

Your **illustration***
published and exhibited



A Scots Quair*
Marketing Proposal

* The pictured illustration serves as a visual only. Underlying photography is unlicensed. DO NOT DISTRIBUTE!

market analysis

First published in 1946 as a collated version of the trilogy, *A Scots Quair* has since 1950 been reprinted on a regular basis roughly every 2-5 years. Beginning in 1969 the mass market paperback format replaced the former hardcover production and there has not been a hardcover edition since 1982.

There are currently two editions in print. Both are conventional paperbacks:

- 1) Canongate, 670pp, RRP £9.99 – selling between £6.39 and £9.99 at major retailers¹
- 2) Polygon/Birlinn, 670pp, RRP £9.99 – selling between £6.59 and £9.99 at major retailers¹

Additionally, the trilogy is published in three separate paperbacks with educational text *Sunset Song* being by far the most widely known and available from Canongate, Polygon/Birlinn, Penguin Classics and Dodo Press. Although these separate paperback editions have to be taken into consideration, lower popularity and lacking availability of parts 2 and 3 of the trilogy are seeing them on the shelves for between £7.99 and £9.89 each.² The higher pricing of equal mass market quality makes the existing separates unattractive for the buyer and therefore less competitive.

Following the 70-year period after the author's death in 1935, the text of *A Scots Quair* has been in the public domain since 2005 and will therefore be accessible for Merchiston Publishing.

market positioning

Interest groups for *A Scots Quair* include:

- * women relating to the life story of main character Chris Guthrie
- * historians focusing on early 20th century Scotland and Britain
- * cultural/social studies investigating society in early 20th century Scotland
- * literature/language studies exploring the written semblance of Doric Scots
- * political organisations following the socialist movement in 1920s Scotland
- * the British education system, where *Sunset Song* is widely taught at schools and *A Scots Quair* at universities³

With the British education system constituting the biggest existing market, inexpensive paperback editions are in demand with pupils and students. Larger publishing houses such as Canongate, Birlinn and Penguin have in the past saturated this market. High budgets have allowed them cost-cutting print-runs. For a small publisher like Merchiston Publishing with a smaller up-front budget at hand it would be ill-advised to produce a mass market paperback, thus placing itself in direct competition to these financially more flexible publishers. Instead, the university background affords the opportunity to focus a new edition of *A Scots Quair* on its cultural importance for Scotland, its student involvement and a means of publicity for Merchiston Publishing and its future graduates.

Sunset Song was chosen as the favourite Scottish book in 2005, short-listed by writers, journalists and literary people and voted for by the public.⁴ *A Scots Quair* was in 2006 selected by Peter Boxall, an English lecturer at Sussex University, to feature in his reference work of *1001 Books You Must Read Before You Die*.

The featured works have been handpicked by a team of international critics and literary luminaries, including Derek Attridge (world expert on James Joyce), Cedric Watts (renowned authority on Joseph Conrad and Graham Greene), Laura Marcus (noted Virginia Woolf expert), and David Marriott (poet and expert on African-American literature), among some twenty others.

(<http://www.amazon.de/1001-Books-Must-Read-Before/dp/0789313707> | 2 Nov 2009)

This demonstrates that there is a market outside the education system and that it lies within the educated, literary class.

For these reasons, my recommendation is for an illustrated collector's hardcover edition. Penetrating a niche market of these literary collectors and book lovers, the potential profit margin in a small print run is higher than that of a conventional paperback. Both the product and the target audience differentiate from those of the competitors, thus offering the greatest potential for successful publication. The higher-end product qualifies for on-demand printing and promotes the versatility and professionalism of Merchiston Publishing and the Napier University publishing students. At the same time, up-front cost is kept at a minimum, and there is practically no necessity for storage.

The collector's edition should be published next year, making it an anniversary edition marking the 75-year-anniversary of Lewis Grassie Gibbon's death.

While the relatively heterogeneous target audience⁵ will remain attracted to this new edition of *A Scots Quair*, the focus on a publicity campaign promoting the students and the support of young talent as key assets of a university has shifted the market. The reasons behind this decision and its development will be explained in the Marketing Campaign on page 4 of this document.

design and format

In order to achieve a desirable collector's item, the beautifully written story of *A Scots Quair* will be complemented with evocative illustrations. These will be commissioned from young and upcoming Scottish artists, illustrators and graphic design students giving them the opportunity to be published. Limited financial compensation will suffice, as the focus will be on providing a platform for recognition. Potentially, the illustration process can be organised in cooperation with Scottish art and design schools as part of course assessments, creating motivation and avoiding timing issues juggling the project with course assignments. Collaboration with art schools will again show off the abilities and professionalism of the Merchiston Publishing students when a creative approach is vital due to limited financial resources. Details of the commissioning process can be found in the Marketing Campaign on page 3 of this document.

The illustrated edition will open the market to a group of potential buyers whose interests lie in illustration and/or the advancement of new talent.

Illustrated pages will be printed in 4 colours, breaking up the B/W text pages. Colour schemes and design briefs will be provided in order to create a loose knit pool of illustrations, out of which the most attractive, inspirational and suitable results will be chosen. The illustrations have to complement the colourful language whilst drawing a picture of the relevant points in the novel, such as Chris Guthrie's life, the political and social culture of the early 20th century, and the historical interest in the rural and urban areas of the Mearns.

Due to production modalities a format of DIN A5 is advantageous. It can be collated in 16-page sections, thus increasing efficiency in the production process and reducing wastage. Text pages will be folded, gathered and collated into cases with plain end papers, and case bound. The format is a conventional size, making it comfortable to handle and transportable. At the same time the hardcover casing is protective and adds value to the book as a product and an object.

A pagination of 704pp is estimated following the typeset text in current editions of similar size. This length provides for the reader comfortable legibility without it feeling gappy. 75 pages of the volume will be illustrated marking the 75th anniversary of the death of Lewis Grassie Gibbon.

A foreword is to be included remembering and celebrating the author. The student involvement in the development of illustration as an interdisciplinary collaboration will be explained and acknowledgement given to the involved parties.

Tying in with the anniversary, the edition will be limited to 75 copies. Attached to each will be one original illustration, signed by the artist. This adds value to the collector's edition in that not only the book itself may rise in value, but the buyer also makes an investment in one of the artists featured. The books are to be sold directly to the consumer, following a competition, which will result in the young artists each finding a sponsor supporting their efforts. It is hence in the buyers' best interest to see the value of illustration and book rise, because a potential personal profit is attached.

Printed on demand, a book with the above-mentioned specifications will be available at €20 per unit.⁶ There will be additional shipping fees. This price marks the lower limit of production cost and quality is a concern; different print routes are worth exploring and will affect pricing.

marketing campaign

stage 1

The distribution of the limited edition of *A Scots Quair* will be direct through Merchiston Publishing.

A competition will start off the publication process and raise awareness for the upcoming product. This competition targets mainly art and design colleges, giving the young and upcoming artists an opportunity to be published and printed. Promotional flyers and posters will be spread, specifically targeting the students. At the same time personal contact will be made with lecturers and professors explaining the project and giving them access to an online information pack, including a brief as well as competition entry conditions.

This online information pack will be linked to a website giving public access to the competition. It is designed to attract art and design schools; however, entry is not limited to students. In order to further advertise outside those schools, the competition will be announced on major social networking sites such as Facebook, My Space, Bebo and art community network DeviantART. These communication channels are a useful mass media tool when targeting an age group of 18-25-year-olds. Regardless of the shift of the average user-age to an older age bracket on social networking sites, 25.1% of Facebook users, for example, remain in the desired range.⁶ Setting up pages on these websites is thus not only an economical marketing tool that wisely uses the main resources of Merchiston Publishing, relying on the amount of people contributing rather than a big budget. It also uses word of mouth as a powerful tool to reach a great number of people in a very short time. All the networking groups and pages will be linked to the main website, where entries can be made online. In order to be featured in the book however, original illustrations will have to be sent to Merchiston Publishing. Entrants will have to be over 18 years old and live in Scotland.

75 entries will be selected and included in the collector's anniversary edition. The selections will be made in cooperation with Edinburgh gallerists, specialists on art and illustration whose involvement will provide additional attraction to the competition. In the best case business opportunities may derive from this process; in any case it is a networking opportunity.

Press releases will be placed in the local media around Scotland, raising awareness of the development of the new edition and the plans of Merchiston Publishing, and preparing for stage two of the Marketing Campaign.

stage 2

Stage two targets collectors and book lovers, art and illustration fans, as well as individuals, organisations and companies known to support university work and new artist talent. In addition to their appearance in the book, the successful entries will be showcased in an exhibition. The potential sponsors, mentioned above, will be invited to a private viewing of the exhibition. They will receive personal invitations informing them about the project and asking for their support by sponsoring one of the artists. Also invited will be members of the press, the featured artists, involved gallerists and the publishers who created and planned the book and event.

Representatives of Merchiston Publishing will host the event. A short presentation will once again portray the vision of the project and its development throughout the competition. Potential sponsors will be encouraged to get involved in the support of the Scottish culture, the students and the young illustrators. Strong involvement can be anticipated for a number of reasons. Thanks to the possibility of the reasonably low print and production costs, sponsorship is inexpensive – £50-75 is necessary.⁸ This is a small price for an investment with good growth potential and a public display of contribution to society and community, and therefore a positive public image.

A possible location for the exhibition and vernissage event will be Craighouse Campus, with Turmeau Hall forming an ideal space to showcase the art on the backdrop of student involvement. Lighting will be used to turn the space into an art gallery and sparkling wine will be served to create a social atmosphere encouraging the guests to mingle. The artists will have the opportunity to personally present and sell their pieces, and make useful contacts for the future. Alternative exhibition space could be one of the involved galleries; however, sponsoring would be vital in this case to keep costs down.

The night will be concluded with the ceremonial presentation of the 75 copies of the book, along with the original illustrations signed by the artists.

For Merchiston Publishing such an event will display their engagement and cultural responsibility for the student society and Scottish cultural assets. Collaboration with other creative institutions opens the door to a wider range of publications and the possibility of joint lectures beneficial to the students in the many branches of the creative industries. At the same time, an extraordinary publication and marketing campaign will raise the recognition of Merchiston Publishing, and show off the students' creative approach and professional execution making them employable graduates.

Word count | 2123

notes

- 1) *A Scots Quair* – current editions in print
 - * Paperback 670pp | Canongate RRP £9.99 | published 2008 | selling on www.amazon.co.uk for £6.99, www.borders.co.uk £7.99, www.waterstones.com £9.99, www.whsmith.co.uk £6.39 | (1 Nov 2009)
 - * Paperback 696pp | Polygon/Birlinn RRP £9.99 | published 2006 | selling on www.amazon.co.uk for £6.99, www.borders.co.uk £7.99, www.waterstones.com £9.99, www.whsmith.co.uk £6.59 | (1 Nov 2009)
 - 2) *Sunset Song* – current editions in print
 - * Paperback 260pp | Dodo Press | published 2008 | selling on www.amazon.co.uk for £9.99, www.borders.co.uk £10.79, www.waterstones.com N/A, www.whsmith.co.uk N/A
 - * Paperback 336pp | Penguin Classics RRP £6.29 | published 2007 | selling on www.amazon.co.uk for £6.29, www.borders.co.uk £6.29, www.waterstones.com £5.59, www.whsmith.co.uk £5.59
 - * Paperback 263pp | Polygon/Birlinn RRP £5.99 | published 2006 | selling on www.amazon.co.uk for £4.79, www.borders.co.uk £5.39, www.waterstones.com £5.99, www.whsmith.co.uk £4.79
 - * Paperback 294pp | Canongate RRP £5.99 | published 2006 | selling on www.amazon.co.uk for £5.39, www.borders.co.uk N/A, www.waterstones.com £5.99, www.whsmith.co.uk £5.99

Cloud Howe – current editions in print

 - * Paperback 228pp | Dodo Press | published 2008 | selling on www.amazon.co.uk for £9.99, www.borders.co.uk £9.89, www.waterstones.com N/A, www.whsmith.co.uk £8.24

Grey Granite – current editions in print

 - * Paperback 216pp | Dodo Press | published 2008 | selling on www.amazon.co.uk for £7.99, www.borders.co.uk £9.89, www.waterstones.com N/A, www.whsmith.co.uk £8.24

(1 Nov 2009)

 - 3) English studies and Scottish literature degrees
 - * Stirling University | http://www.external.stir.ac.uk/undergrad/course_info/courses_ug/english_studies.php
 - * University of Aberdeen | <http://www.abdn.ac.uk/courses/course-finder.php>
 - * Edinburgh University | <http://www.englit.ed.ac.uk/>
 - * University of Glasgow | <http://www.gla.ac.uk/undergraduate/degrees/arts/scottishliterature/>

Scotnotes study guide for secondary schools and colleges | <http://www.arts.gla.ac.uk/ScotLit/ASLS/Scotnotes.html>
(3 Nov 2009)

 - 4) “A panel, chaired by BBC journalist James Naughtie and including Professor Willy Maley of Glasgow University and authors Ian Rankin, Zoe Strachan and Louise Welsh, discussed the shortlist before announcing the winning title. Over 5,000 text message and email votes were registered and *Sunset Song* was a clear leader with over 400 votes cast for it...” | http://www.publishingnews.co.uk/pnarchive/display.asp?K=20050826_20050906_016&st_01=sunset+song&pl=10&fields=default&sort=date%2Fd&sf_01=KEYWORD&stem=false&sf_03=type&sf_02=date&m=2&dc=2 | (2 Nov 2009)
The Best Scottish Book of All Time | <http://www.scottisharts.org.uk/1/artsinscotland/literature/projects/archive/bestscottishbook2005.aspx>
 - 5) While the book collection itself, financial liberty funding that activity and generally a certain educational standard are shared by the target audience, specifications such as age, gender, geographic location etc. can be very varied and therefore hard to target.
 - 6) Print cost example | (2 Nov 2009) | <http://www.der-buchdrucker.com/?gclid=C0-t40C-2p0CFU0B4wodpVvzrQ>
- | | | | |
|---------------------|--|----------------------|--|
| AngebotsNr: | I/37627 | Druckart: | 4-farbig (cmyk): |
| KundenNr: | | Seiten: | 75 |
| Projekt: | Buch (Hardcover - Fächerbeileimung) | Papierart: | Alster Werkdruck |
| Daten: | pdf Datei | Grammatur: | 90 g/m ² |
| Größe: | A5 (148 x 210 mm) - Hochformat | Volumen: | 1,50 |
| Rückenbreite: | 51 mm | | |
| Umschlag: | 391 x 250 mm (inkl. Einschlag) | Umschlag | |
| Gelenke: | 8 mm | Umschlagdruck: | ja |
| | Der Einschlag beträgt umlaufend 17 mm. | Auflage: | 75 |
| Auflage: | 75 | Farbigkeit: | 4/0 farbig |
| Seiten (gesamt): | 704 | Veredelung: | Mattfolie |
| Beidseitiger Druck: | ja | Extras & Transport | |
| Vakatseiten: | nein | Bohrungen: | kein |
| | | Shrink Pack: | nein |
| Papiere | | Lieferart: | Selbstabholer |
| Druckart: | Schwarz | | |
| Seiten: | 629 | Kosten | |
| Papierart: | Alster Werkdruck | Auftragskosten: | 1.414,24 € |
| Grammatur: | 90 g/m ² | Kosten pro Exemplar: | 18,86 € |
| Volumen: | 1,50 | MwSt. 7,00%: | 99,00 € |
| | | Gesamtkosten: | 1.513,24 € (inkl. MwSt.)
= £1.316,92 |
| | | | http://www.xe.com/ucc/convert.cgi?Amount=1513.24&From=EUR&To=GBP&image.x=33&image.y=14&image=Submit (2 Nov 2009) |
- 7) Statistical breakdown of UK Facebook users in 2009 | <http://www.clickymedia.co.uk/2009/10/uk-facebook-user-statistics-october-2009/> | (2 Nov 2009)
Trend of user-age in 2009 | <http://www.sfgate.com/cgi-bin/article.cgi?file=/c/a/2009/07/08/MNTS18KFB8.DTL> | (2 Nov 2009)
 - 8) This publication is a publicity stunt designed to promote Merchiston Publishing and the publishing students of Napier University. The financial goal of the campaign is to break even. The sponsorship fee will have to be re-considered depending on print quality specifications changing.

bibliography

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- * Cooper, N. (2008) | *A Song that won't remain the same* | <http://www.heraldscotland.com/a-song-that-won-t-remain-the-same-1.838644>
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- * *Key Note Market Review 2008 – Publishing Industry*
- * *Key Note Market Report 2007 – Book Publishing*
- * Product description of *1001 Books You Must Read Before You Die* – Peter Boxall | <http://www.amazon.de/1001-Books-Must-Read-Before/dp/0789313707>
- * Publishers Association UK Publishing Market Profile 2007
- * Scotland's best book shortlist (2006) | http://www.publishingnews.co.uk/pnarchive/display.asp?K=20050826_20050906_016&st_01=sunset+song&pl=10&fields=default&sort=date%2F&sf_01=KEYWORD&stem=false&sf_03=type&sf_02=date&m=2&dc=2
- * *UK Market Synopsis Book – Dec 2008*

marketing developments

partnerships

Following a pitch of the concept to the National Galleries of Scotland, their Education department was very keen to get involved with the project. It will therefore be representatives of the National Galleries of Scotland who will judge submitted artwork and determine the competition winners. Having a strong partner with a big name will put weight into the publicity campaign with the press and potential sponsors. Also, there is the possibility of further exploitation in form of art postcards, exhibition space etc. Potential entrants will be more motivated if seen and recognised by authorities on art.

production

In addition to the suggested 75 hardcover copies a further 25 will be printed to be handed out to the involved parties. Also, there will be a less expensive print-run of 75 paperback copies for the successful entrants' portfolios. This will tighten the budget, however is essential to ensure the engagement of the artists, illustrators and designers interested in the competition.

pricing

Due to the increase in the print run pricing has been set at the upper limit of the estimated sponsorship fee, i.e. £75. This is acceptable thanks to the involvement of the National Galleries of Scotland whose involvement adds weight and authoritative character to the project.

A Scots Quair*

Competition Collateral

competition collateral

website

The website serves as an information channel, accompanying the publication project as a whole and the visual arts competition in particular. It includes a regularly updated news ticker that keeps the site live and evolving, giving it more authority than a static old online presence. The ticker includes status updates about the competition, the development of the project and news from partners and relevant links, such as e.g. the Lewis Grassie Gibbon Centre.

sub pages:

the book

Information about the developing new edition is paired with a content blurb, author biography and other relevant facts about 'A Scots Quair'. This section is informative and presents a starting point for competition entrants' research.

the project

This section outlines the project and its underlying aims and goals.

the team

Short introductions of the main organisers and partners and a list of all participants give the website and the project a personal face. It also demonstrates that all involved are important and that their engagement will be acknowledged.

the competition

A detailed brief both as online content and in pdf form provides guidelines, restrictions and terms & conditions for entrants. Additionally, the reasons behind the competition and its relevance to the project are elaborated. The prize – publication, exhibition, networking event – will be communicated.

Following the selection of the winners, on 21/09/2010 winners will be announced and the successful illustrations exhibited online.

links

The links section provides web-links to organisers and partners of the project as well as useful information sources tying in with the book and again serving as a starting point for competition entrants' research.

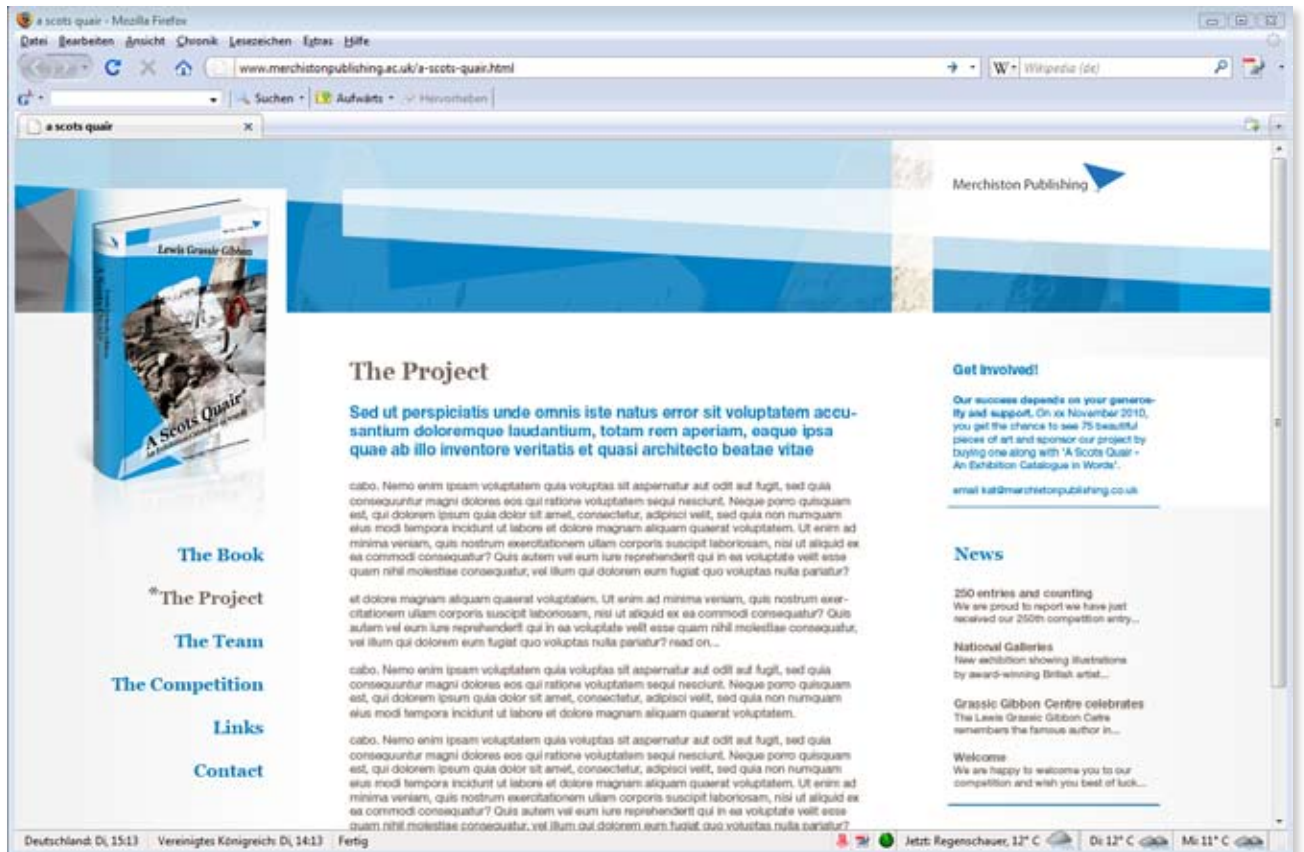
'get involved'-box

There is a static 'get involved'-box on every page asking the support and generosity of potential sponsors who will have been directed to the site by press releases. The box includes a contact email address to enable action of interested visitors.

news ticker

The news ticker will constantly be updated with the latest information on the project, its partners and relevant linked content.

web visual



social network material

Social networking sites such as Facebook, My Space, Bebo and art community network DeviantART are useful mass media communication channels when targeting an age group of 18-25-year-olds. Networking groups and online ads will be set up keeping the target audience updated about the competition and linking to the main site.



* The pictured illustration serves as a visual only. Underlying photography is unlicensed. DO NOT DISTRIBUTE!

poster and flyer

Posters and flyers will be sent to art colleges around Scotland (e.g. Edinburgh College of Art, Glasgow School of Art, The Robert Gordon University – Gray's School of Art Aberdeen, Duncan of Jordanstone College of Art Dundee) enclosed with a covering letter introducing the project, outlining the competition and encouraging the recipients to promote the competition with their students. Also included will be one copy of the brief and one entry form which can be photocopied. The poster is a conventional DIN A2 size making it prominent but fitting into space dedicated for poster material. The flyer will be produced double-sided DIN A5 retaining the visual appearance of the poster whilst offering more information on the back. Both will be printed 4-colour CMYK.



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entry form and brief (3pp)

The entry form and brief are monochromatic visualisations of the related campaign material in DIN A4 format for practical reasons. They can be photocopied or printed off with a conventional desktop printer allowing unproblematic entry into the competition. The entry form and brief will be mailed out with the advertising material and also be available for download from the website.

***Competition**
paint your picture of 'A Scots Quair'

Entry Form

Name: _____

Age: _____

Address: _____

Describe your illustration: _____

Terms
All artwork must be provided as an original unique copy with a completed entry form to Napier University, School of Creative Industries, Craighouse, Craighouse Road, Edinburgh EH10 5LG
The competition closes on 23/08/2010 at 5.00pm. Entries submitted thereafter will not be considered.
Entrants must be 18 years and older and live in Scotland.
Successful entrants will be notified by 21/09/2010.
All publication rights of successful entries will vest in Merchiston Publishing.
Unsuccessful entries can be retrieved from Napier University, School of Creative Industries, Craighouse, Craighouse Road, Edinburgh EH10 5LG within 2 weeks of the closing date. Failure to retrieve will result in the destruction of your artwork.

 Merchiston Publishing 

The Project – re-publish ‘A Scots Quair’

Everything started with a course assessment: analyse the market, draw your conclusions, find a new market and re-publish ‘A Scots Quair’. The conclusion was to step away from the competitive mass market paperback and put the focus on the strength of Merchiston Publishing, the publishing department of Napier University Edinburgh, to bring together engaged and motivated young people who want to create something good.

The idea developed into the concept for an illustrated hardcover edition of ‘A Scots Quair’ that will be published in 2010 making it an anniversary edition marking the 75th anniversary of Lewis Grassie Gibbon’s death. The focus of this edition lies in its cultural importance for Scotland, its student involvement and a means of publicity for Merchiston Publishing and the involved parties.

The book will feature 75 illustrations, selected from the entries of this competition by representatives of the National Galleries of Scotland. Merchiston Publishing will host an exclusive event exhibiting the original artwork and bringing together the artists with potential buyers. The book itself will serve as ‘An Exhibition Catalogue in Words’ accompanying the original artwork.

Each successful entrant will receive a paperback copy of the book for their portfolio.

[Note: Future publication in form of art postcards or exhibition space in the new portrait gallery possible?!]

The Competition – paint your picture of ‘A Scots Quair’

As future publishers, we, the MSc Publishing class at Napier University, are providing a platform for content of all sorts. We believe that the Creative Industries – and the respective degree courses – can learn from each other and that co-operation from the start is the clue to a functional network full of future prospects.

- We are looking for new talent, design students, illustrators, artists to paint, draw, generate on paper or on screen your view on ‘A Scots Quair’.
- We are looking for inspirational, outstanding illustrations that complement the colourful language of Lewis Grassie Gibbon and reflect the story of ‘A Scots Quair’.
- We are giving you publication, a shot at getting your name out there, a chance to meet people who can kick off your career.
- We are giving you recognition by the National Galleries of Scotland whose representatives will form the jury selecting the winners, with the first price being featured on the cover.



Specifications

- Format: DIN A3, portrait
- Colour scheme: predominantly Scottish Blue (Pantone 300), white and grey tones, accentuating colours from the spectrum
- Techniques: entries will have to be optimised for print reproduction, no pure photography – photography as a base of illustration admissible –, no 3D objects or 4D clips

Jury

Representatives of the National Galleries of Scotland

Terms

All artwork must be provided as an original unique copy with a completed entry form to

Napier University, School of Creative Industries
Craighouse, Craighouse Road, Edinburgh EH10 5LG

The competition closes on 23/08/2010 at 5.00pm. Entries submitted thereafter will not be considered.

Entrants must be 18 years and older and live in Scotland.

Successful entrants will be notified by 21/09/2010. All publication rights of successful entries will vest in Merchiston Publishing.

Unsuccessful entries can be retrieved from Napier University, School of Creative Industries, xx address xx within 2 weeks of the closing date. Failure to retrieve will result in the destruction of your artwork.

Find out more on **www.merchistonpublishing.ac.uk/a-scots-quair.html**



Additional Information

The Author

Lewis Grassie was born James Leslie Mitchell on 13 February 1901 into the traditional crofting life of Hillhead of Seggat, Aberdeenshire; as an adult, Mitchell looked back proudly on his peasant roots. The place he spent his early adulthood, Bloomfield at Arbuthnott in the Howe o' the Mearns, was profoundly influential on his writing.

Life in this small rural community shaped Mitchell's beliefs. His memories of the people, places, sights, smells and sounds from this time, were imaginatively recreated many years later in the fiction he wrote as Lewis Grassie Gibbon.

Being a talented writer as a pupil Mitchell tried his luck as a journalist in Glasgow and Aberdeen and then went to serve in the military in the Middle East and the south of England. In 1929, then happily married to Rebecca Middleton, a former schoolmate at Arbuthnott, he eventually took the first step to becoming a professional writer.

Now living in the south of England, Mitchell zealously produced 17 full length books in less than seven years, as well as writing a variety of stories, essays and book reviews.

Only 33 years old, in 1935 Mitchell died of an abdominal inflammation.

A Scots Quair

'A Scots Quair' tells the story of Chris Guthrie, as she grows from a child on a farm in rural Aberdeenshire to a strong woman through the devastation of the Great War and the advancement of socialism and communism in 1920s Scotland.

At large, the trilogy consisting of popular Scottish novel 'Sunset Song', and the less famous 'Cloud Howe' and 'Grey Granite' examines the nature of the Scottish national identity, exploring the influence that modernisation, the Great War and the successional political developments have on the people in the rural communities of north-east Scotland.

'A Scots Quair' is written in an artificial form of Scots, capturing the nature of the spoken Doric of rural Aberdeenshire and thus making it inaccessible for English. The colloquial language intensifies the regional background of the story and draws the reader into the Scottish surroundings.

sample illustration



~~You're my flesh and blood,
I can do with you what I will~~

* Illustration © 2009 Jo Schaab

letter to art colleges

Dear Mr/Mrs X,

over the last trimester, the MSc Publishing class of Napier University has developed a concept for a new edition of Lewis Grassie Gibbon's classic trilogy 'A Scots Quair'.

As part of the Creative Industries we are watching the depreciation of creative professions with displeasure. The current economic climate has made luxuries out of our necessary and culturally relevant services. I believe that we need to stand together in order to re-establish the value of art, design and publication.

For this reason, this new edition of 'A Scots Quair' will be a collaboration of engaged talented people of the Creative Industries. We are aiming to create a beautiful illustrated collectable edition celebrating the 75th anniversary of the author's death.

I would like to invite your students to participate and fill this book with life. 75 illustrations will be featured, with the winner on the front cover, hand-selected by a jury of representatives from the National Galleries of Scotland.

The original artwork will then be exhibited and sold in a vernissage event on St Andrew's Day, and sold to experienced authorities in the business, art and design world, giving the young artists a chance to meet and mingle and make useful contacts for their future careers.

I have enclosed posters and flyers as well as a competition brief and entry form that can be photocopied. I would like to ask your assistance in spreading these amongst your students and encouraging them to consider the opportunities that participation can give them.

Please do not hesitate to contact me if you have any further questions,

I am looking forward to hearing from you and your students.

Kind Regards,

Kat Adam

PS: To find out more, please visit our website www.merchistonpublishing.ac.uk/a-scots-quair.html.

A Scots Quair*

Project Collateral

project collateral

schedule

03/05-23/05/2010	Creation Competition Collateral
24/05/2010	Press Release 1, Flyers + Posters sent out, Web material online
24/05-23/08/2010	Competition Typesetting, proofing text
24/08-20/09/2010	Selection of illustrations
21/09/2010	Litho/artwork imagery
05/10/2010	Files to print
16/11/2010	Advance copies
30/11/2010	Exhibition Event – St/ Andrews Day, quintessentially Scottish cultural event

specifications

Hardcover		additional: Softcover	
Size	A5 (148 x 210 mm), Portrait	Size	A5 (148 x 210 mm), Portrait
Quantity	100 (75 for sponsors + 25 for involved)	Quantity	75 for artists
Spec	overall 704pp double-sided + 4pp Cover	Spec	overall 704pp double-sided + 4pp Cover
Stock	Printing: Black Pages: 629	Stock	Printing: Black Pages: 629
	Printing: 4 colour CMYK Pages: 75		Printing: 4 colour CMYK Pages: 75
	Stock: Alster Werkdruck, 100gsm		Stock: Alster Werkdruck, 90gsm
Cover	Printing: 4 colour CMYK	Cover	Printing: 4 colour CMYK
Finishing	Cover matt laminated one side only	Finishing	Cover matt laminated one side only
	Text folded, gathered, collated into cased covers with plain end papers and case bound		Text folded, gathered, collated, burst bound with cover drawn on, trimmed flush

cost estimate

Printed on the European mainland, total print cost will come in at 2.035,23 € (inkl. MwSt.) for the hardcover plus 1.049,32 € (inkl. MwSt.). There are additional shipping cost. With a sponsoring fee of £75 per piece of artwork, roughly £2,000 will be available to cover cost for the event and the small amount of printed material. This is a tight budget but should be sufficient to break even considering that the project heavily relies on voluntary student engagement.

house style

The original text of 'A Scots Quair' has been minimally edited in order to rule out mistakes in grammar or spelling. Due to the fact that the author is no longer alive, major alteration of his work is not appropriate. Also, the language of 'A Scots Quair' was deliberately and with a lot of care created by Lewis Grassic Gibbons in order to achieve a semblance of the spoken Doric Scots in his region. Spelling throughout is British English, which is the way the book was written, and which caters to the predominantly Scottish target audience.

The house type face for this publication is Georgia. Regardless of the small family it is an appropriate choice in that it is a serif font and thus easy to read with a modern and design-inspired cut, which works well for the artistic approach of the illustrated edition. A font size of 9/13 is adequate for readability and aesthetics.

Please see sample pages enclosed on a disc.

For guidelines on illustration and colour scheme, please see the illustration brief in the competition section.

press releases

Two press statements will be released across the Scottish online and offline media strategically opening stages 1 and 2 of the publishing campaign.

desired media

Most widely spread national newspapers online and offline: e.g.

- The Herald
- The Daily Telegraph
- The Scotsman
- The Times
- The Metro

Creative industry targeting media online and offline: e.g.

- The Drum

stage 1

The National Galleries of Scotland are backing Merchiston Publishing in a publicity event promoting Scottish culture

24 May 2010, Edinburgh An illustrated anniversary edition of Lewis Grassie Gibbon's classic trilogy 'A Scots Quair' will be released later this year following a nationwide competition that is designed to give young artists, illustrators and design students a chance to be published. A jury made of representatives of the National Galleries will select 75 winners, whose artwork will be presented in an exhibition and sold along with copies of the book. The student-run project aims to create a platform where members of the Creative Industries can come together and build functional networks full of future prospects.

Find out how you can get involved on www.merchistonpublishing.ac.uk/a-scots-quair.html.

stage 2

Merchiston Publishing and the National Galleries of Scotland exhibit 'A Scots Quair'

23 November 2010, Edinburgh Following a nationwide visual arts competition Merchiston Publishing and the National Galleries of Scotland are presenting 75 illustrations by young artists featured in an anniversary edition of Lewis Grassie Gibbon's classic trilogy 'A Scots Quair'. The interdisciplinary student project is culminating in an exclusive exhibition event that offers invited guests the opportunity to buy an original piece of art along with the book, and new publishers and artists an opportunity to mingle and network with experienced professionals.

The event will take place in Merchiston's own Turmeau Hall on Craighouse Campus on 30 November 2010 at 7.30pm. Speakers of Merchiston Publishing and the National Galleries of Scotland will open the evening, and complimentary champagne will be served throughout.

Find out how you can still get on the guest list and support the next generation of motivated young professionals on www.merchistonpublishing.ac.uk/a-scots-quair.html.

the vernissage event

Date: 30 November 2010 – Scottish celebration, St Andrew's Day, 7.30pm

Location: Turmeau Hall/potentially depending on involvement National Galleries of Scotland

speakers

Representative Merchiston Publishing/student representative: The birth of an idea and its development towards this event

Representative National Galleries of Scotland: Our view on the project and why we got involved

catering

(Sparkling) wine, orange juice, water – served by students

sponsors

Companies known to support student projects: e.g.

- Scottish Power
- RBS
- Bank of Scotland
- CiB

Scottish culture and arts bodies and enterprises: e.g.

- Scottish Arts Council
- Gallerists
- Scottish Heritage Trust

invitees

- Featured artists
- Involved parties (Merchiston Publishing, National Galleries of Scotland)
- Press representatives

invitation

Dear Mr/Mrs X,

six months ago to the day, the MSc Publishing class of Napier University announced a nationwide competition to bring together young artists, illustrators and designers from all over Scotland to create imagery for an illustrated anniversary edition of Lewis Grassie Gibbon's 'A Scots Quair'.

Out of hundreds of beautiful entries X, X and X from the National Galleries hand-selected the most inspiring pieces which will now be featured in a lovely book and exhibited in a one-off vernissage event.

It is my pleasure to invite you to join us in celebrating a quintessential Scottish classic, creative talent from all over Scotland and the engagement and vision of students of the Creative Industries on 30 November 2010 at 7.30pm in the Turmeau Hall on Craighouse Campus. Our St Andrew's Day celebration will see the 75 featured pieces exhibited and allow you to meet the young artists and the creators of the event.

It is the support of experienced authorities from the business and art world that makes projects such as ours possible and I would like to take the opportunity to ask for your generosity. Every original piece of art displayed in the exhibition is for sale and will be signed and presented by the artist in a ceremony closing the evening. With your contribution of £75 for the purchase of one of the exhibited pieces you will enable us to establish a meeting place and a platform for creative talent to mingle and network, whilst provide a young talented artist with a chance to have a career in arts.

Please consider my proposal and do not hesitate to contact me if you have further questions.

I am looking forward to meeting you at the event. RSVP by 25 November 2010.

Yours sincerely,

Katrin Adam

project rationale

publisher

Merchiston Publishing was chosen as a publisher for this edition due to its connection with the university. The underlying concept of this publication is to create a platform where the Creative Industries meet and contribute together. With the current economic climate good design, nice paper, indulgent publications and artistic contents have become luxuries. The services of the Creative Industries are undervalued and in reaction to this development I believe that this problem cannot be solved purely within the subsectors. If the Creative Industries don't acknowledge the value and the benefits of each other's services, it is unlikely that other industries will do so. In my opinion, the Creative Industries – and the respective degree courses – will have to stand together in order to re-establish the value of creative services. As future publisher we produce and empty medium for content whilst other sectors produce content without the space to present it. It is therefore a logical conclusion that we need one another. It is these observations that I based my concept on. There will be several results to this publication: a high quality collectable hard-cover product, also, more importantly, a foundation for a network of (future) members of the Creative Industries full of collaboration, career and learning opportunities and welcome publicity to support the cause and the professionalism of the MSc Publishing class.

format

The hardcover is a perfect manifestation for a collectable anniversary edition. It is valuable and of high quality, thus made to last. The DIN A5 format is slightly bigger than most common books giving it prominence and significance on the collector's book shelf. At the same time, DIN A5 is a standard paper size and can be produced with minimum wastage and the advantage of the possibility of 16-page section binding thus accelerating the binding process.

production

There will be two different editions printed of the same book. The valuable hardcover will be handed out to the sponsors buying the artwork as a collectable exhibition catalogue. For the hardcover there will be a print run of 100 copies, 75 for the sponsors and an additional 25 to be presented to the involved parties. In addition, 75 copies of less expensive softcover will be printed to be awarded to the 75 featured artists. Printed with the same on-demand print company on the European mainland, both editions can be delivered in one shipping, and the same artwork can be used. The cover artwork will have to be amended due to smaller spine size on the softcover edition. With a selling price of £75 per piece of artwork, roughly £2,000 will be available in total to cover cost for the event and the small amount of printed collateral (e.g. poster, flyer for competition). This is a tight budget, but with the foundation of voluntary student involvement should be sufficient to break even.

editorial, design and house style

The original text of 'A Scots Quair' has been minimally edited in order to rule out mistakes in grammar or spelling. Due to the fact that the author is no longer alive, major alteration of his work is not appropriate. Also, the language of 'A Scots Quair' was deliberately and with a lot of care created by Lewis Grassie Gibbons in order to achieve a semblance of the spoken Doric Scots in his region. Spelling throughout is British English, which is the way the book was written, and which caters to the predominantly Scottish target audience. For aesthetic reasons text will not be hyphenated.

The house type face for this publication is Georgia. Regardless of the small family it is an appropriate choice in that it is a serif font and thus easy to read with a modern and design-inspired cut, which works well for the artistic approach of the illustrated edition. A font size of 9/13 is adequate for readability and aesthetics.

Margins have been determined by eye with larger inside margins, so that no content will be lost in the gutter area of the glued binding. The margins are consistent throughout and have not been reduced on the contents pages. Text is generally left-aligned, left-justified for the main body text. Running heads are set off centre matching the style of the body copy. By reason that Georgia uses small lower case numerals, the point size of page numbers has been increased by two points compared to the running heads. Headings are considerably larger at 14pt and run within the 13pt baseline grid. These point sizes are kept consistent throughout without and include the copyrights page. Excepted are the title pages that relate in font size and positioning to the cover. These decisions have been made in order to achieve a visually pleasing arrangement on the page, and are deliberately not tightly following standard book setting rules.

Please see sample pages enclosed on a disc and in appendix B.

The cover has been designed to show the artistic and illustrative approach of the publication. The cover illustration is a quick visual and may not be published as underlying photography is unlicensed. It is a placeholder for the 1st prize illustration of the competition. In accordance with the illustration brief the colour scheme is kept widely in Scottish blue, black and white with small colour accents, and thus reflects the quintessential Scottish nature of the book. Since presently a logo for Merchiston Publishing does not exist, one has been created that is based on the Napier University logo but shows the subdivisional character with a different colour scheme. The blurb includes both information about the title and its content and the chosen subtitle that outlines the project and the development of the publication. Margins are at 8mm which is in accordance with industry standards.

Please see sample cover enclosed on a disc and in appendix A.

For guidelines on illustration, please see the illustration brief in the competition section.

schedule

‘A Scots Quair’ is a quintessential Scottish trilogy of novels and this reflects in the chosen colour scheme and the competition entry restriction to people who live in Scotland. The supporting specialists are from the National Galleries of Scotland and the invited sponsors will also be Scottish. It is therefore logical that the date for the event should tie in with the theme, and St Andrew’s Day was chosen for the grand vernissage celebration. Calculating back and allowing sufficient time for production hold-ups or other unexpected occurrences, the project will be kicked off in May to promote the competition at art colleges across Scotland during the term whilst giving the entrants time to develop their ideas over the summer without interfering with the coursework. The selection process won’t start until after the Edinburgh Festival to avoid timing conflicts for the Galleries representatives. The typesetting process will run parallel to the competition, making sure everything is prepared so that in September the imagery can be retouched if necessary and dropped in without any delays, making the final stages of print preparation as smooth as possible.

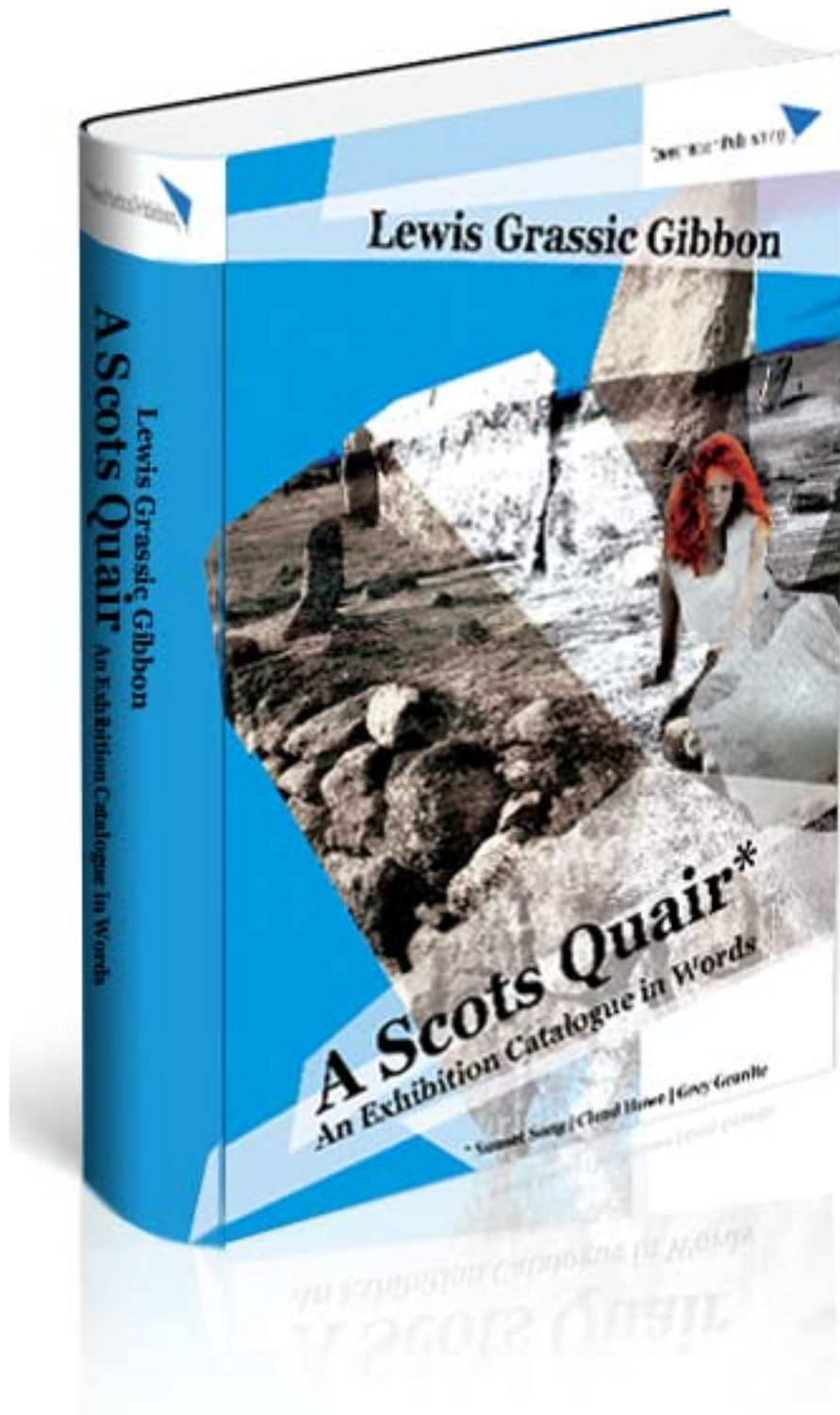
event

The St Andrew’s Day event is designed to bring together the young artists and publishers with experienced authorities from the business, art and design world. All sides benefit from the exchange of new ideas and solid knowledge, the potential opportunity to discover new upcoming artists, to forward a career or simply to learn from each other and show engagement into the development of the community. Members of the press and representatives of the National Galleries of Scotland give the event an official framework and potential sponsors additional motivation to make an appearance and sponsor a piece. Companies like the Royal Bank of Scotland or Scottish Power are known to support student projects and universities for the cultivation of their image, and the positive publicity attached to it. Art and design related bodies and enterprises are by vocation interested in emerging young artists and will be convinced of the quality of the exhibited pieces by the professional jury of the National Galleries of Scotland who are an authority on art in Edinburgh. Despite the official framework the vernissage event itself will be casual and welcoming. (Sparkling) wine and orange juice can be served by volunteering students in order to create a friendly atmosphere ideal to mingle and make useful contacts.

A Scots Quair*

Appendix

sample cover



* The pictured illustration serves as a visual only. Underlying photography is unlicensed. DO NOT DISTRIBUTE!

Lewis Grassie Gibbon

A Scots Quair*
Lewis Grassie Gibbon

An Exhibition Catalogue in Words

* Sunset Song | Cloud Howe | Grey Granite

A Scots Quair*
An Exhibition Catalogue in Words

* Sunset Song | Cloud Howe | Grey Granite

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Lewis Grassie Gibbon

A Scots Quair*

* Sunset Song | Cloud Howe | Grey Granite

'A Scots Quair' tells the story of Chris Guthrie, as she grows from a child on a farm in rural Aberdeenshire to a strong woman through the devastation of the Great War and the advancement of socialism and communism in 1920s Scotland.

The trilogy consisting of popular Scottish novel 'Sunset Song', 'Cloud Howe' and 'Grey Granite' examines the nature of the Scottish national identity, exploring the influence that modernisation, the Great War and the successional political developments have on the people in the rural communities of north-east Scotland, thus painting a portrait of a country and its people.

An Exhibition Catalogue in Words

This new edition of 'A Scots Quair' is focused on its importance as a Scottish cultural asset and the engagement of motivated young people to contribute to their society. Planned and developed by publishing students of Napier University, the 75 featured illustrations were commissioned in a nationwide competition creating a platform and an opportunity for new talent to be recognised, exhibited and published.

Thanks to the National Galleries whose representatives were deeply involved in selecting the most inspired pieces of artwork and played a big role in realising the project, we are very proud to present the beautiful originals in an exhibition. This book shall be a small reminder of your support for our idea and will hopefully bring you joy beyond its artistic vision.



NATIONAL
GALLERIES OF
SCOTLAND

ISBN X XXXXXX XX X



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A Scots Quair*

Lewis Grassie Gibbon

An Exhibition Catalogue in Words

* Sunset Song | Cloud Howe | Grey Granite

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Merchiston Publishing



Lewis Grassie Gibbon

A Scots Quair*

An Exhibition Catalogue in Words

* Sunset Song | Cloud Howe | Grey Granite

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Note

If the great Dutch language disappeared from literary usage and a Dutchman wrote in German a story of the Lekside peasants, one may hazard he would ask and receive a certain latitude and forbearance in his usage of German. He might import into his pages some score or so untranslatable words and idioms—untranslatable except in their context and setting; he might mould in some fashion his German to the rhythms and cadence of the kindred speech that his peasants speak. Beyond that, in fairness to his hosts, he hardly could go—to seek effect by a spray of apostrophes would be both impertinence and mistranslation.

The courtesy that the hypothetical Dutchman might receive from German a Scot may invoke from the great English tongue. *L.G.G.*

PRELUDE

The Unfurrowed Field

Kinraddie lands had been won by a Norman childe, Cospatric de Gondeshil, in the days of William the Lyon, when gryphons and suchlike beasts still roamed the Scots countryside and folk would waken in their beds to hear the children screaming, with a great wolf-beast, come through the hide window, tearing at their throats. In the Den of Kinraddie one such beast had its lair and by day it lay about the woods and the stench of it was awful to smell all over the countryside, and at gloaming a shepherd would see it, with its great wings half-folded across the great belly of it and its head, like the head of a meikle cock, but with the ears of a lion, poked over a fir tree, watching. And it ate up sheep and men and women and was a fair terror, and the King had his heralds cry a reward to whatever knight would ride and end the mischieving of the beast.

So the Norman childe, Cospetric, that was young and landless and fell brave and well-armoured, mounted his horse in Edinburgh Town and came North, out of the foreign south parts, up through the Forest of Fife and into the pastures of Forfar and past Aberlemno's Meikle Stane that was raised when the Picts beat the Danes; and by it he stopped and looked at the figures, bright then and hardly faded even now, of the horses and the charging and the rout of those coarse foreign folk. And maybe he said a bit prayer by that Stone and then he rode into the Mearns, and the story tells no more of his riding but that at last come he did to Kinraddie, a tormented place, and they told him where the gryphon slept, down there in the Den of Kinraddie.

But in the daytime it hid in the woods and only at night, by a path through the hornbeams, might he come at it, squatting in bones, in its lair. And Cospatric waited for the night to come and rode to the edge of Kinraddie Den and commended his soul to God and came off his

horse and took his boar-spear in his hand, and went down into the Den and killed the gryphon. And he sent the news to William the Lyon, sitting drinking the wine and fondling his bonny lemans in Edinburgh Town, and William made him the Knight of Kinraddie, and gave to him all the wide parish as his demesne and grant to build him a castle there, and wear the sign of a gryphon's head for a crest and keep down all beasts and coarse and wayward folk, him and the issue of his body for ever after.

So Cospatric got him the Pict folk to build a strong castle there in the lithe of the hills, with the Grampians bleak and dark behind it, and he had the Den drained and he married a Pict lady and got on her bairns and he lived there till he died. And his son took the name Kinraddie, and looked out one day from the castle wall and saw the Earl Marischal come marching up from the south to join the Highlandmen in the battle that was fought at Mondynes, where now the meal-mill stands; and he took out his men and fought there, but on which side they do not say, but maybe it was the winning one, they were aye gey and canny folk, the Kinraddies.

And the great-grandson of Cospatric, he joined the English against the cateran Wallace, and when Wallace next came marching up from the southlands Kinraddie and other noble folk of that time they got them into Dunnottar Castle that stands out in the sea beyond Kinneff, well-built and strong, and the sea splashes about it in the high tides and there the din of the gulls is a yammer night and day. Much of meal and meat and gear they took with them, and they laid themselves up there right strongly, they and their carles, and wasted all the Mearns that the Cateran who dared rebel against the fine English king might find no provision for his army of coarse and landless men. But Wallace came through the Howe right swiftly and he heard of Dunnottar and laid siege to it and it was a right strong place and he had but small patience with strong places. So, in the dead of one night, when the thunder of the sea drowned the noise of his feint, he climbed the Dunnottar rocks and was over the wall, he and the vagabond Scots, and they took Dunnottar and put to the slaughter the noble folk gathered there, and all the English, and spoiled them of their meat and gear, and marched away.

Kinraddie Castle that year, they tell, had but a young bride new home and she had no issue of her body, and the months went by and she rode to the Abbey of Aberbrothock where the good Abbot, John, was her cousin, and told him of her trouble and how the line of Kinraddie was like to die. So he lay with her that was September, and next year a boy was born to the young bride, and after that the Kinraddies paid no heed to wars and bickerings but sat them fast in their Castle lithe in the hills, with their gear and bonny leman queans and villeins libbed for service.

And when the First Reformation came and others came after it and some folk cried *Whiggam!* and some cried *Rome!* and some cried *The King!* the Kinraddies sat them quiet and decent and peaceable in their castle, and heeded never a fig the arguings of folk, for wars were unchancy things. But then Dutch William came, fair plain a fixture that none would move, and the Kinraddies were all for the Covenant then, they had aye had God's Covenant at heart, they said. So they builded a new kirk down where the chapel had stood, and builded a manse by it, there in the middle of the yews where the cateran Wallace had hid when the English put him to rout at last. And one Kinraddie, John Kinraddie, went south and became a great man in the London court, and was crony of the creatures Johnson and James Boswell and once the two of them, John Kinraddie and James Boswell, came up to the Mearns on an idle ploy and sat drinking wine and making coarse talk far into the small hours night after night till the old laird wearied of them and then they would steal away and as James Boswell set in his diary, *Did get to the loft where the maids were, and one Πέγγι Δυνδας was fat iv the βυττοχος ανδ ι διδ lie with her*. [Ed. note: ..., and one Peggi Dundas was fat in the buttocks and I did lie with her.]

But in the early days of the nineteenth century it was an ill time for the Scots gentry, for the poison of the French Revolution came over the seas and crofters and common folk like that stood up and cried *Away to hell!* when the Auld Kirk preached submission from its pulpits. Up as far as Kinraddie came the poison and the young laird of that time, and he was Kenneth, he called himself a Jacobin and joined the Jacobin Club of Aberdeen and there at Aberdeen was nearly killed in the rioting, for liberty and equality and fraternity, he called it. And they carried him