It is currently based at Edinburgh Napier's Merchiston campus, and researchers have so far consulted its books on topics from Venetian ceramics to Victorian romance. The collection provides a unique record of printing through the ages.



↓ Another example of Scottish printing; this beautiful edition of the Bible in Gaelic was printed locally in Edinburgh in 1807.

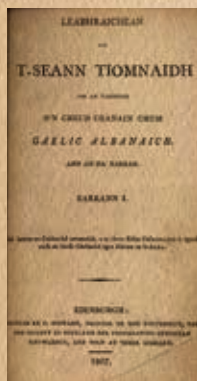
↓ The collection features works by the Kelmscott Press, which William Morris founded in 1891. Kelmscott Press works were noted for their aesthetic quality and inspired later printers such as the Doves, Eragny, and Vale Presses. The initials, borders and type for this page, taken from the works of Chaucer, were designed by Morris himself.

↑ Routledge Press was first established in London in 1851. This page is taken from a series of 'Toy Books' for children published in 1865.

↓ This magnificent frontispiece of a ship at sea is an example of R. & R. Clark's printing. In order to make the halftones, a negative image of the original illustration was photographed through a finely-ruled glass screen positioned between the camera lens and plate. The developed negative was then printed onto a copper plate. ●

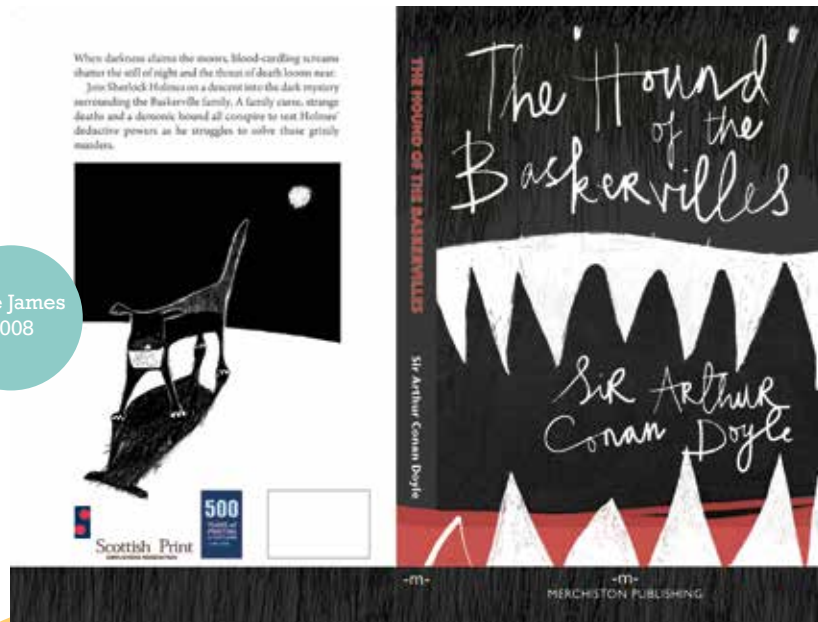


↑ These pages are taken from *Spiritual Poems* by John Gray, printed by Ballantyne Press in 1896. Ballantyne Press was an Edinburgh printer based in Holyrood House in the early 1800s. James Ballantyne was a close friend of Sir Walter Scott and published all of his works. In 1805, Scott himself became a secret partner in the company and by 1816 was the owner of the company.





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Cate James
2008

DO YOU JUDGE A BOOK BY ITS COVER?

Words by Char Bennett
Images courtesy of Merchiston Publishing

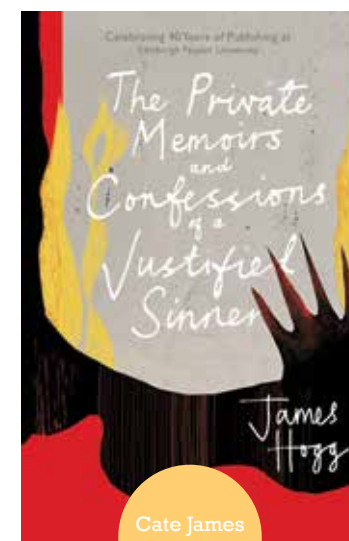
Since 2008, Merchiston Publishing, Edinburgh Napier's University Press, has been producing print books and eBooks of an incredibly high standard, generously supported by the Edward Clark Trust. Staffed by the tutors and students of MSc Publishing, Merchiston Publishing is known for reviving Scottish classics in a unique and innovative way. With annual projects, it provides a body of work of which each new class can be proud. As with every professional publisher, much thought, research and work is undertaken in the production and design of just the right book jacket; and akin to many other aspects of the publishing workflow, decisions are made based on what the target audience want.

Blackwell's Bookshop on South Bridge recently held an interesting event, 'Do you judge a book by its cover?', which centred around Charlie Fletcher's new novel *Far Rockaway*, published by Hodder Children's. Publishing Director of Hodder, Anne McNeil, encapsulates the concept of creating a cover: 'The book needs to be wrapped up in what it has to offer, but also be deceptively simple. It should illustrate a narrative journey whilst being confident that it's sending the right message to the right market.' A full review of the event is available at www.publishersinc.co.uk.

Cate James
2009

We spoke to Cate James, illustrator and designer of *The Hound of the Baskervilles* (2008), *The Private Memoirs and Confessions of a Justified Sinner* (2009), *The Thirty-Nine Steps* (2009), and contributor to *Sunset Song* (2010). Having completed a Masters in Illustration at Edinburgh College of Art, Cate has a particularly beautiful and recognisable style, and has worked for companies including Frances Lincoln Books, Phoenix Yard Publishing, Paper Tiger and Studio One.

I asked Cate about the inspiration behind some of her covers. 'I like to use a limited palette in all my work, so the colours on *Justified Sinner* are black (death, evil), red (blood, the devil) and yellow (flames), which I think was my starting point.' We have been discussing the integration and harmony of typography and image in class, and Cate explained that this is prevalent on the *Justified Sinner* cover. 'The handwritten title came about from the fact that the book is told from different perspectives, and I imagined them being written with a scratchy old pen.' Here at Merchiston Publishing, we are incredibly grateful for the artwork various illustrators and designers have contributed over the years; it has helped raise our profile enormously. I was hoping that likewise, the work Cate created for us had helped her career in some way.

Cate James
2009Iain
McIntosh
2010

Above is an original illustration by Iain McIntosh for *Imagined Corners*.

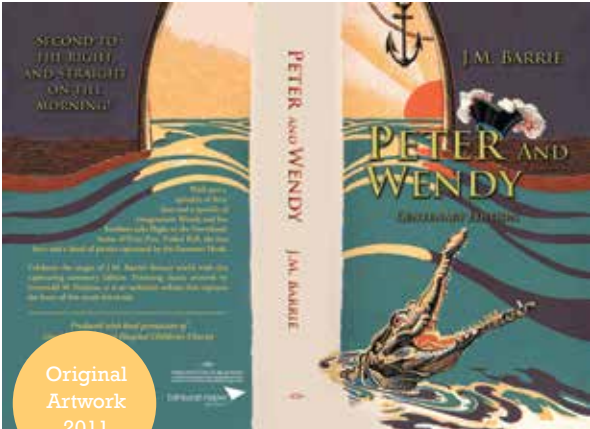
'[*Hound of the Baskervilles*] was my first publishing commission. It was a great experience for all of us to work together on a brief, and to create print-ready artwork. I have worked on a lot of publishing commissions since then and have five books published now, so I am sure it helped me along the way. I love to work on book jackets and hopefully I will do some more soon.' A full interview with Cate is available on the *Publishers Inc.* website.

The photograph on the cover of *Sunset Song* belonged to one of the students in 2010, and depicts her grandmother. Cate designed the layout.

Cate James
collaboration
2010

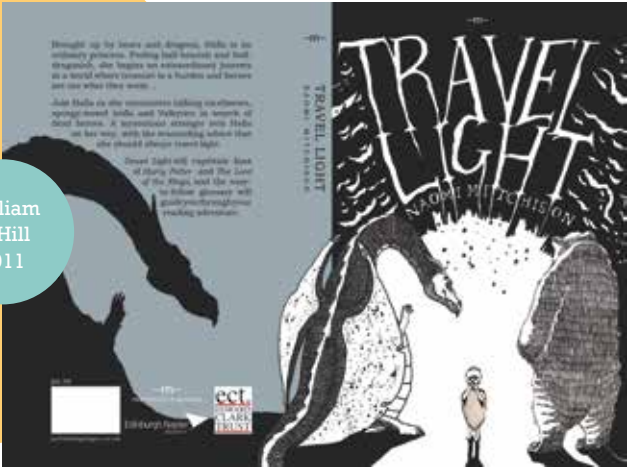
We were also lucky enough to have the talent of Edinburgh based illustrator/designer Iain McIntosh for the covers of two other publications – *Imagined Corners* by Willa Muir (2011) and *Detective McLevy's Casebook* by James McLevy (2012).

Below is original artwork, courtesy of Great Ormond Street Hospital, who own the rights to *Peter and Wendy*, produced and laid out by the students of 2011.

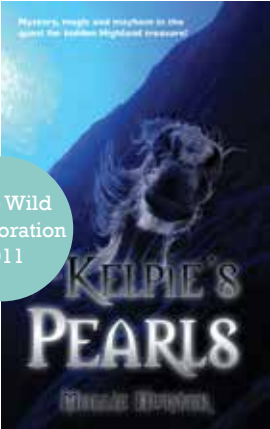


Original Artwork 2011

Iain's work has appeared on bestselling book jackets, in newspapers, magazines and branding – his clients have included *The Guardian*, Royal Bank of Scotland, Asda and the Royal Mail Group – but he is perhaps best known for his extensive work with renowned author Alexander McCall Smith. Iain kindly agreed to answer a few questions for us at *Publishers Inc.* When asked about his inspiration for the covers, Iain concedes that 'what's important for me is capturing the atmosphere. I read up on both *Imagined Corners* and *Detective McLevy's Casebook*, and decided that instead of depicting a



William B. Hill 2011

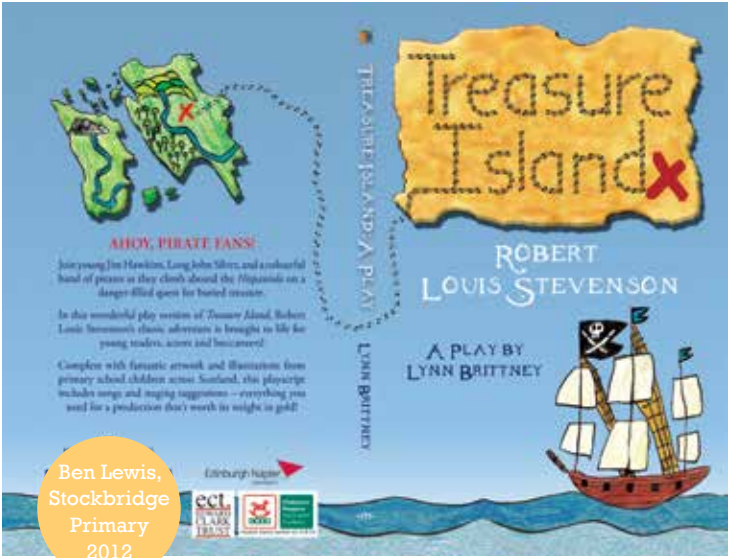


Dave Wild collaboration 2011

singular scene, I had to pitch the tone correctly'. I was curious to know whether or not the original idea had differed vastly from the final design. 'It really depends on how big a book it is – with smaller projects, there are obviously fewer people pitching their opinion. I have found recently that often the publishers themselves will love the design, but because we sell so many books to supermarkets, the sales rep for Asda or whoever will think that the cover isn't "loud" enough to stand out on their shelves. Unfortunately, it is perhaps not so much about the design itself anymore.'



Claudia Massie 2012



Ben Lewis, Stockbridge Primary 2012

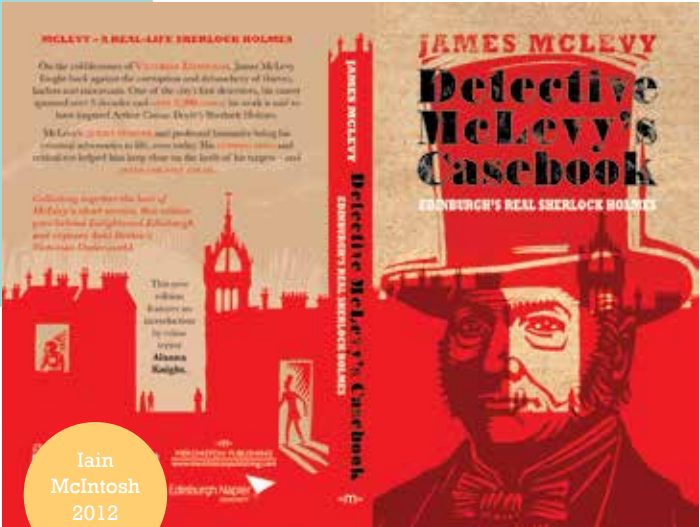
The *Treasure Island* cover was a competition between primary school pupils in Edinburgh, judged by Iain McIntosh.

Looking back at the standard of design and production in Merchiston Publishing's backlist gives each new class of students a higher benchmark of quality to adhere to and even surpass. The Merchiston Publishing students are always eager to try out new ideas and the creation of a well-designed cover is one of the production team's main concerns each year. We have been incredibly lucky to have collaborated with artists such as Cate and Iain so far, amongst others, and rest assured we will be doing our very best to maintain this high standard in all our future publications!

To read about our live projects for 2013, turn over to page 20.●

To find out more about our contributing illustrators and their work, go to:

www.iain-mac.com
www.catejames-illustration.com
www.merchistonpublishing.com



Iain McIntosh 2012

MSc PUBLISHING Live Projects

For several years, Merchiston Publishing has been breathing life into neglected classic Scottish texts to introduce them to a modern audience.

Words by Micaela Cavaletto and Sally Pattle
Images courtesy of Merchiston Publishing

The Camomile by Catherine Carswell

When we were initially introduced to the remarkable Glaswegian author Catherine Carswell, we all agreed that she was exactly the kind of author Merchiston Publishing was looking for, and we gladly accepted the challenge of re-publishing her most neglected novel, *The Camomile*.

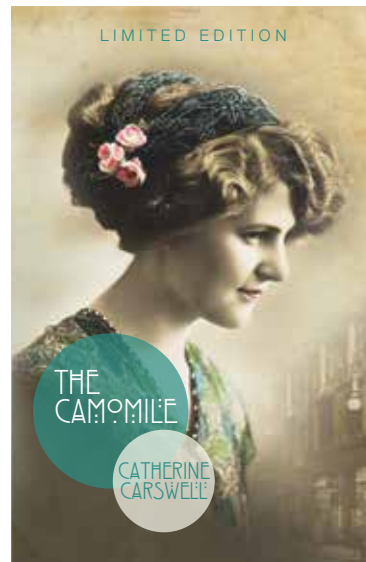
Catherine Carswell was born in Glasgow in 1879, and studied music in Frankfurt and Glasgow, but made her career as a literary and theatrical critic. Dogged by scandal, Carswell spent much of her life fighting for independence and equality, something that is reflected in her writing, especially in *The Camomile*, her semi-autobiographical novel.

A key priority throughout has been to introduce Catherine Carswell and

her writing to a new audience in the hope that she will receive the attention and celebration she deserves. This book will be produced in a limited edition, alongside podcasts with Dr. Margery Palmer McCulloch, and distributed freely.

In the novel, Ellen Carstairs is passionate about writing, but her family disapproves. Returning home to Glasgow after studying music abroad, Ellen feels stifled by the society that surrounds her, from her deeply religious aunt to her lacklustre friends.

Rebelling against her circumstances, the vivacious young woman finds solace in writing a journal to her college friend Ruby. She describes her amusing observations of Glasgow society and her aspirations to become a writer. Torn between tradition and her literary ambitions, will Ellen follow her aspirations or accept the handsome doctor and pursue conventional married life?



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thecamomilebook.wordpress.com
www.merchistonpublishing.com



The Glorious Thing by Christine Orr

Scottish home front novel *The Glorious Thing*, by little-known Edinburgh author Christine Orr, is another of the 2013 publications. Set in Edinburgh in 1916, *The Glorious Thing* centres on a group of young people trying to find their place in society. How will they manage to balance normal social conventions with the demands of the war and the modern age?

Orr examines the changing roles of women, as well as politics, moral philosophy and religion; all done with a lightness of touch. A blend of social commentary and rich symbolism, this book should be

seen as a forerunner to works by Scottish novelists such as Catherine Carswell and Willa Muir.

This modern edition is specifically aimed at book clubs and reading groups: there are discussion questions included, as well as an introduction by renowned historian Yvonne McEwen, Honorary Fellow, Centre for the Study of the Two World Wars at the University of Edinburgh.

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www.merchistonpublishing.com

Olalla by Robert Louis Stevenson

The first work we have chosen to republish in digital, audio and print format is Robert Louis Stevenson's *Olalla*. This classic Gothic novella lurks in the shadows of the author's more successful work, and introduces one of the earliest representations of vampires in literature, predating Bram Stoker's *Dracula*.

The Commandante, a British soldier who is sent to recuperate with a once noble Spanish family after he is wounded in the Crimean war, falls deeply in love with the strange and alluring daughter, Olalla. As the story unfolds, dark and mysterious events suggest that the family

hides a terrible secret. It is with a desperate act of passion in which the Commandante injures himself that the family's vampirism is revealed.

With evocative illustrations from Aberdeen artist Jill Patterson, a foreword by Robert Louis Stevenson biographer Jeremy Hodges and an audio book, read by Edinburgh Napier University's own writer in residence Ken MacLeod, we hope to bring this classic to a brand new audience, targeting both English language students and vampire fiction enthusiasts.●

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The Scottish Centre for the Book

Words by Alistair McCleery and Emma Wilson

Images courtesy of Edinburgh Napier University and the Scottish Centre for the Book

Since 1995, the Scottish Centre for the Book has provided a national focus for research into publishing, authorship and reading. External income of over one million pounds has been won to support projects across all of these fields. The Centre has also received funding for a number of PhD studentships in subjects as diverse as small-nation publishing and the European market in fiction rights. It has also produced its own non-fiction list under the Merchiston Publishing imprint. Forthcoming titles will include *The Book in the Low Countries* ed. W.A. Kelly and *The Library of James Sutherland* by Robert Betteridge. Previous titles are available through the Edinburgh Napier online store, which can be found at: www.store.napier.ac.uk.

The Centre has also produced a number of public reports. Copies of these are available from scob@napier.ac.uk.

Malawi – A Hunger for Reading (2011)

This report investigated textbook provision in Malawi and stressed the lack of materials for teachers and learners in the country. The positive effect that partnership and support from Scottish organisations and publishers could have on the Malawian school system represented a key focus in *A Hunger for Reading*. The crucial message of the publication was stated forcibly in Jack McConnell's Introduction and reinforced by statistics quoted within: up to 30 pupils share a maths book; up to 200 pupils share a science

book; and 500 secondary schools have no library. Despite serious infrastructural problems, this complex report offers real solutions on how Malawi's education system can be improved.

Books in Scotland (2012)

This report celebrates Scotland's authors, publishers and readers, and underscores the country's status as a 'nation of the book'. The text describes some of Scotland's literary staples, including publishing companies, literary

organisations, bookshops and festivals, and is also a valuable resource in demonstrating the value of publishing in Scotland as a contributor to its economy and a mainstay of its culture.

Waving the Flag for Publishing

Professor Alistair McCleery, pictured above with the Principal of Edinburgh Napier University, Professor Dame Joan Stringer, took part in the annual Tartan Day parade in New York City in April. Alistair, who was in New York as part of an American lecture tour, recounted the excitement of those marching in the parade behind hundreds of pipers and past the thousands standing along the length of Sixth Avenue.

It was a particular thrill to walk behind the Edinburgh Napier banner past the imposing offices of Pearson, Simon & Schuster, McGraw-Hill, and others.

Any Publishing graduates working or living in the New York area (or who can get to NY) are welcome to take part in next year's Edinburgh Napier events, including the march down Sixth Avenue and (volunteers only) the 5k run through Central Park. If you would like to know more about these events, please contact Edinburgh Napier's Head of Alumni Services, Leigh Dilks, at l.dilks@napier.ac.uk.

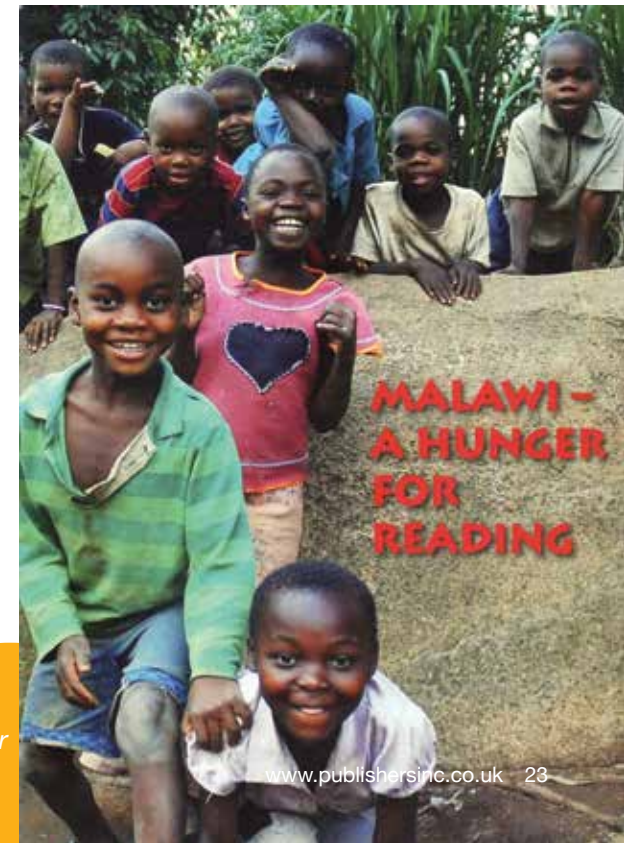


New York's Tartan Day 2013

Professor Alistair McCleery and Professor Dame Joan Stringer at the Tartan Day Parade.

'Nation of the book'

Report: *Books In Scotland* (2012)



Report: *A Hunger for Reading* (2011)

EDINBURGH BOOKSHOP DIRECTORY

Analogue Books

(Art & Design Specialists)
39 Candlemaker Row,
Edinburgh, EH1 2QB
Tel: 0131 220 0601
www.analoguebooks.co.uk

Armchair Books

72–74 West Port,
Edinburgh,
EH1 2LE
Tel: 0131 229 5927
www.armchairbooks.com

Blackwell's Bookshop

53–62 South Bridge,
Edinburgh,
EH1 1YS
Tel: 0131 622 8222
www.bookshop.blackwell.co.uk

Edinburgh Books

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Edinburgh,
EH3 9DP
Tel: 0131 229 4431
www.edinburghbooks.net

Elvis Shakespeare

37 Leith Walk,
Edinburgh,
EH6 8SD
Tel: 0131 561 1363
www.elvisshakespeare.com

Far From The Madding Crowd

20 The High Street,
Linlithgow,
EH49 7AE
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Gallery Bookshop

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EH1 1DF
Tel: 0131 225 2383
www.fruitmarket.co.uk

Looking Glass Books

36 Simpson Loan,
Quartermile,
Edinburgh, EH3 9GG
Tel: 0131 229 2902
www.lookingglassbooks.com

Old Town Bookshop

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EH1 2HG
Tel: 0131 225 9237
oldtownbookshop@btconnect.com

The Bookworm

210 Dalkeith Road,
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EH16 5DT
Tel: 0131 662 4357
www.scottishbookworm.com

The Edinburgh Bookshop

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Edinburgh,
EH10 4DH
Tel: 0131 447 1917
www.edinburghbookshop.com

Tills Bookshop

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Edinburgh,
EH8 9NA
Tel: 0131 667 0895
www.tillsbookshop.com

Transreal Fiction

46 Candlemaker Row,
Edinburgh,
EH1 2QE
Tel: 0131 226 6266
www.transreal.co.uk

Word Power Books

43–45 West
Nicolson Street,
Edinburgh, EH8 9DB
Tel: 0131 662 9112
www.word-power.co.uk



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Once Upon a Time

Words by Emma Wilson

Images courtesy of Edinburgh International Book Festival

With an unwavering passion for children's literature, Janet Smyth, Director of the Children and Education Programme at the Edinburgh International Book Festival, takes time out from her hectic schedule to talk about her outreach programme, literacy levels and future trends in the industry.

Once Upon A Time



Janet Smyth, Director of the Children and Education Programme at the Edinburgh International Book Festival, was a graduate from Napier's *Book and Periodical Publishing* programme in 1990. Emma Wilson travelled to the festival's cosy headquarters in Charlotte Square to ask Janet about her career and her plans for this year's festival.

Q I'll start with an easy question... what's your favourite children's book?

A In the *Night Kitchen* by Maurice Sendak, but anything by Maurice Sendak really. I absolutely adored *The Laura Ingalls Wilder* books too, like *Little House on the Prairie*; I found them completely absorbing. And of course all of the clichés like *The Famous Five*!

Q Who is your favourite children's illustrator?

A I loved Maurice Sendak's illustrations because they have that ability to slightly unnervingly fascinate the reader at the same time. I also love Chris Riddell's illustrations, they're slightly more mature and more complex. In terms of new illustrators, there's a brilliant new talent coming through called Levi Pinfold. He paints his artwork and they are just fantastic.

Q Are there any current trends in children's literature?

A There are trends which come around in a cycle, evolve from other trends or begin with a stand-out text. The stand-out books in the programme this year, especially in the young adult fiction section, have come all the way back around to realistic stories about youngsters facing a difficult point in their lives.

Q Is there a fundamental message of education in the children's programme?

A Yes, definitely. The great thing about the schools' programme is that you catch everybody, because the whole class comes. It's a way to get youngsters who, for a whole range of reasons, are coming from homes where reading is not a priority. We also have an outreach programme, which will be around sixty events right across Scotland, and we also work with the Edinburgh's Reading



Champion Project, which focuses on young people within the care system. We'll take authors directly to them because quite often they're in situations where they can't come to us. It's fundamental to what we do, and I think if you're going to create a new generation of readers, then that kind of groundwork has to be in place.

Q What changes have you made as director?

A I think I'm most proud of doubling the size of the outreach programme. I was able to do that because I came from a background where I worked with local libraries, so I came into the job with a really nice network and an understanding of how they operate. The big thing for this year, which is really exciting, is we have developed reading workshops. We've got quite well-known writers talking about other people's books, which have, for whatever reason, made a real impact on them. We

tried it last year, for example Keith Gray talked to senior groups about *Lord of the Flies* and the influence it's had on him and his writing. They were so popular we could have sold them five times over.

Q Will you tell me about your career?

A I began my career with the Scottish Book Trust, working on a touring project that took books and writers into schools. It was a totally grassroots project, you travelled with the writer and the

books, and saw the reaction from the kids, it was really brilliant. When that project came to an end, I understood how important it was to give that direct contact to young readers when we set up a bookshop.

Q What kind of challenges did you face as a bookshop owner?

A We had the shop for about eight years and in that time so much changed in the industry. When we first opened we were 100% books and we had a lot of non-fiction and that was a big part of the sales. We happily supplied to schools and to be a recommended supplier was a local authority decision. Then the Scottish Government changed this to a central procurement process and it was all about discount as opposed to book knowledge and level of service. It became difficult to compete with the huge wholesalers.

Q It sounds like you were being pressured from all angles; the government, online competition, chain stores, distributors...

A It was really sad, but that was the reality of the situation. By the end I'd say that about 30% of what we were selling were non-book items. We



still had our core audience and customer base, but we'd seen their children grow up and there wasn't the groundswell of new customers coming in. We would have needed to do something incredibly radical if we'd wanted to keep going.

Q Do you think the publishing industry needs to evolve in some way?

A It's a really challenging issue, but also quite an exciting one as well, because no one's quite sure how eBooks are going to evolve. The number of people who are self-publishing and become eBook superstars has grown. But we've also noticed that those people who self-publish eBooks are still desperate to get a physical book deal. The psychology of the writers, and I guess the buyers as well, is that a book's not really a book unless you can hold it in your hand.

Q Do you think eBooks should be used more in schools?

A It's interesting because there was a big Scandinavian report that said no child under two should be exposed to screen time at all. I've seen some of the apps and how clever they are. I think the long-term prognosis from psychologists and educational psychologists is that it will change the way the human brain learns. Whether that's a bad thing, I don't know.

Q Are there any exciting themes planned for this year?

A The big thing in this year's programme is an emphasis on graphic novel comics, particularly the final weekend. It kind of came from the seed of an idea from the Napier business students from last year. *The Phoenix*, Marvel, D.C. and 2000 A.D. will be there, as well as D.C. Thomson to represent the Scottish graphic industry. There will be events on graphic memoir and how to make your own comic book. It'll be a real look into this whole exciting area of publishing.

Q Do you have any advice for future publishing graduates?

A Always admit if you don't know something. You won't look an idiot – and it's the only way you'll learn. And never make enemies. It's a tiny world and you'll meet the same people again and again in your career. Sometimes it's better to be nice than to be right.●

GILLIAN MACROSSON

Publishing Manager

Witherby Publishing Group

After **TWENTY YEARS** at Blackwell Scientific Publications, Gillian Macrosson discusses her **NEW JOB** at Witherby Publishing Group

Images by Anna Tolschik

I've worked in the industry ever since graduating from Napier University with a BA in Publishing way back in 1992. As many employers know the high level of knowledge that students acquire on the Napier course, I was lucky enough to start work as an Editorial Assistant on the *Chambers English Dictionary* at Chambers Harrap straight after graduation. Unfortunately, redundancy came along just three months later. However, I was incredibly lucky, as my boss at Chambers managed to get me an interview for a job at Blackwell Scientific Publications (it's who you know, not what you know sometimes).

I began at Blackwell's as Receptionist and worked my way up through Production Editor, Training Officer, Deputy Manager, Divisional Journal Production Manager and Senior Production Manager, working on a large and varied number of scientific journals.

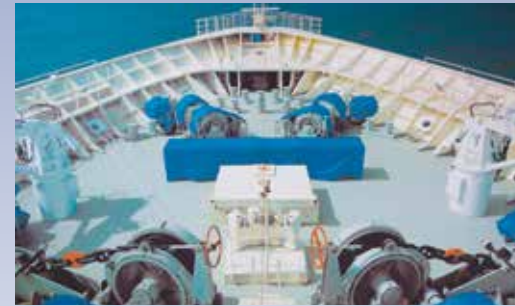
Publishing is awash with mergers and takeovers, and although I worked for the same company for nearly twenty years, my contract changed from Blackwell Scientific Publications, to Blackwell Science, to Blackwell Publishing, to Wiley-Blackwell (under John Wiley & Sons).

I learnt a huge amount during my time at Wiley-Blackwell, the most important being that nothing ever stays the same for long. From starting out

as a Production Editor who edited journal articles on paper with red and green pens, in an office with one PC per floor, with no emails or mobile phones – through to today with journals edited by typesetters in India, offshoring and outsourcing work to the Far East, and many journals only being published online. It's amazing to see how much the industry has changed in a relatively short amount of time.

**To be able to be involved
with Napier has been
a real highlight for me**

I moved to my current job as Publishing Manager at Witherby Publishing Group in September 2012. This was a huge change for me, from working for a US-based company with over 5000 employees, to a Scottish-based company with just thirty employees. Witherby Publishing Group Ltd was established in January 2008 through the merger of 'Seamanship International', a young company that designed and developed training and reference materials for the shipping industry, and 'Witherbys Publishing', which was established by the Witherby family in 1742.



Witherby Publishing Group has a portfolio of over 600 specialist titles in the shipping, insurance and energy sectors, which are exported to more than 110 countries around the world each year. We are extremely proud to have held the Queen's Award for Enterprise in International Trade from 2007 till 2012, and we continue to export almost 85% of our products every year.

Witherbys was at the forefront of digital publishing and developed its own secure eBook reader. This is now used by other marine publishers, government agencies and marine regulators. Some of the titles published on behalf of third parties are mandatory, so timely, reliable, secure and accurate provision is essential. Every seagoing tanker on the world's oceans, whether carrying oil, petroleum, liquefied gases or chemicals, will be carrying eBooks developed and managed by Witherbys.



I have loved the move to a smaller publishing house, as I have a much more varied job. I'm dealing with authors, book contracts, reading book submissions, liaising with our typesetter in India and our UK-based printers, as well as working closely with every department internally.

WPG were relatively unknown in the publishing world until a short time ago, so we were very proud to have been short-listed for the Specialist Consumer Publisher of the Year at the Independent Publishers Guild Awards recently.

I'm delighted that my involvement with Napier did not end when I graduated, and I am very honoured to be a member of the publishing department's Industry Liaison Group. To be able to be involved with Napier has been a real highlight for me, and I am so pleased that Witherbys now help current students by giving one student work experience every year as part of their course.●

Where are they now?

Words by Cassandra Gowans, Valerie Jordan and Lily Thompson
Images courtesy of Alumni

CRAIG GLENDAY

BA Publishing, 1993
Editor-in-Chief, Guinness World Records

Career overview

While a student at Napier, I was offered a job at Marshall Cavendish Partworks Ltd in London as a Developments Editor creating a new partwork magazine series. I worked there for five years, leaving as a Senior Editor. I spent a few more years in partwork developments for another couple of companies, then went part-time to write a couple of books.

I made a switch to the digital realm at Trinity Mirror Digital, working on the online portal and ISP for the *Mirror* newspaper as the Food and Drinks Producer/Editor. I was made redundant in 2001 so then took a job as the Food Editor with iVillage.co.uk, a women's portal owned by Tesco. After seven months, I started at Guinness World Records as the Web Editor, and two years into the job was promoted to Editor-in-Chief.

Career highlight

Being the Editor-in-Chief of the world's biggest selling copyright book is a highlight.

I created the *Guinness World Records Gamer's Edition* – an annual book of video game world records (now in its sixth year) – and currently the biggest selling book in North American schools.

Publishing aside, I was asked by Michael Jackson to present his award at the World Music Awards in 2006, which I did with the help of Beyoncé. Michael and I stayed in touch and were discussing a book about the making of the *Thriller* album – and about records he'd be



setting with his O2 'This Is It' gigs – before he died.

And other than this, just getting to travel the world to meet the planet's most incredible, fascinating, awe-inspiring people.

If you could have dinner with anyone, alive or dead, who would it be?

My ultimate hero in life is the composer and lyricist Stephen Sondheim, and although I've been in the same room as him on numerous occasions, I've always been too awestruck to speak. It would be nice to break some bread with him and get the chance to pose the questions I've been too tongue-tied to ask.



RON GROSSET

Book and Periodical Publishing, 1976
Publisher, DC Thomson Books
Publisher, Waverley Books imprint
Publisher, Geddes & Grosset imprint

Career overview

I started my Collins career on the Publishing side of the business, but later crossed the tracks to work for the Collins Manufacturing Division. I learned more about publishing production there than I ever could have, had I stayed just on the publishing side.

I made the decision to leave Collins in 1987. I had the thought to set up on my own as a 'packager'. The idea took shape in 1988 and Geddes & Grosset came to be, having teamed up with David Geddes – a long-term Collins colleague.

Following a period with Venture Capital involvement, we found in 1997 a trade partner in DC Thomson & Co

whom we felt could offer better support and we became part of Thomson in October 1998.

These days I wear three publishing hats – DC Thomson, Waverley Books and G&G.

I am Vice Chairman of Publishing Scotland, and serve on the Training Committee of Publishing Scotland as Chairman, whilst also being a Trustee of Edinburgh UNESCO City of Literature.

Career highlight

The success of *Maw Broon's Cookbook* – a book that I led from concept through to publication – which became Scotland's fastest ever selling book. It went to number one in the Scottish bestseller list the week it was published.



PETER BURNS

MSc in Publishing, 2006
Sports Editorial Manager/ Digital Development Manager/ Export Manager at Birlinn Ltd
Managing Director of Polaris Publishing Ltd

Career overview

I joined Birlinn as an intern in the summer of 2006 and was taken on full-time as a Production Assistant in December that year. We began to develop more of a sports list than Birlinn had had previously and I was eventually made Sports Editorial Manager in 2010, while also taking on our Digital Development programme and heading up our Export department.

In 2011, I began Polaris Publishing Ltd, a sports publishing house, with a focus on the digital platform; our first project has actually been produced in tandem with Birlinn – *Behind the Lions: Playing Rugby for the British & Irish Lions*. Polaris publishes

the various eBook editions and an interactive app, while Birlinn co-publish the print edition.

Career highlight

Seeing the growth of our sports list and the huge success of a number of books within it has been a real highlight. The astonishing growth of our eBook programme has also been something that I am very proud of.

Favourite memory of Napier

Realising that publishing was absolutely what I wanted to do as a career.

Favourite book

Behind the Thistle: Playing Rugby for Scotland.



CHANI MCBAIN

MSc Publishing, 2007
Sales & Marketing Manager at Floris Books

Career overview

I began working at Luath Press, where I had done work experience during my degree, in a sales and marketing role. After working at Luath for two years, I moved to Floris Books as a Sales and Marketing Executive and was promoted to Manager two years later. My first book, *Ginger Nut*, was published in spring 2011 and *No Such Thing as Nessie!* followed in spring 2013.

Career highlight

Working with my talented and supportive colleagues at Floris to create *Ginger Nut* and

the launch party we had to celebrate!

What inspired you to write these children books?

I've been involved with the Picture Kelpies, the range of Scottish picture books that my two titles are part of, from the very beginning. *Ginger Nut* came from a discussion about what's Scottish and, having red hair myself, I can't think of anything more Scottish than being ginger! For *No Such Thing as Nessie!* I wanted to write a story about belief and have often been on Nessie-hunting expeditions with my family at Loch Ness.

Career overview

From 1976 to 1982 I worked as Production Assistant and Production Manager with Hutchinson Publishing Group in London. I then became Sales Executive at Churchill Livingstone, followed by Publishing Manager at Paul Harris Publishing, Edinburgh. From 1986 to 1988 I worked as Marketing Manager for the Scottish Academic Press. Since 1988 I have been working as a Freelance Editor and as the Freelance Marketer for National Museums of Scotland Publishing.

Career highlight

Abridging books for Radio 4.

Favourite lecturer

Grant Fortune.

Favourite book

Impossible to choose an all-time favourite. Current favourite is *The Guernsey Literary and Potato Peel Pie Society* by Mary Ann Shaffer.

If you could have dinner with anyone, alive or dead, who would it be?

Samuel Pepys.



KATE BLACKADDER

Book and Periodical Publishing, 1975

Freelance editor/marketer, and fiction writer



DUNCAN MCARA

Book and Periodical Publishing, 1971
Editorial Consultant and Literary Agent

Career overview

From 1972–1976 I worked as Copy Editor for Faber & Faber Ltd: copy editing typescripts on a wide range of subjects acquired by editorial directors and commissioning editors.

I then became a Commissioning Editor for John Murray Ltd: commissioning and editing a range of books (art, architecture, biography, history, military, travel, etc).

Career highlight

Proud to be associated with award-winning critical biographies of Neil Gunn, Eric Linklater and Hugh MacDiarmid. Delighted to have commissioned and edited Roy Bradford and Martin Dillon's biography of

Lt-Colonel 'Paddy' Blair Mayne DSO (3 Bars), and honoured to have lunched with Colonel David Stirling and met several other founder members of the wartime SAS.

Future goal

To continue being of service to authors.

Worst memory of Napier?

Walking back in the rain up past Bruntsfield Links after lunchtime sessions in Bennet's Bar in the glory days when Douglas Bennet was in his prime.

Favourite memory of Napier?

Meeting a student called Deirdre.



ALAN GRIERSON

Book and Periodical Publishing, 1988

Director/Owner of Bright Red Publishing

Career overview

After a short, unfulfilling stint in banking, I studied Publishing at Napier University before embarking on a much more rewarding career in the world of books.

First port of call was the literary hotspot of Edinburgh's New Town and a brief sojourn amongst the shelves of the much missed Stockbridge bookshop. Before long, the bright lights of London town and a job with the venerable Butterworth & Co tempted me southwards. I became well versed in all things editorial and production, and humbly accepted the promotions that came my way. After a decade of toiling in the big

smoke, I followed my heart and came home to take up a role as Publishing Manager in Butterworth's Scottish office. This was followed by a move into education publishing at Leckie & Leckie. Five fruitful years of growing revenue and increasing profits followed. Remote and frequently changing ownership plus a lack of autonomy prompted me and two colleagues to take the giant leap into setting up our own company, Bright Red Publishing.

Future goals

Taking the Bright Red brand onto a larger stage. Followed by eventually retiring and spending most of my time in a rum shack somewhere in the Caribbean.☀

Last Year's Award-Winning Alumni

2012's award-winning students and what they are up to now



The 2012 Murray Cochran Award winner Kathy Crawford Hay

University Medal

Awarded to the graduate who has worked to achieve the highest academic standard on the programme, with consideration of their overall performance on MSc Publishing or MSc Magazine Publishing.

Informa Award

Distinct to MSc Publishing 2012, and sponsored by a progressive global publishing conglomerate, the Informa Award goes to the individual who demonstrates outstanding dedication and professionalism, and displays the qualities demanded by an exceptional graduate of MSc Publishing.

Wiley Blackwell Award

Sponsored by Wiley Blackwell, this prestigious award recognises the MSc Publishing graduate who has excelled across all modules, not only academically but personally and professionally, and whose drive and determination are highly commended by the entire programme team.

PPA Scotland Magazine Postgraduate of the Year Award

An award given in recognition of the achievements of a graduate of MSc Publishing or MSc Magazine Publishing. Due to the close ties between PPA Scotland and Edinburgh Napier University, it is an exclusive and competitive award judged by PPA Scotland and Publishing programme staff.



ROSIE HOWIE

MSc Publishing, 2012
Marketing and
Publishing Assistant at
Bright Red Publishing

Career overview

My publishing career began with a week of work experience at Edinburgh University Press in 2010; I then went onto study for the MSc Publishing in 2011–12. During my studies, I worked part-time in a local Waterstones and completed extended work placements at online magazine *Informed Edinburgh* and Bright Red Publishing, as well as a six-month Editorial Internship at Edinburgh University Press. On graduating from the masters I began working as Marketing and Publishing Assistant at Bright Red.

Future goals

I would love to eventually have my own list of titles to commission.

Future goals

My ideal job would be Art Director of an international children's book publisher like Walker Books.

Career overview

I secured my job while writing my dissertation in the third trimester of my degree, so since graduation I have been working. Floris has been great to work for. I've learnt so much and have been given so many opportunities to learn more and push myself.

Career highlight

Being part of the team sent to Bologna Children's Fair 2013.



**LEAH
MCDOWELL**

MSc Publishing, 2012
Design & Production
Manager at Floris Books



KIRSTIN LAMB

MSc Publishing, 2012
Publishing Assistant at
Barrington Stoke

Career overview

I spent the summer before graduation interning with Barrington Stoke and was offered a temporary contract when I completed my studies. Since then I have been made a permanent member of staff.

Future goals

I would love to continue working in children's publishing. I initially wanted to become an editor but I have been working more and more in marketing and selling rights, which I really enjoy.

Career highlight

Getting the job in the first place was quite a highlight! The opportunity to attend Bologna Book Fair on behalf of Barrington Stoke in March was also very exciting.

Career overview

I first did an internship at White Light Media during my MSc, then a few months later an entry-level position came up at the company. I've now been working there for about six months.

Career highlight

I won the PPA Magazine Postgraduate of the Year award, which was fantastic. I've also had the opportunity to interview some very interesting people like Brian Cox.

Future goals

I would eventually like to become an editor within a magazine publishing agency. It's great being able to work on a range of magazines.●



CHRISTINA MCPHERSON

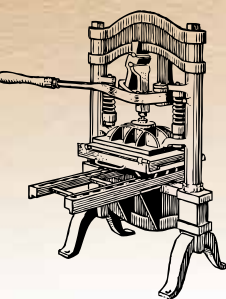
MSc Publishing, 2012
Writer at White Light
Media

Exploring the heritage and future of letterpress printing in Scotland

Making an IMPRESSION

Exploring the heritage and future of letterpress printing in Scotland

Words by Joe Harris
Images courtesy of Edwin Pickstone



Printing has undergone innumerable changes since Johannes Gutenberg developed the first moveable roman type in the mid-15th century, but letterpress still represents the genesis from which all printing processes are derived.

Scotland's own 500-year-old history of printing was widely celebrated in 2008 and its history continues to be preserved. Helen Williams, Secretary of the Scottish Printing Archival Trust (SPRAT), relates the importance of the preservation of this rich history: 'Printing was a hugely important industry in Scotland, particularly in the nineteenth century, when there were the big printing publishers like Nelsons, Blackie's, Collins and Constable's... Scots were important for some major innovations, including one of the earliest successful rotary presses.'

One of these rotary presses, designed by Thomas Cossar, is the Cossar Patent Flat Bed Web Newspaper Printing Machine, which printed the *Strathearn Herald* in Crieff from 1907 to 1991 and is thought to be the last one in existence. SPRAT, along with the National Museum of Scotland, have removed and are in the process of rebuilding this wonderful piece of Victorian technology to preserve some of Scotland's fantastic letterpress history.

Despite being largely replaced on a commercial scale by the 1980s, letterpress printing has enjoyed something of a revival in recent years. It remains an undeniable fact that the physical impression letterpress printing leaves on paper gives a highly aesthetic quality, which modern lithographic printing lacks.

Edwin Pickstone, artist-in-residence and print technician at the Glasgow School of Art, works from his letterpress case room on campus. He suggests that letterpress 'as a high quality production process ... does have a place'. However he does have reservations about the modern letterpress: 'Generally modern commercial letterpress is using the same machines for the printing, but the design work is done on the computer. Then a relief plate, called a

The skills of current letterpress practitioners should be used and celebrated or they will be lost to history

photopolymer plate, is made and that's used instead of movable type... However, the crucial part in the history of letterpress is the individual types, it's the fact that the types can be taken out and rearranged, that's the big invention.' Though to Pickstone the use of photopolymer plates is totally fine, he sees a discrepancy in the way it is sold as an artisanal craft,



when technologies such as hot foiling or die cutting are not.

As a teaching tool, letterpress forms an important educational complement to modern-day digital typesetting: 'Having a better understanding of what the invisible systems and structures are within your computer ... [which in letterpress] are not invisible, they are made out of metal and wood, allows you a better chance of getting to grips with how the computer's working, thereby allowing you more control over your typography.'

As an artist, Pickstone's work has examined the physical nature of movable type and its decline: 'It clearly has potential, but if it's commercially redundant, what is that potential and what makes it different from working digitally. A lot of it has to do with physicality, which leads you into thinking about physicality in other areas.' *The Components of the Compact Oxford English Dictionary* explored these concepts and was comprised of 1193 sheets of paper and 124.3 grams of ink [see image]. The



CLOCKWISE FROM TOP LEFT:
The Components of the Compact Oxford English Dictionary: Wood Type in the case room;
Gill Sans Medium.
Images © Edwin Pickstone

original edition encompasses all twenty volumes, 350 million words, micrographically printed in three point type onto 40gsm bible paper into what Pickstone suggests 'may be the most technologically advanced printed book that will ever be mass produced'. To him, it is important 'to ask questions about what the value is of keeping books and what we might be losing if we really do just treat them as if they are just blocks of paper and ink'.

Letterpress represents the longest period in the history of printing and is in need of preservation because of its sheer historical importance. While preservation of the physical technology is important, it would be prudent not to forget that technology requires technique. The skills of current letterpress practitioners should be used and celebrated or they will be lost to history.●

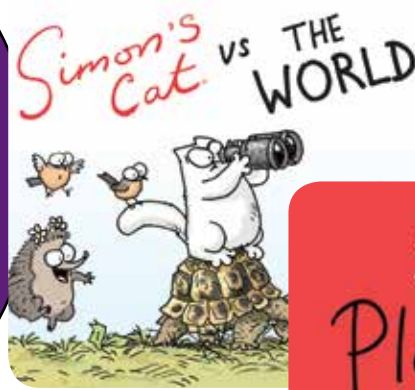
For more information on SPRAT's Cossar Press Project and on how you can support it, visit www.scottishprintarchive.org

The Digital Frontier

Publishers Inc. spoke to **Laura Kincaid**, a 2009 alumni of the course about her role at the forefront of this innovative technology.

Words by Emma Wilson

Images courtesy of Laura Kincaid



Q Tell us about your career path so far.

A I started working for Canongate as an intern in the summer of 2008 in the production department and began by uploading titles for Amazon's Look Inside program. The company made its first foray into eBook conversion towards the end of the summer, and I was kept on as a production assistant to help with this. I worked on scheduling backlist and frontlist titles for conversion and sending eBooks to retailers, and gradually accumulated more responsibilities, such as sending books for short-run printing. My role became full-time the week after graduation and in March 2011 I was promoted to Digital Production Controller.

Q What would you say to future graduates interested in digital publishing?

A I would say they should do everything they can to develop a good working knowledge of HTML and CSS. I taught myself some HTML when I was in high school, and was able to build on this knowledge at Canongate to the point where I was able to take an existing eBook, determine how it was put together and begin to create eBooks myself, eventually progressing to enhanced eBooks and fixed-layout eBooks. By building up this knowledge, I have helped Canongate to publish a good proportion of their digital products – some of which were among the first available enhanced content in the market – for minimal cost, which is obviously

always an attractive quality to a business – particularly one where it is traditionally quite difficult to turn a profit.

Q Can you tell us anything about titles you are working on and how they will be developed?

A This year is quite unusual compared to the previous couple of years in that we don't have many colour or highly illustrated titles for the Christmas market. In previous years we had the David Shrigley titles, cookbooks and various *Simon's Cat* titles, all of which we did as fixed-

layout versions for Apple.

This year (at least at the moment – Canongate does like to crash titles in at

the last minute!) the only title we'll be producing an enhanced edition of is *The Bumper Book of Simon's Cat*, which is a collection of our four previous *Simon's Cat* titles, with some additional content. The plan at the moment is to produce a special edition for Apple using iBooks Author, which incorporates the book, the videos (available on YouTube), animated 'How to Draw' sections and an intro to Simon's four real-life cats.

Q What would you like to achieve in the future?

A I would like to learn more about app development, which is something I'll be investigating this year.●

CANONGATE

get into the *Spirit* of digital publishing

Words by Vanessa Piras
Images courtesy of Connect Communications

When the sophisticated world of whisky meets the limitless potential of digital at Connect Communications, the result is *Unfiltered* for iPads. *Publishers Inc.* takes a look at the brand new product from the Scotch Malt Whisky Society.

Endowed with a combination of cutting-edge design and award-winning writing, *Unfiltered* is undoubtedly one of Scotland's most innovative publications. Recently turned into an app, the Scotch Malt Whisky Society's publication skillfully explores the wide range of possibilities offered by the latest technologies, while still maintaining the literary quality of its print publication.

The magazine was taken over in 2008 by Connect Communications, one of the Britain's leading contract publishers responsible for the production of successful titles such as *Premier Living*, *The Journal* and *Spirit*. The company also won several awards at the Scottish Magazine Awards run by PPA Scotland. Connect has developed a long-lasting and fruitful relationship with Edinburgh Napier University by providing placements and delivering valuable lectures to the MSc Publishing and Magazine Publishing students through the years.



Moreover, future collaborations between Connect Communications and the publishing programmes are in discussion, which would result in some exciting work on digital platforms.

In Connect's capable hands, *Unfiltered* went through a successful process of redesign. The new and fashionable format is supported by great photography and interesting features, and perfectly caters for *Unfiltered's* exclusive readership. However, its penchant for curious and quirky stories, enriched with a human emphasis, has attracted more than whisky buffs and society members. Within *Unfiltered*, the fascinating world of whisky is perfectly packaged for lovers of a well-aged dram as well as novice nosers. Thanks to a stylish layout and fascinating content, leafing through its (digital or paper) pages is an enjoyable experience, regardless of the reader's level of knowledge.

Richard Croasdale, *Unfiltered's* enthusiastic and talented managing editor, was awarded 'Best Feature Writer of the Year' at the PPA 2012 Scottish Magazine Awards. He explains some of the values behind the success of *Unfiltered*: 'Everything has to be unique and unusual, even if we are writing about a standard whisky topic, we have to make it curious.' He went on to describe the considerable benefits of working with such an established client as the Scotch Malt Whisky Society: 'They won't compromise the integrity of the magazine in any way because they recognize it's more important to have that kind of impartiality and a total focus on

content. They understand the value of the editorial which, as a customer publisher, is exactly the kind of client that you want.'

The international success of the printed version, translated into Mandarin and Japanese to satiate the needs of a sophisticated oriental market, lead to the development of a digital version of the magazine for iPads. Croasdale says, 'Most of *Unfiltered* is about people involved in

whisky making; we took the iPad edition as a chance to draw around some of those stories and give them the space and the attention we think they deserve.'

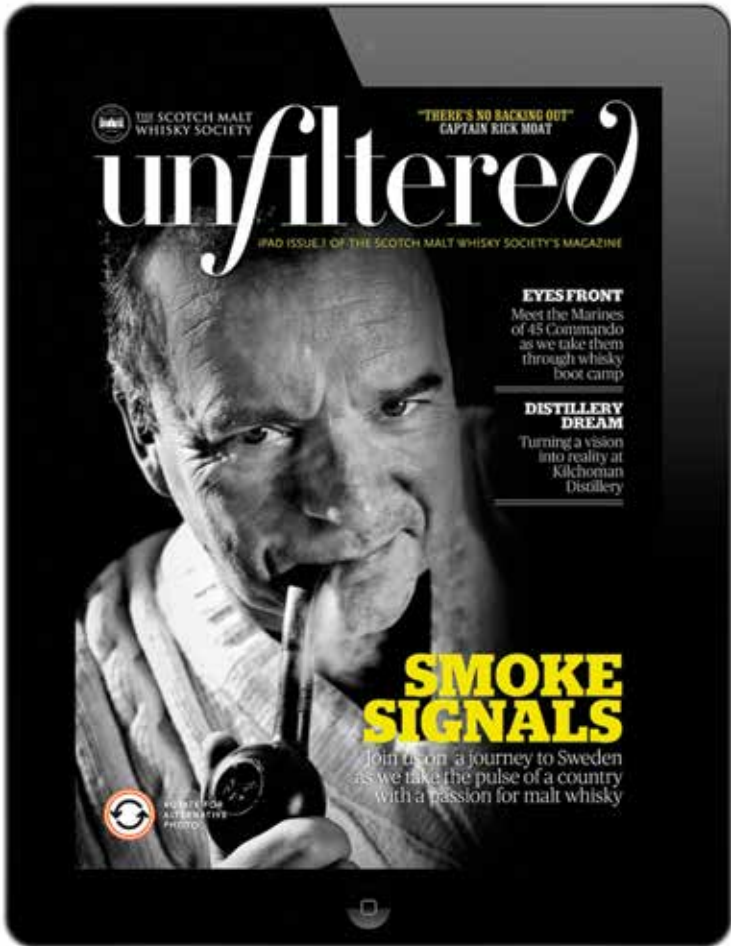
The first issue was released in the summer of 2012 after six months of hard work to gather, renew and digitally adapt content taken from *Unfiltered's* archives. The digital product had quite a long gestation: 'We wanted to wait until the technology was in a place where we could do the kind of magazine we wanted,' confirms Croasdale.

The iPad edition reflects the same elegance and attention to detail of the print version but it has been enriched with additional multimedia and highly interactive material. Leaning on the exploitation of the latest digital resources and the contribution of an extremely talented team, *Unfiltered* for iPad won the 'Best Use of Interactive Media for Stakeholders' award at the latest Institute of Internal Communication Scottish ceremony in March. This was not only another example of Connect's prowess, but also reflects the Scottish publishing industry's demand for excellence in innovative and creative areas.

Unfiltered for iPad seems to be the right step towards international success for the magazine: while the print version is distributed in only a few branches around the world, the digital edition can be downloaded anywhere, with the exemption of

countries with especially strict restrictions on alcohol. With more than half of downloads coming from outside of the UK, *Unfiltered* for iPad has allowed the Scotch Malt Whisky Society magazine to reach a much wider international audience.

The iPad edition is now released every quarter, frequent enough to satisfy the thirst of Whisky fanatics the world over.●



Enjoy it? Have a look at Publishers Inc. website to discover the latest news about Book apps!



THE day the music DIED

Words by Lindsay Flannigan
Images by Cecilia Bennett

Borders, Zavvi, Comet, Blockbuster, Jessops, to name but a few familiar high-street shops, have all waved the white flag in the face of the online digital revolution. Now the spotlight is on HMV as they step down and face the music...

The news of HMV entering administration in January 2013 affected more than just the record store industry.

In 1998 Waterstones was taken under the HMV umbrella but, following the group's third profit warning in April 2011, the 314-strong chain was sold to Russian billionaire Alexander Mamut for £53 million. A wave of relief followed, including words of approval from Tim Waterstone, who founded the chain in 1982, and who was apparently happy to see it back 'in proper ownership, with a very, very good business plan'.

The sale didn't come a minute too soon – in 2012 HMV made a colossal annual loss of £16.2m before tax. So where did it all go wrong? A combination of bad weather, low footfall and frugal shoppers over the

Christmas period affected a number of industry giants, and HMV's struggle was increased by a growing demand for digital music downloads. Like-for-like sales fell 8.1% over the five weeks to 31 December.

It is impossible for bookstores to compete with Amazon's colossal price drops; so is it now a case of adapt or die?

HMV's battle with online retailers for a decent market share is well documented, and a case in point is Lana Del Rey's number one album *Born to Die*. HMV sold the record at a discounted price of £7.00, whilst both Amazon and Play.com flogged the same album at £3.99.

As with the music industry, struggling booksellers also battle with competitive price points and dramatic discounts. Prices for E. L. James's record-breaking *Fifty Shades of Grey* start at £2.00 for a brand new book on Amazon. To buy a copy of the bestselling book in Blackwell's, you should prepare to pay upwards of £6.39 – and that includes a 20% discount. It is impossible for bookstores to compete with Amazon's colossal price drops; so is it now a case of adapt or die?

Digital outlets have become a deadly competitor for Britain's high-street retailers, while online customers are relentlessly herded towards direct download sites. Thanks to the likes of iTunes, Spotify, YouTube, Grooveshark, SoundCloud (not to mention illegal downloads), on average 3.7 billion tracks were streamed and downloaded

last year – an average of 140 per household. According to retail analysts Conlumino, in 2002 only 6.5% of film and music (including both physical and downloaded content) was purchased online. In 2012 that number had risen to 73.4%, and is forecast to exceed 90% by 2015.

As a customer, I was interested to compare my experience of both stores, and discover whether HMV could have learned anything from its former sister company. On a recent visit to my local HMV store, I was confronted by clutter, discount stickers on every item and garish neon sale banners. Crossing over to Waterstones, I was surrounded by helpful employees, organisation, and subtle recommendations on the bookshelves. It was a world away from the disarray of HMV.

It is unfair to judge HMV on the state of their shops during a chaotic sale, however it emphasises Waterstones' ability to sell their customers an experience, not just a product. This is something that cannot be gained in the shambles of a sale, or purchased behind a pixilated screen.

In April, HMV was rescued by the restructuring expert Hilco, saving 2,643 high-street jobs and 141 stores. Yet HMV's fate, as with all brick and mortar retailers, is not decided. Even the most treasured shops must adapt. Tim Waterstone's advice on silencing the death knell? 'They need to be proactive... they should lead.'

Tim Waterstone is Chancellor of Edinburgh Napier University

'Although it's a real shame to see HMV closing its doors on the high street, it has to be expected with the new digital side of things these days. A click of the mouse and that's you bought a new song without even having to leave your home.'

Scott, Belfast

'Everything is digital these days. Yes, it used to be a nice experience to go into HMV and actually buy a physical CD single or album that you could keep forever. But back then they didn't have the digital competition they have today.'

Laura, Edinburgh

PUBLIC OPINION

'I went into HMV to buy Christmas presents at the end of last year ... With the overflowing stock spread over two floors, it was near impossible to find the physical CDs and DVDs I was looking for... why would I not choose to use iTunes where I could search, download and own a song in a matter of seconds.'

Michael, Edinburgh



Out of the Office

Bored of the usual after work routine? Try one of these Edinburgh-based events where you can indulge in your interests, socialise and network.

Words by Rebecca Laycock

Images by Rebecca Laycock and Chris Scott



Literary Salon Evening

The Wash Bar, The Mound

Last Tuesday of every month 6pm (excluding August and December)

A great way to meet a variety of people from the Edinburgh literary scene. Publishers can congregate with authors, literary agents, booksellers, journalists and librarians over drinks. Whether you're a publishing veteran or new to the scene, it's a really welcoming atmosphere!

Blackwell's Monthly Book Quiz

Blackwell's Bookshop in Café Nero, 53–62 South Bridge

First Monday of every month 6pm

Are you a fountain of literary knowledge? Clued up on your Shakespearean quotes and your Hogwarts spells? Blackwell's will quiz you on everything from cookbooks to biographies, classics to bestsellers! Teams of five can take part – arrive for 5.45pm as seats fill up fast.

Wordy Thursday

Cabaret Bar, Pleasance

Every Thursday – open mic slot 9.30pm to 10.30pm

Wordy Thursday provides a platform to Edinburgh's contemporary poets. This event is run by Edinburgh's Literary Society and is the perfect place to transfer your words from page to stage. Also featuring poetry slams, workshops and musically gifted singer/songwriters. Step up and show off!

New Edinburgh Writers

Fountainbridge Library, 137 Dundee Street

Every Wednesday 6pm to 8pm

A place for aspiring writers to showcase their own material. Partake in writing exercises and pick up tips from professionals. All avenues of writing welcome, from scriptwriting to children's literature, and short stories to poetry. Get your work noticed and published in their upcoming anthology! *Bleeding Ink* will be published early August.

The Gallery Book Lounge

Scottish National Portrait Gallery, 1 Queen Street

Last Sunday of every month 2pm to 4.30pm

£12 (£10 concessions)

A monthly book group for fans of art and reading.

Every month members read a book associated with one of the Gallery's exhibitions and meet to discuss

over coffee. The price also includes admission to the related exhibition.

July's title is the first novel by Trinidadian-British writer and winner of the Nobel Prize in Literature, V.S.

Naipaul. Set in Trinidad's Port of Spain, *Miguel Street* relates to the work of Edinburgh born Peter Doig, who creates evocative, magic-realist paintings.●

