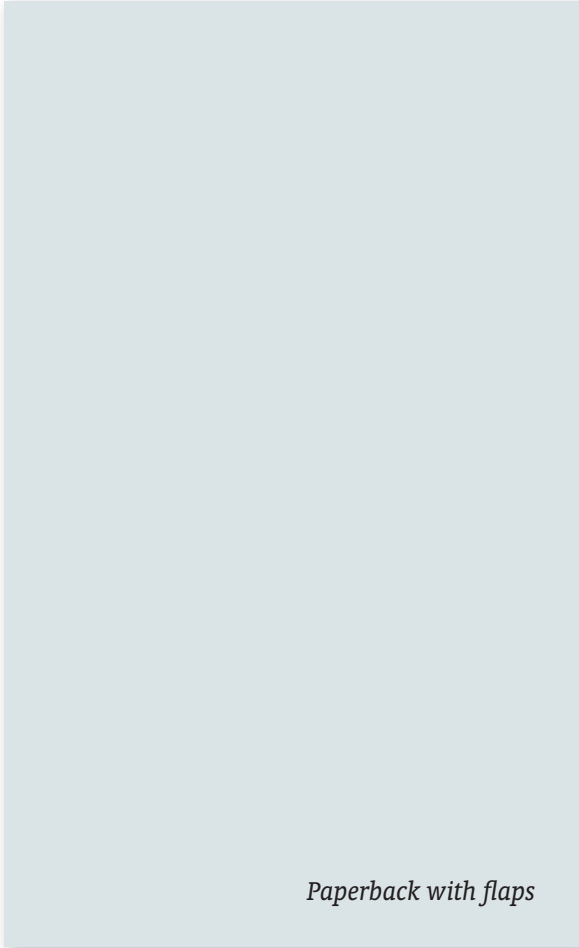


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234 mm



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224 pages
First published 2016
978 1 910010 13 6
Price £16.00



"The architecture of the book works together with its design—a model of satisfying clarity and restraint—to reflect the manifold nature of Gibbs's practice without being confusing or inconsistent. It contributes a thorough reappraisal of Gibbs's multiple profile as artist-critic-publisher."

David Briers, *Art Monthly*

All or nothing and other pages

Michael Gibbs

"Michael Gibbs was a gentle and tolerant believer in the worth of art—its social, cultural, political and aesthetic worth... a nuanced and critical life lived in and through art, identified by an absolute generosity of spirit, an embrace of the positive possibilities of exchange, discussion, learning, criticism and collaboration."

Andrew Wilson, from the Introduction

A survey of the work of Michael Gibbs whose activities included poetry, performance, film, and publishing, and his immersion in what he called "a genuinely 'underground' culture... which owed nothing to the official art establishment".

As well as visual poetry and texts, the book includes his major study of blank books 'All or Nothing', written in 2005, a selection of critical writing that originally appeared in *Kontexts*, and *Artzien*, journals that he edited and published, as well as articles from the photography journal *Perspektief*, and *Art Monthly*, for which he wrote a regular column.

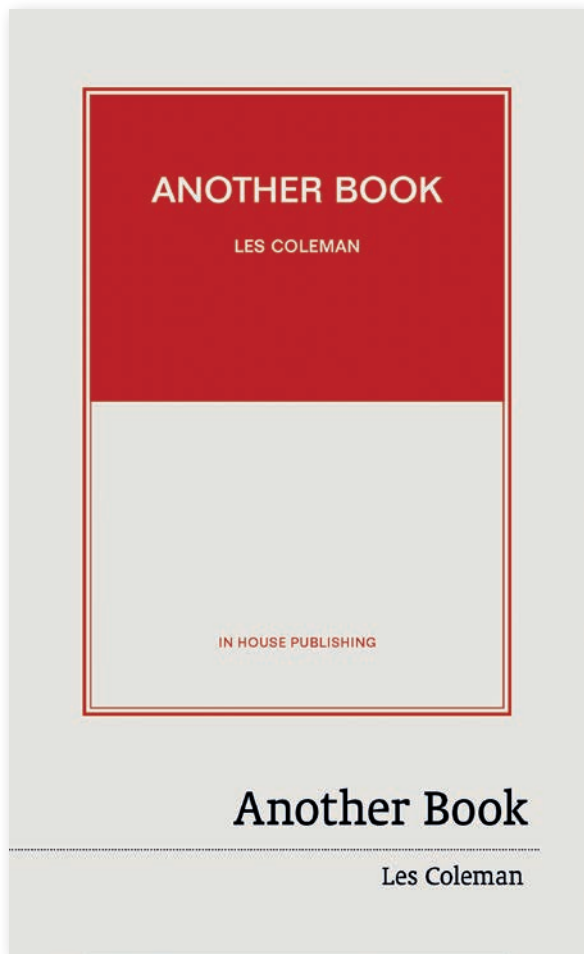
A chronology of examples of his visual and concrete poems, books and photography is reproduced, along with documentation of performances.

Edited by Gerrit Jan de Rook & Andrew Wilson
With 76 pages of black and white illustrations.

Critical commentaries about aspects of Michael Gibbs' work by: Gerrit Jan de Rook, concrete poetry and language art; Guy Schraenen, books and publishing; Marga van Mechelen, performance works; John Held, mail art; Henriette Dingemans, internet work; Rob Perrée, photographic works; Bas Vroege, critical writing.

MICHAEL GIBBS was born in Croydon, Surrey in 1949 and after his involvement with Beau Geste Press in the early 1970s he moved to the Netherlands, where he continued to work with experimental poetry and text, publishing, performance and installation. During the 1990s he developed ideas and formats for the web, launching the website *Whynotsneeze?* in 1996, "a site for critical art on and about the internet", and continued to write commentaries and criticism up to his death in 2009.

112 pages
This edition published 2022
978 1 910010 29 7
Price £10.00



"It is a public service to make this available in a trade edition."

David Bellingham

"Les was generous both as an artist and as a man. He gave freely, literally, of his work. Some works were exchanged, some were given gratis, and some lent on a more or less permanent informal arrangement. This largesse encompassed a diverse mix of recipients from fellow artists and intimates, to a wider body of friends and acquaintances."

Charlie Holmes

Another Book

Les Coleman

Another Book was Les Coleman's final book. It was printed at the end of 2012 in a small digital edition of fifty copies, weeks before he died, and copies circulated to just a few friends.

"What to make of this—secret bibliography, quizzical spotter's guide, collection of poems, twentieth-century type sampler... A picture book—not merely as a series of visual compositions but because only its own paratexts are truly textual—the contents are illustrations, absorbing, not discursive. An art of reading is evoked; the hint of the unprinted pages.

Not another book—at this stage, it's not the same... Not just another book: another book book. *L'histoire de l'édition* epitomised as lists of editions, found in colophons, all the other data about who, what and where effaced. Drawing attention to how books are rarely and briefly novel or singular: most books are another—edition, impression, reprint or translation; and in their intervals, the history they entered re-edits them."

—Elizabeth James, National Art Library

LES COLEMAN (1945–2013) was an artist, writer, lecturer, publisher, and collector. For forty years he exhibited widely, installing one-man shows and taking part in group exhibitions, while producing books and cards under the imprint In House Publishing which he shared with his collaborator Charlie Holmes. He reviewed and wrote about a wide-range of graphic subjects, as well as publishing collections of aphorisms and drawings.

80 pages

First published 2011, reprint 2014

978 0 9568559 2 3

Price £9.00



"These elucidations are vital resources in the debates ahead about how we handle the transition from the past into the future... A terrific and thought-provoking book."

Ken Worpole, *ECOS*

"The understanding demonstrated of the complexity and power of the rhetoric of all sorts of different narratives, historical, fictional and invisible, is impressive."

Bridget Penney, *3:AM Magazine*

Anticipatory history

Edited by Caitlin DeSilvey, Simon Naylor & Colin Sackett

In recent years reports of accelerating sea level rise, species extinction, shifting weather patterns, and stressed landscapes have become increasingly common. Although we are well supplied with scientific information about environmental change, we often do not have the cultural resources to respond thoughtfully and to imagine our own futures in a tangibly altered world.

This book poses the term 'anticipatory history' as a tool to help us connect past, present and future environmental change. Through discussion of a series of topics, a range of leading academics, authors and practitioners consider how the stories we tell about ecological and landscape histories can help shape our perceptions of plausible environmental futures.

Contributions by Tim Birkhead, David Bullock, Chris Caseldine, Stephen Daniels, Tim Dee, Caitlin DeSilvey, Phil Dyke, Tom Freshwater, Toby Goaman-Dodson, Gareth Hoskins, Alex Hunt, Hayden Lorimer, David Matless, Simon Naylor, Shaun Pimlott, Colin Sackett, Lucy Veale, Justin Whitehouse, Victoria Whitehouse.

Illustrated throughout in black and white.

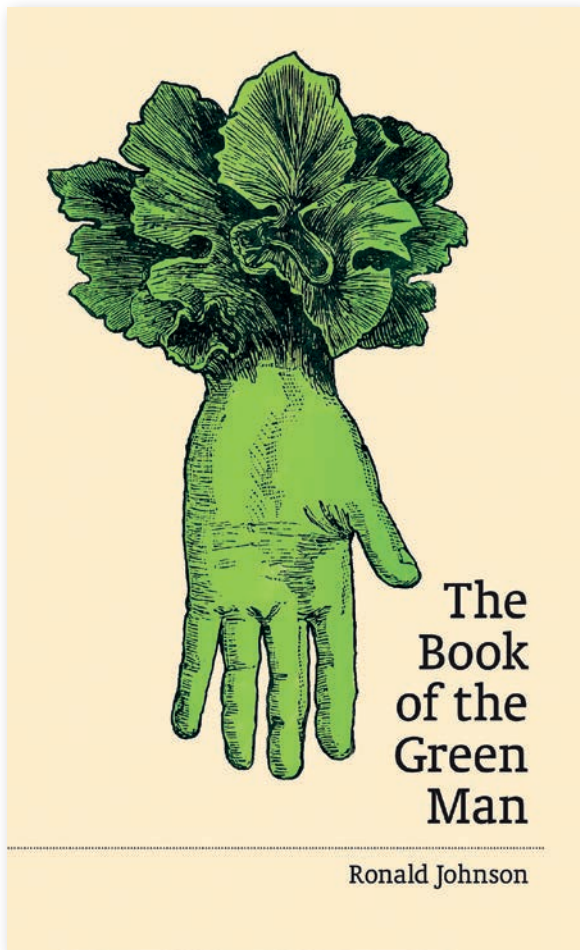
From the AHRC Landscape and Environment programme: *Anticipatory histories of landscape and wildlife*. All of the core network participants—from artists to scientists—were invited to suggest terms that should be included and then to write entries for them. The idea has not been to communicate scientific or policy ideas but to produce a glossary that provokes readers to reflect critically on received ways of thinking about environmental change and its pasts and futures.

96 pages

This edition published 2015, reprint 2022

978 1 910010 04 4

Price £10.00



"The Book of the Green Man is an important poem, a major long poem of the 1960s that has been out of print for far too long."

Billy Mills, *Elliptical Movements*

"A revelation in waiting."

Tim Dee, *The Observer* 'Ten best nature books'

The Book of the Green Man

Ronald Johnson

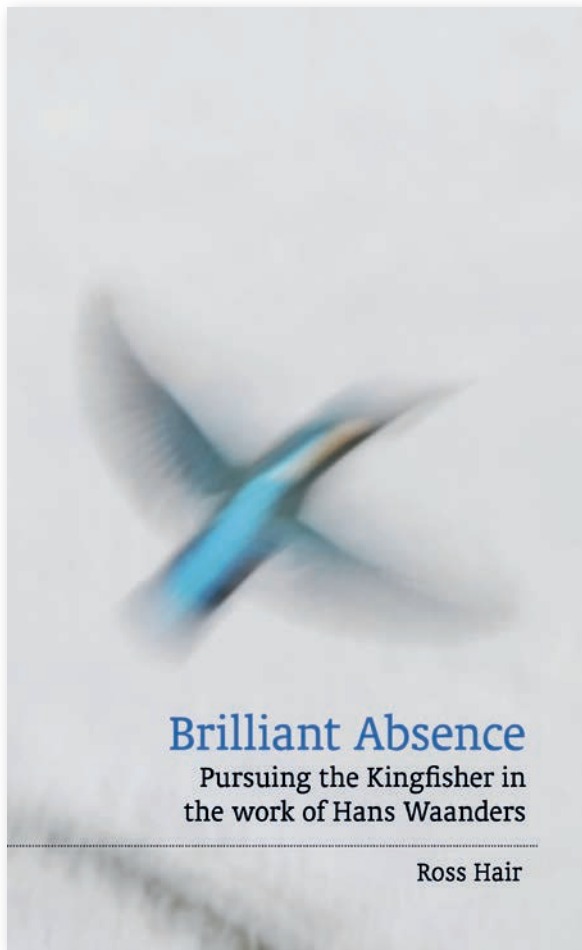
Ronald Johnson described *The Book of the Green Man* as his "attempt, as a brash American, to make new the traditional British long seasonal poem." The first edition of the poem, published in 1967, describes how *The Book of the Green Man* "encompasses a year, October to October: on foot for a month in the Lake Country; a walk in Spring from the mouth of the Wye, up its winding valley, to its source on Wales high on the flanks of Plynlimmon; and various excursions to gardens, follies and grottoes, to Gilbert White's Selborne, and the carved foliage and green men of the Chapter House at Southwell Minster."

The distinguished poet and translator Christopher Middleton praised *The Book of the Green Man* "as a remarkable piece of work... Ronald Johnson has unearthed an England which most people have forgotten... his observation is microscopic, but his sense of place drills through to the mythic substrata."

This long-awaited new edition has an afterword by Ross Hair, Lecturer in American Studies at the University of East Anglia, and author of *Ronald Johnson's Modernist Collage Poetry*.

RONALD JOHNSON (1935–1998) was born in Ashland, Kansas. With fellow poet Jonathan Williams, he spent the early sixties walking the Appalachian Trail, as well as two years wandering about England, the experience of which formed the basis of *The Book of the Green Man*. In the late sixties and early seventies, Johnson was involved with the international concrete poetry movement, affiliated with Ian Hamilton Finlay in Scotland, as well as Doyle Moore in Urbana, Illinois. Living in San Francisco, he expanded his work in the realm of projective verse and the New American idiom, publishing *Radios* in 1977. During this period, Johnson began writing *ARK*, his masterpiece, a late entry into the annals of the modernist long poem, it was published in 1996. In the nineties he moved back to Kansas where he wrote his final poetry, including *The Shrubberies*.

160 pages
First published 2019
978 1 910010 20 4
Price £12.00



"...every book may be a reference for a new publication"
Hans Waanders

Brilliant Absence

Pursuing the Kingfisher in the work of Hans Waanders

Ross Hair

On an October day in 1982 the Dutch artist Hans Waanders witnessed a kingfisher flying across a small pond near the river Maas. This singular moment prompted an extended quest for the elusive bird that persisted for the remaining nineteen years of his life.

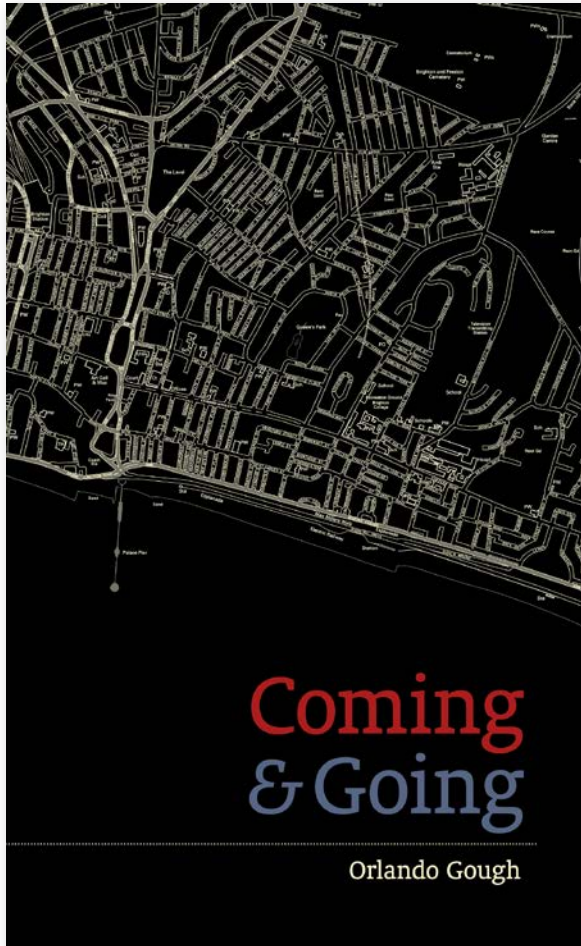
Waanders' pursuit of the kingfisher became an expansive endeavour that both adopted and subverted methods of archiving, classification, mapping, and etymology. Taking a global approach to the identification and knowledge of the species, Waanders collected and gathered specimens of all varieties, producing printed documentation in the form of books, cards, and stamps, as well as installations and interventions, in order to focus in on the nature and culture of the kingfisher and its place in our world.

In a series of thematic essays, Ross Hair examines Waanders' work in close detail—from the commonality of the kingfisher, to its broader context in art and literature, and the species' associations with colour and reverie, and time and space.

Illustrated throughout in black and white, and some blue.

ROSS HAIR is Senior Lecturer in American Studies at the University of East Anglia and author of *Ronald Johnson's Modernist Collage Poetry* (2010), *Avant-Folk: Small Press Poetry Networks from 1950 to the Present* (2016), and co-editor of *Harry Smith's Anthology of American Folk Music: America Changed Through Music* (2016).

128 pages
First published 2021
978 1 910010 27 3
Price £10.00



"...a richly imagined work of non-fiction."
Karl Whitney, *Times Literary Supplement*

*"...skips back and forth through time,
presenting a series of vignettes that brilliantly
manage to capture how Brighton evolved into
the permissive, bohemian but slightly tatty-
round-the-edges place it is today.."*
Mathew Clayton, *Caught by the River*

"Whatever it is, it's wonderful."
Maureen Freely

Coming & Going

Orlando Gough

*"I was born here (in a town), I live here now (in a city).
A city that is a seaside resort. A seaside resort that is
a city. A city that has a reputation for tolerance, for
permissiveness, for scuzziness, for petty crime, for
shingle, for improving your health, for ruining your
health. It's a city where you can be a freak and not
feel like a freak."*

We've all got the idea if not the facts straight about the idiosyncrasies of Brighton, and Orlando Gough's portrait and memoir of this seaside city seeks to fill in the gaps.

Taking the form of short episodes which move back and forth between past and present, his investigation summons up the spirits of the people who have played their parts, both in reality and in fiction. The book disentangles Brighton's contrasts and connections, the fluctuations between its architectural landscape and the natural world, the variety and complexions of its many sounds and voices.

ORLANDO GOUGH is a composer—and sometimes lyricist, librettist, cookery writer—who writes operas and choral music, makes music for dance and theatre, and creates large scale outdoor events.

88 pages
First published 2017
978 1 910010 14 3
Price £9.00



"...a powerful and energetic book, a tribute to art and poetry, dialect and nature. Reading it aloud feels as if the contents of the library's bookshelves have been deposited out in the wilds to converse, as paper, ink, language, rock and mud scabble to share their stories."

Sarah Bodman, *a-n News*

Condensations

Nathan Walker

These slow-collage-word-terrains range language, and are to be read and performed.

In *The First Tigers: The Early History of Rock Climbing in the Lake District* (1972) Alan Hankinson describes how it came to be that in 1881 the "father of rock climbing" Walter Parry Haskett Smith first decided to go to the English Lake District; "he plumped for the point on the map where the contour lines lay thickest together".

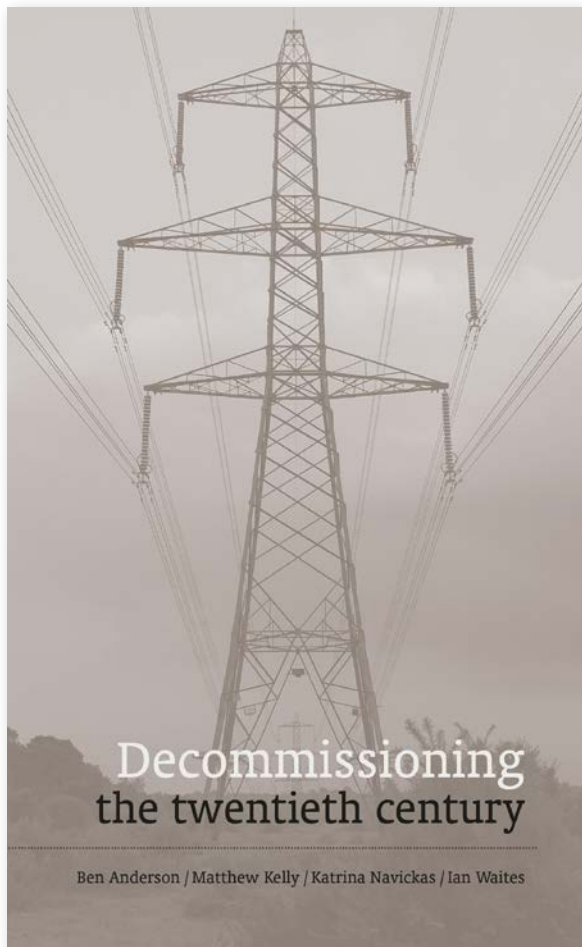
Nathan Walker writes: "In June 2016 I was writer in residence at the Armit Museum and Library in Ambleside, Cumbria. The writing I encountered and completed there forms the following 'condensations'.

The texts are constructed by erasing material from pages of books and manuscripts from the Armit library and archives and superimposing these partially erased pages. These treatments arrange writing on the following subjects: the history of rock climbing in the Lake District; Cumbrian (Cumberland and Westmorland) dialect; the industrial heritage of Cumbria; Westmorland mythology and rituals; and texts by and about cultural figures in Cumbrian history including exiled German artist Kurt Schwitters, mountaineer and magician Aleister Crowley and the historian T. W. Thompson.

These texts have been collaged and written through with my own original writing, West Cumbrian place-names and transcribed conversations with my paternal grandfather ('Wuky') on his life on the mountains and specifically his experience of building a cairn on Knock Murton and a wall in his kitchen in West Cumbria."

NATHAN WALKER is a performance artist and poet from Workington in West Cumbria. His work explores and constructs relationships between performance and writing. Alongside Victoria Gray he is co-founder of performance art organisation Oui Performance. He lives and works in York.

100 pages
First published 2023
978 1 910010 35 8
Price £12.00



Ben Anderson
Chatterley Whitfield Colliery, Stoke-on-Trent
Matthew Kelly
Fawley Power Station, Southampton Water
Katrina Navickas
Blackstone Edge, above Rochdale
Ian Waites
West Burton Power Station, near Gainsborough

Decommissioning the twentieth century

Ben Anderson / Matthew Kelly /
Katrina Navickas / Ian Waites

In the decades after 1945, Britain witnessed a dramatic period of technological innovation and expansion. The state transformed the countryside with grids of pylons, huge concrete edifices, and a new era of extraction, while both rural and urban societies and economies adapted to the new cultures of energy, communication and leisure.

As these infrastructures—and the lives that inhabited them—are variously abandoned, repurposed or demolished, this book visits four distinct locations to consider how the countryside became modern, what these sites mean now, and how we might remember them.

Illustrated throughout in black & white.

BEN ANDERSON, MATTHEW KELLY, KATRINA NAVICKAS and IAN WAITES are researchers on an Arts and Humanities Research Council-funded project: 'Decommissioning the Twentieth Century'

72 pages
First published 2016
978 1 910010 10 5
Price £9.00

A Downland Index

Angus Carlyle



A hundred successive slow runs on the chalk downs above Brighton, each written up in a hundred words.

Angus Carlyle writes: “Much of what felt central to this project was captured in its working title, ‘A Slow Runner’—the sense of self-deprecation, the unhurried pace, a literal accounting for physical action. And yet this provisional title, with its emphasis on diarising the moving, breathing body as it runs, eclipsed the significance of the South Downs themselves, location for the eighteen-month exploration of ridges, slopes and clefts, clouds condensing above, winds as force and breath, sun and rain, dawns, dusks and nights that fall, streets and bridges, roads and traffic, cows, bulls, squirrels, bees and birds, crowds outside pubs, walkers, anglers.

‘A Downland Index’ now, then, to better balance the body to its setting, but also to describe the processes of both remembering and writing that generate the hundred narrative texts forming the body of this book, as well as the index that precedes them.”

“Whilst dozens of books are published every year about walking, no-one ever writes about how it feels to experience the British landscape by running through it. Which is all a very long-winded way of saying how delighted I was to read Angus Carlyle’s A Downland Index... Reading it felt like I was holding up a mirror to my own experience.”

Mathew Clayton, *Caught by the River*

“Running may prevent deep engagement with a particular place but it nevertheless allows for reflection on something glimpsed back along the path. The resulting texts, like Imagist poems, focus on particular moments and leave the reader to imagine the rest.”

Andrew Ray, *Some Landscapes*

ANGUS CARLYLE is Professor of Sound and Landscape at the University of the Arts London. Over the past thirty years he has been an intermittent contributor to zines and magazines, exhibition catalogues and artist monographs, academic books and journals. Since 2007, he has made writing as supplement to the processes of listening, recording and remembering that inform his art works.

96 pages
First published 2022
978 1 910010 33 4
Price £14.00

Eye Music

Series & Performance

Janet Boulton



“Bare ruined choirs, where late the sweet birds sang”

Janet Boulton’s ‘Eye Music’ watercolours began with still lifes of the glass shelves and jam jars installed in her studio window, coupled with the graphic forms of the scores of medieval plainchant. The series has since evolved into complex compositions, which integrate musical motifs with the resonant architectural and sonic spaces of liturgy and ceremony.

This book gathers examples of these series of images and their sources, from the early studio works to those responding to the interiors of ecclesiastical buildings. Included are readings and descriptions of performances and recitals by players and archivists, who have explored the work’s possibility for musical improvisation.

Included is Joe Scarffe’s essay ‘An Introduction to Eye Music’; and with further contributions by Jonathan Arnold, James Crockford, Daryl Green, Lynda Sayce, Tom Soper, Giovanni Varelli, and Simon Whalley.

Fully illustrated in colour and black & white.

“...it is as if the flow of the music, as it travels along the forms of its notation on the page, has been held strangely suspended in both space and time, becoming almost tangible.”

Richard Morphet

JANET BOULTON was born in Wiltshire in 1936, and studied painting at Camberwell School of Art in the 1950s. A retrospective exhibition in 2017–18 at Swindon Museum & Art Gallery, *A Seeming Diversity: Working with Watercolour*, was accompanied by a film and a catalogue of the same title.

112 pages
First published 2017
978 1 910010 15 0
Price £12.00



"Every sentence... is as resonant and expansive as its title. The work is so full of meaning, in fact, that it pushes beyond its own borders."

Mary Paterson, *Furtherfield*

"By gathering together histories and theories on the 'cloud' in all its duality, and, in the process, dissolving that duality, Carpenter founds a whole new discipline. If Cloud Studies takes off, here is its primer."

Ryan Ormonde, *Sabotage Reviews*

"...part of a newly emerging canon of art and science creations that help reshape the fundamental unity of the humanities."

Jan Baetens, *Cultural Studies Leuven*

The Gathering Cloud

J. R. Carpenter

"...a poetic media meteorology: it shows the multiplicity of ways of writing about the sky, the digital cloud, and the climate changes that we are living through..."

Jussi Parikka, from the Foreword

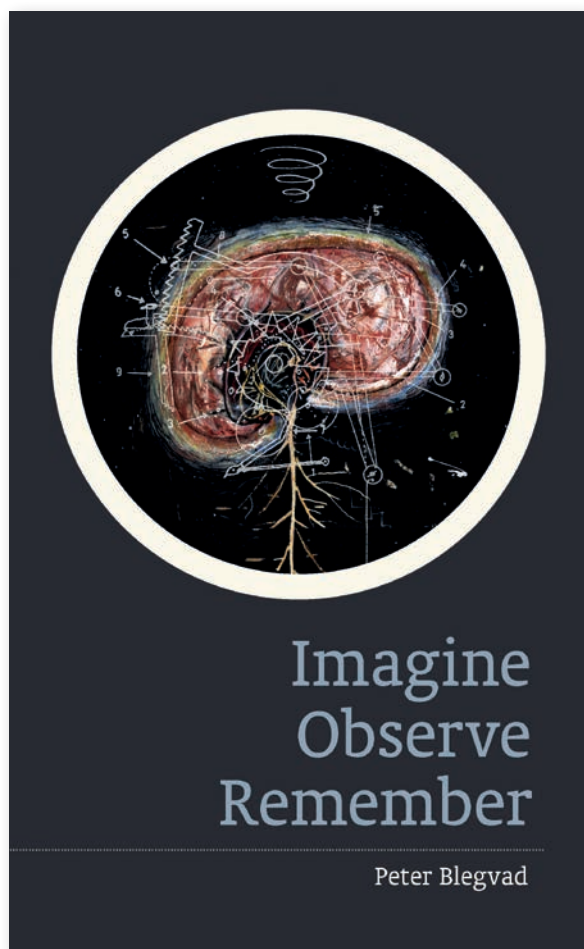
The Gathering Cloud collates research into the history and language of meteorology with current thinking about data storage and climate change. Archival material from the Met Office Archive and Library in Exeter has been studied and sifted, along with classical, medieval, and Victorian sources, including, in particular, Luke Howard's classic essay *On the Modifications of Clouds*, first published in 1803.

This research material is presented as a sequence of texts and images, acting both as a primer to the ideas behind the project and as a document of its movement between formats, from the data centre to the illuminated screen, from the live performance to the printed page. In his foreword media theorist Jussi Parikka describes the work as "a series of material transformations made visible through a media history executed as digital collage and print publication, hendecasyllabic verse, and critical essay".

With a foreword by Jussi Parikka and an afterword by Lisa Robertson. Thirty-two photographic illustrations, and seven digital collages.

J. R. CARPENTER is an award-winning artist, writer, performer, and independent researcher working in the intersecting fields of performance writing, digital literature, and media archaeology. Her web-based works have been exhibited, published, performed, and presented in journals, galleries, museums, and festivals around the world. She is a Fellow of the Eccles Centre For North American Studies at the British Library and a member of the Scientific Committee of Labex Arts-H2H, University Paris 8.

252 pages
First published 2020
978 1 910010 25 9
Price £18.00



"Peter Blegvad is like Gandhi spinning his wheel and turning raw fibre to wearable garments. Only Peter's wheel is his brain and Imagine, Observe, Remember is the output. From a strand of inspiration to full blown ideas."

Steven Heller

"This is such a special sort of document. It is so rare that one person can write and think and draw brilliantly—and is precisely why idea, image and text here are so integrated. Forget the trudging obedience of art historical texts to their subject matter-cum-illustrations. This is like theory fiction crossed with a graphic novel; and other than Paul Klee's notebooks, I can't think of anything else quite like it."

Sally O'Reilly

Imagine, Observe, Remember

Peter Blegvad

"When one looks into the darkness there is always something there."

W. B. Yeats, *The Secret Rose*

When one looks into one's own interior there is always mental imagery. *Imagine, Observe, Remember* looks at the looking we do with the mind's eye, offering practical exercises for the development of this mysterious faculty. The book is also a memoir, a portrait of the artist as he develops his craft from what is possibly his first drawing to his current status of seasoned practitioner. It is furthermore a series of meditations, observations, quotes, images and instructions that will constitute a valuable resource for artists, writers, teachers and any reader who agrees that the uncharted wilderness within is worthy of exploration.

"Forty-five years ago, when I began doing comparative drawings of things imagined, observed, and remembered, I was an illustrator looking for a story to illustrate. Something with a beginning, middle and end. 'Imagine, Observe, Remember' is what I came up with. It began as a way to think about illustration. It became a way of using illustration to think about imagining, observing and remembering. It's a kind of phenomenology project, a way to look at different ways of looking and seeing, using the means at my disposal, using myself as subject."

Over 250 illustrations in both colour and black and white, printed on four different paper stocks.

PETER BLEGVAD is a musician, songwriter, graphic artist, writer, teacher and broadcaster. He has been writing and recording music since the mid-1970s with Slapp Happy, Faust, Henry Cow, the Golden Palominos, John Zorn, Andy Partridge and others. He has supplied BBC Radio 3 with many dozens of 'eartoons', winning a Sony award in 2003 and another in 2012 for one of his longer radio works. His weekly comic strip, *Leviathan*, ran in the *Independent on Sunday* from 1991–98 and *The Book of Leviathan* was published in 2000. In the same year he was Awarded the Ordre de la Grande Gidouille by the Collège de 'Pataphysique, Paris.

240 pages

First published 2013, fourth reprint 2022

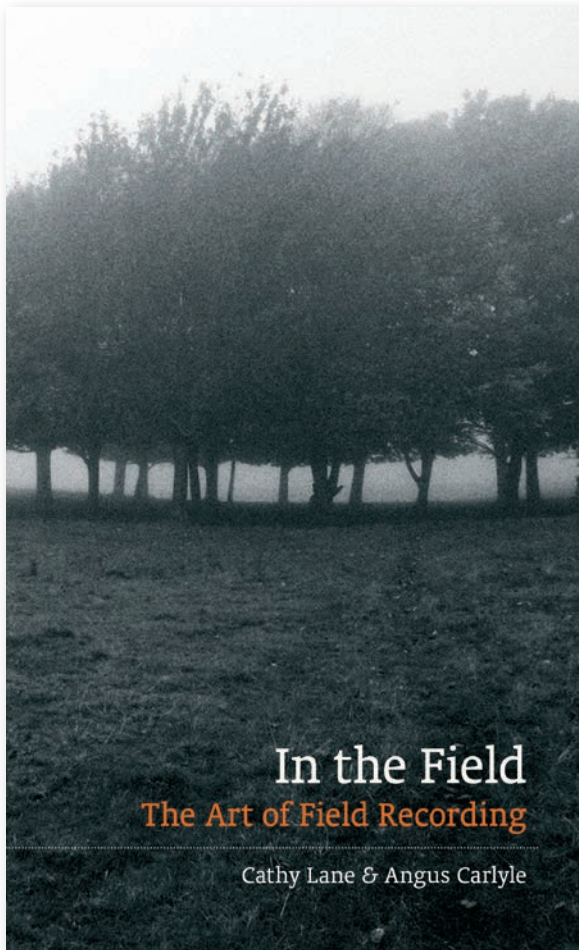
978 0 9568559 6 1

Price £14.00

In the Field

The Art of Field Recording

Cathy Lane & Angus Carlyle



This is a unique and important collection of interviews with contemporary sound artists who use field recording in their work. From its early origins in wildlife sound and in ethnographic research, field recording has expanded over the last few decades into a diverse range of practices which explore and investigate aspects of the lived environment, from the microscopic to the panoramic, through the medium of recorded sound. These conversations explore the fundamental issues that underlie the development of field recording as the core of their activity.

With Andrea Polli, Annea Lockwood, Antye Greie, Budhaditya Chattopadhyay, Christina Kubisch, Davide Tidoni, Felicity Ford, Francisco López, Hildegard Westerkamp, Hiroki Sasajima, Ian Rawes, Jana Winderen, Jez Riley French, Lasse-Marc Riek, Manuela Barile, Peter Cusack, Steven Feld and Viv Corringham.

"Sound emerges from this book as a fluid, expressive and highly descriptive medium to work with... this book is a fantastic place to discover your own sonic niche."

Rob St John, *Caught by the River*

"...will raise awareness of listening, issues in the world soundscape, and place you inside a world of sound."

John F. Barber, *Leonardo Online*

CATHY LANE & ANGUS CARLYLE are both composers, sound artists, lecturers and researchers and co-direct the department Creative Research in Sound Arts Practice (CRiSAP) at the University of the Arts London. Their other books include *On Listening* (Carlyle/Lane, Uniformbooks 2013), *Playing with Words: The Spoken Word in Artistic Practice* (Lane, 2008) and *Autumn Leaves: Sound and the Environment in Artistic Practice* (Carlyle, 2007).

112 pages

First published 2020 (unavailable at present)

978 1 910010 22 8

Price £12.00



An Indifference of Birds

Richard Smyth

"A marvelously unsettling book, reorienting us and opening new perspectives... carries us into the strange and humbling timescales and lives of birds, revealing our own history in a startling new light."

David George Haskell

Human history—from a bird's eye view. History isn't so much about the passage of time as the study of change—how did we get from then to now, from there to here?

To write the history of birds and people, you can look at how they've changed us, or you can look at how we've changed them. This book seeks to do the second thing; this is a book about our place in *their* history.

"It's not like anything else that I know of, not like how other people are writing about birds right now."

Stephen Rutt

"Never less than hugely informative... He writes with style, panache and an enviable knack of running the intensely academic and scientific up against the everyday... Exactly the sort of thing we need to start turning the tide."

Matt Merritt, *Bird Watching*

"A formidable piece of work. Extremely well written, with a dazzling lexicon and a roadrunner pace that can turn on a sixpence."

Tim Dee

RICHARD SMYTH is a writer and critic. His work appears regularly in the *New Statesman*, the *Guardian* and the *Times Literary Supplement*, and his books include *A Sweet, Wild Note: What we hear when the birds sing* (2017). He lives with his family in Shipley, West Yorkshire.

192 pages
First published 2016
978 1 910010 09 9
Price £14.00

The Keartons

Inventing nature photography

John Bevis



In 1892, brothers Richard and Cherry Kearton took the first ever photograph of a bird's nest with eggs. Realising the camera's potential to reveal secrets of the natural world, they resolved to make the best possible records of their discoveries in the habitats, habits and behaviour of birds and other creatures.

The following three years of field work resulted in the first nature book to be illustrated entirely with photographs. They were, as numerous natural history photographers have proclaimed, founding fathers of their discipline.

This new and definitive study concerns itself with the lives and partnership of the Keartons, especially their role in the history of nature photography; their attitudes to and interaction with nature; and the status of invention in their work. Reproduced throughout the book are the remarkable photographs that they declared as having been taken 'direct from nature'.

Illustrated throughout in black and white.

"Throughout this well-made book—it is handsome, solid and intelligently illustrated—Bevis deftly balances biography with analysis and wears his expertise likeably lightly..."

Richard Smyth, *Times Literary Supplement*

"It's clear that the Keartons were aware they were ahead of the game in their techniques for establishing the field of nature photography, and they had the foresight to document their methods as they went along."

Justin Partyka, *Caught by the River*

"...excellent book, informative and intelligent, beguiled and questioning..."

Tim Dee, *The Guardian*

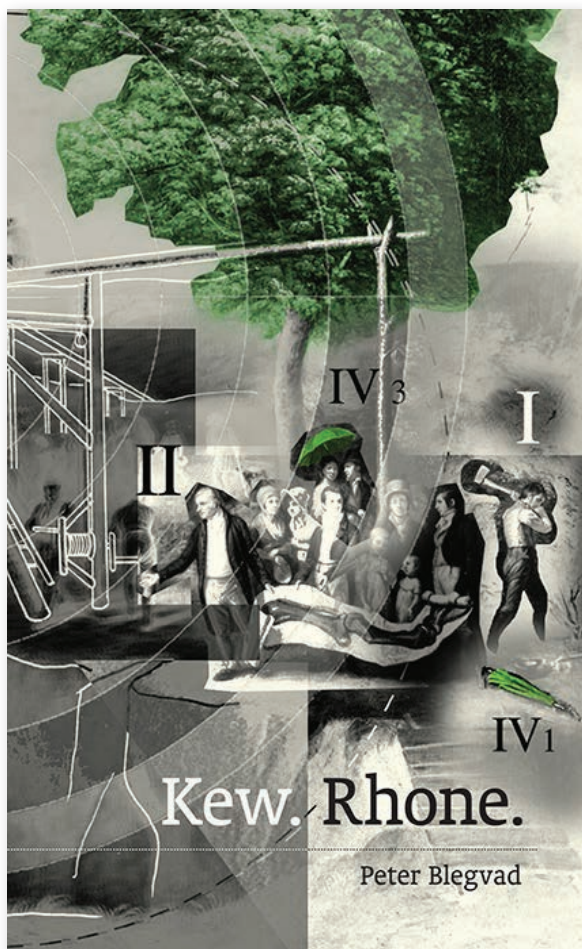
JOHN BEVIS is a writer specialising in nature and the arts, poetry and criticism. His involvement in writing since the mid-1970s has gone hand-in-hand with working in book design, printing and publishing. As well as many critical essays and commentaries on the work of individual artists, his books include *Printed in Norfolk* (RGAP, 2012) where he describes a history of the gallery and artists' publisher Coracle Press; *Aaaaw to Zzzzzd: The Words of Birds* (MIT Press, 2010) a study of the various ways we attempt to capture, preserve, imitate and influence the songs of birds, with a lexicon of 'bird words'; and *From Furnace to Paradise... and back* (Coalport Press, 2005) about the landscape of the Ironbridge Gorge, Shropshire.

192 pages

First published 2014 (unavailable at present)

978 0 9568559 8 5

Price £14.00



"...this delightful book, full of wit, pictures and Blegvad's densely literary considerations, sprouting thickets of footnotes."

Clive Bell, *The Wire*

"I haven't enjoyed a book about an individual album this much for quite some time."

Marcus O'Dair, *The Quietus*

Kew. Rhone.

Peter Blegvad

First released in 1977, *Kew. Rhone.* is an album by a mismatched assortment of musicians performing intricate jazz- and pop-inflected songs with lyrics about unlikely subjects and unlikelier objects, lyrics which refer to diagrams or function as footnotes, or are based on anagrams and palindromes.

With this book its authors and some of its connoisseurs have broken silence to discuss the record and to reflect upon the times in which it and they themselves were forged. Peter Blegvad, *Kew. Rhone.*'s lyricist and illustrator, excavates each song in turn, uncovering themes and sources. In the second part of the book, a consortium of writers and artists respond to the album in various ways, illuminating without dispelling the mystery of a work designed to resist interpretation even as it invites it.

With contributions from: Amy Beal, Carla Bley, Franklin Bruno, Sheridan Coakley, Jonathan Coe, Jane Colling, Andrew Cyrille, François Ducat, John Greaves, Doug Harvey, Lisa Herman, Jeff Hoke, Dana Johnson, Andrew Joron, Glenn Kenny, Frank Key, Simon Lucas, Karen Mantler, Harry Mathews, Tanya Peixoto, Benjamin Piekut, Margit Rosen, Philip Tagney, Robert Wyatt, Rafi Zabor and Siegfried Zielinski.

Illustrated in colour and black and white throughout.

PETER BLEGVAD is a musician, songwriter, graphic artist, writer, teacher and broadcaster. He has been writing and recording music since the mid-1970s with Slapp Happy, Faust, Henry Cow, the Golden Palominos, John Zorn, Andy Partridge and others. He has supplied BBC Radio 3 with many dozens of 'eartoons', winning a Sony award in 2003 and another in 2012 for one of his longer radio works. His weekly comic strip, *Leviathan*, ran in the *Independent on Sunday* from 1991–98 and *The Book of Leviathan* was published in 2000. In the same year he was Awarded the Ordre de la Grande Gidouille by the Collège de 'Pataphysique, Paris.

112 pages

First published 2020, second reprint 2022

978 1 910010 24 2

Price £12.00

Landscapes of *Detectorists*

Edited by Innes M. Keighren & Joanne Norcup



'Landscapes of *Detectorists*' considers the programme's engagement with landscape, its ecological resonances, and its attention to place and identity.

The book offers four distinct geographical readings of *Detectorists*—Innes M. Keighren attends to the sensory, technological, and emotional interpretation of landscape; Isla Forsyth examines the relationship between objects, memory, and place; the significance of verticality, the aerial, and groundedness is discussed by Andrew Harris; and Joanne Norcup considers the contested interconnections of gender, expertise, and knowledge making.

The collection is bookended by reflections on the creative processes and decisions that supported the journey of *Detectorists* from script to screen: in a foreword written by its writer-director, Mackenzie Crook, and in an afterword written by its originating producer, Adam Tandy.

Illustrated throughout with black and white stills from the programme.

"...it is worth noting the loving attention the publisher has given to this book. Everything—from the cover to the illustrations to the quality of the paper to the clear typeface—works to make reading it an aesthetically pleasing experience."

Christine Geraghty, *Critical Studies in Television: The International Journal of Television Studies*

"...a book for fans. It's a book for fans of the eponymous BBC situational comedy. But it's also a book for fans of geography, whether the professionals or amateur enthusiasts..."

Phil Emmerson, *Cultural Geographies*

INNES M. KEIGHREN is Reader in Historical Geography at Royal Holloway, University of London. He has research interests in geography's disciplinary and discursive histories, in book history, and in the history of science.

JOANNE NORCUP is Honorary Assistant Professor in the School of Geography at the University of Nottingham and Honorary Research Fellow in the Yesu Persaud Centre for Caribbean Studies at the University of Warwick. Her interdisciplinary research interests span cultural and historical geographies of knowledgemaking, archives, popular culture, and public libraries.

128 pages
First published 2013
978 0 9568559 7 8
Price £12.00

Letterpress

New & material poems

Simon Cutts



As a visual artist, Simon Cutts is a poet, and as a poet he is a visual artist. This is no glib turn of phrase, but a lived reality insofar as he conceives how one artistic practice can show the ways of opening the other. For some time now he has insisted that the book is not merely (or simply) a vehicle for poetry, but is itself part of a poem's form. He extends the idea of a poem being a field of dynamic action beyond the boundaries of the page so as to encompass the book as whole. To read *Letterpress* is to become a participant in its total and encompassing range.

Walt Whitman once wrote, "This is no book; Who touches this, touches a man," and yet Cutts has shown us that the book is also a book, and what that entails is something we all take so much for granted we have forgotten that it remains a form with which we must also contend. The eye moves over and across poems that are visual in the ways that all words in print are visual entities—black marks on a page that we arrange with our experience, our imagination, and even our hope for a meaningful world.

—Richard Deming

"...never forget how poignant Mr. Cutts' books are, as symbols for those kinds of small moves that in fact carry great and powerful weight, as markings of a possible utopic idea that the world still has room for such things..."

Ben Estes, printedmatter.org

SIMON CUTTS was born in 1944. Arriving in Nottingham in 1964, he encountered Stuart Mills at the Trent Bookshop, and began a formative and critical friendship that led through the poetry magazine *Tarasque* and to the publications of the eponymous Press and the association with Migrant Press, Basil Bunting, Jonathan Williams, the lyric asides of Ian Hamilton Finlay: the enduring readings of the lineage of Pound, re-inforced the condensations of his own poetry. Moving to London in the 1970s, he began Coracle Press, firstly as an imprint for a newly charged possibility of publishing, then a gallery, a physical place in which to situate the products of that work. His poems developed in parallel, informed by the process of editing and making books of others, but also purely of their own accord, and the need for a complete synthesis of all these parts.

144 pages

First published 2014, reprint 2019

978 1 910010 02 0

Price £12.00

Living Locally

Erica Van Horn



Living Locally selects entries from a daily journal written over five years about rural life in and around a farming valley in Tipperary, to the north of the Knockmealdown Mountains. With needle-sharp observation and in plain words, Van Horn makes remarkable what might otherwise have gone unrecorded: the familiarity of neighbours, of animals and of weather, the regularity of the patterns of transaction on roads and in nearby villages and towns, and, from an outsider's perspective, the unfamiliarity of speech and custom. What results is a human geography whose immediacy recalls earlier local and rural records and enquiries, such as the diary of Francis Kilvert in the Welsh Borders in the 1870s, or Cecil Torr's recollections from his Dartmoor village, *Small Talk at Wreyland*. In common with these is a concern with both the colloquial and the vernacular, and the strangeness found in such a concentration of repetition and usage.

Foreword by Susan Howe

Illustrated with 66 black and white drawings.

"...a meticulous field guide of what it means to be an American discovering the embedded, entangled mysteries of being Irish."

Susan Howe, from her Foreword

"An engaging chronicle of place. Erica Van Horn has captured something essential and elemental in this funny, colourful, gentle book, simply and quietly told, an ethnography of the Irish soul."

Neil Sentance, *Caught by the River*

"Erica Van Horn has a remarkable, dry, and moving way of documenting her life and presence in Ireland."

Retort Magazine

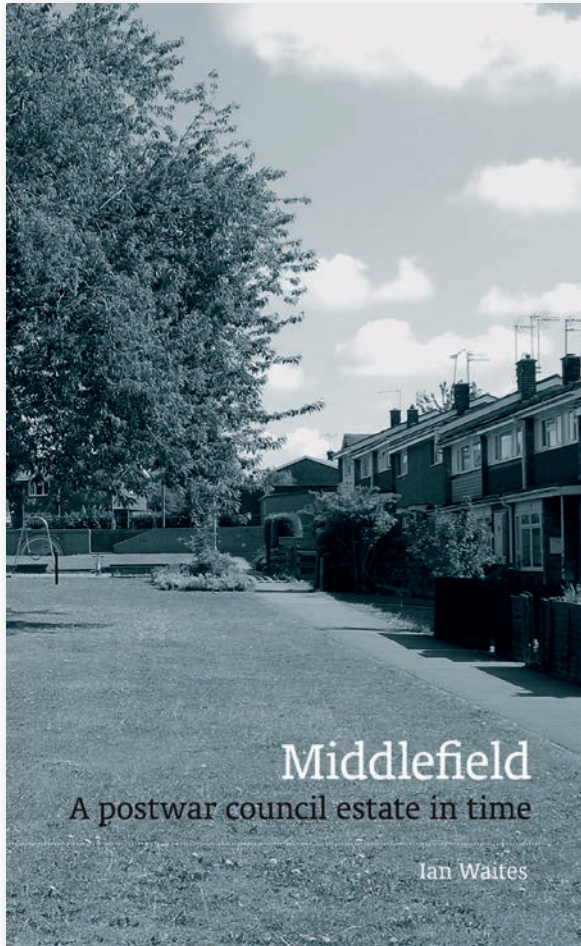
Artist, writer, printer, and book maker ERICA VAN HORN was born in New Hampshire in 1954. *The Book Remembers Everything: The Work of Erica Van Horn*, was shown at the Beinecke Rare Book and Manuscript Library at Yale in 2010, where there is an archive of her books and papers.

96 pages
First published 2017
978 1 910010 16 7
Price £12.00

Middlefield

A postwar council estate in time

Ian Waites



In May 1964, Ian Waites's family moved into a brand new, two-bedroomed council house on the just-completed Middlefield Lane estate in Gainsborough, Lincolnshire. The estate was a typical provincial example of a post-World War Two local authority housing scheme intended to provide new homes for working-class families. It was characterised by modernist ideas in architecture and planning: the houses had Formica kitchen 'tops', a TV aerial socket, and a 'picture-window', while the estate itself was almost wholly pedestrianised.

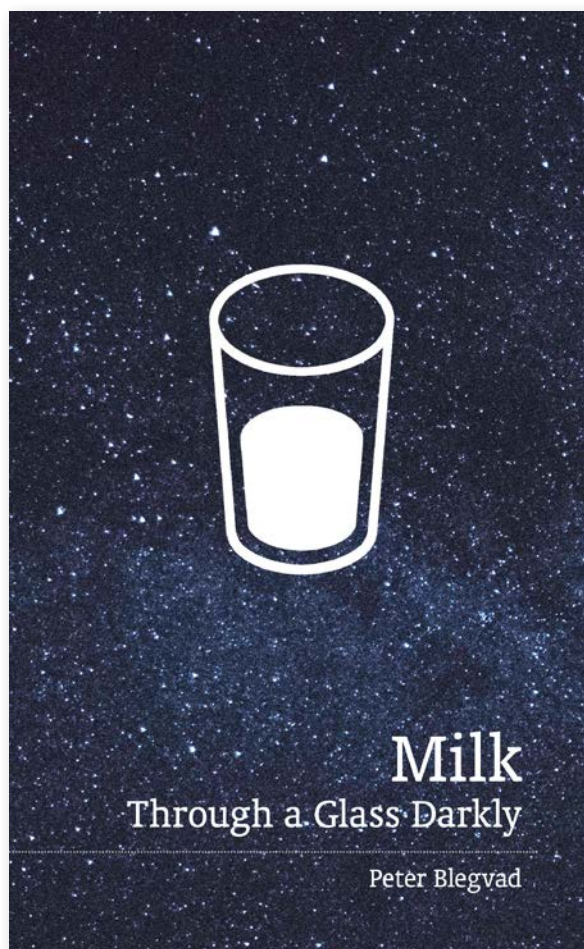
Ian Waites's photographs document this world, and his recollective descriptions of the estate during his childhood in the 1960s and '70s attempt to regain a sense of what it 'felt like' to live there back then. Today, these estates are commonly viewed as problematic and unattractive places but *Middlefield: A postwar council estate in time* presents a more nuanced perspective by demonstrating that they were carefully and thoughtfully planned, with rich and meaningful histories.

"This is a modest, gentle, elegiac evocation of an ordinary council estate of its time... an important little book."

John Boughton

IAN WAITES is a senior lecturer in the history of art and design at the University of Lincoln. His current research explores the landscapes, histories, dreams and memories of postwar England. He is the author of *Common Land in English Painting, 1700–1850*, and can be found on Twitter: @iwaites60

96 pages
First published 2023
978 1 910010 36 5
Price £10.00



"It amounts to a kind of autobiography, a portrait of the self, mediated through milk. Glowing, elemental, otherworldly and full of natural goodness..."

Ian Sansom, *The Spectator*

"The associative method of arrangement... simultaneously draws poetry out of other texts while adding milk to dairy-free ones."

Jeremy Noel-Tod, *Some Flowers Soon*

"My kind of book..."

Jonathan Coe

Milk Through a Glass Darkly

Peter Blegvad

"que l'on s'exprime beaucoup mieux par les textes des autres."—Chris Marker

"Objects always meet your obsession. Once you have an obsession, you step on it at every corner."—Sophie Calle

For over fifty years, since he was in his early twenties, Peter Blegvad has been collecting quotations about milk, the primary substance of nutrition and of wonder. All the while his belief in the *numinousness* of milk has been compounded, that in its opacity and fluid density it is a thing full of both meaning and mystery.

Milk: Through a Glass Darkly gathers these quotations into a mosaic, or literary collage, consisting of almost three hundred and fifty separate passages that consider "light, smell, writing, mothers, fathers, colour, nothingness, regression, gender, race, food, cattle, ectoplasm, anti-matter, the moon, sex and insanity amongst other things". It is, in its enigmatic way, a kind of *Lactatus Logico-Philosophicus*...

PETER BLEGVAD is a musician, songwriter, artist, writer, teacher and broadcaster. Born in New York, he lives in London with his wife, the painter Chloë Fremantle. He has been making music since the mid-1970s with Slapp Happy, Faust, Henry Cow, John Greaves, the Golden Palominos, John Zorn, Andy Partridge and others. As a broadcaster, he created many dozens of 'eartoons' (audio cartoons) and several radio plays for BBC Radio 3. His comic strip, *The Book of Leviathan*, is published in the UK by Sort Of Books and is also available in Mandarin, Cantonese and French. In 2000 he was awarded the Ordre de la Grande Gidouille by the Collège de 'Pataphysique, Paris, and in 2011 was elected president of the London Institute of 'Pataphysics. A book about his life-long epistemological project, *Imagine, Observe, Remember*, was published by Uniformbooks in 2020.

144 pages
First published 2016
978 1 910010 11 2
Price £12.00



"...this is a beautiful book, which illustrates the advantages of collaboration and will appeal to an informed and diverse public with a similar interest and passion for modernist architecture. Geographers should write more books of this type."

Richard Baxter, *Cultural Geographies*

"The range of topics covered is one of its strong points; it also covers a good geographic range, which is refreshing for a book on post-war modernism."

Nicola Rutt, *C20 Magazine*

Modern Futures

Edited by Hannah Neate & Ruth Craggs

There has been a groundswell of interest in modernist architecture in recent years, particularly buildings from the second half of the twentieth century. Individuals and groups are engaging with modernist environments in the form of popular histories, documentaries and community projects, and digital and social media. Alongside this growing popularity however, many of these buildings are under threat from demolition and regeneration.

Modern Futures explores these trends, their connections, and how more popular and creative engagements might be used to inform the uncertain future of modernist architecture.

Christine Wall, *"You'd concrete and say a wee prayer"—the South Bank Arts Complex and new notions of value in modern architecture*; Esther Johnson, *Mid-Century Modern Living*; Richard Brook, *Mainstream Modern*; Matthew Whitfield, *The Suburbs Project*; Matthew Steele & Angela Connelly, *Surveying Greater Manchester's Sacred Suburbs*; Andy Lock, with Iain Anderson, *The use of photography in recording the legacy of the modern movement in Britain's post-war landscapes*; Eddy Rhead, *From Here to Modernity—Manchester Modernist Society*; Sally Stone, *Gate 81*; Verity-Jane Keefe, *The Mobile Museum*; Ian Waites, *'Spontaneous Estate Evolution'—Research/Practice interventions on a 1960s council estate*; Michael Gallagher, *Architecture about us*; Natalie Bradbury, *Bubbling away in the background—William Mitchell's Harlow fountains*; John Pendlebury & Aidan While, *Post-war social housing: conservation and regeneration*.

Illustrated throughout in black and white.

HANNAH NEATE is a lecturer in Human Geography at Manchester Metropolitan University.

RUTH CRAGGS is a lecturer in Cultural and Historical Geography at King's College, London.

200 pages

First published 2013, second reprint 2021

978 1 910010 01 3

Price £14.00

On Listening

Edited by Angus Carlyle & Cathy Lane



On Listening is a unique collection of forty multi-disciplinary perspectives drawn from anthropology, bioacoustics, geography, literature, community activism, sociology, religion, philosophy, art history, conflict mediation and the sonic arts including music, ethnomusicology and field recording. These specially commissioned contributions explore the many ways in which skilled listening can mediate new relationships with our physical environment and the people and other species that we share it with.

Essays by Niall Atkinson, Kenneth Avery, Jean de Dieu Basabose, Moushumi Bhowmik & Sukanta Majumdar, Seth Ayyaz Bhunnoo, Ansuman Biswas, Barry Blesser & Linda Salter, Ross Brown, Daniela Cascella, Jessica Cawley, Michael Chanan, Rupert Cox, Peter Cusack, John Eacott, Michael Gallagher, David Hendy, Penny McCall Howard, Jérôme Joy, Volkmar Klien, Meri Kytö, Brandon LaBelle, Lisbeth A. Lipari, Francisco López, Sarha Moore, Polly Nash, Gianni Pavan, David Rothenberg, Steve Rowell, Dawn Scarfe, Diana Corley Schnapp, Daniel Smith, Peter Szendy, Jean-Paul Thibaud, Davide Tidoni, David Toop, Nicola Triscott, Ultra-red, Salomé Voegelin, Andrew Whitehouse, Mark Peter Wright.

"An anthology that succeeds on all fronts: informative, engaging, moving and, most importantly, inclusive."

Cheryl Tipp, British Library Sound Archive

"...it's the kind of book to be picked up and savored over multiple occasions, whether in relation to specific topics of interest or simply for a serendipitous encounter with a provocative idea."

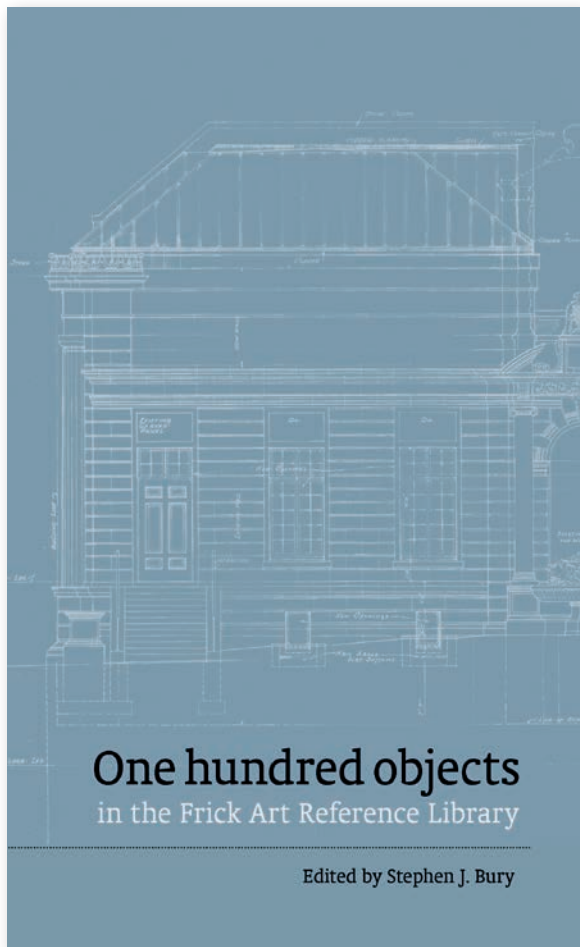
Daniel Barbiero, *Avant Music News*

ANGUS CARLYLE & CATHY LANE are both composers, sound artists, lecturers and researchers and co-direct the department Creative Research in Sound Arts Practice (CRiSAP) at the University of the Arts London. Their other books include *In the Field: The Art of Field Recording* (Lane/Carlyle, Uniformbooks 2013), *Playing with Words: The Spoken Word in Artistic Practice* (Lane, 2008) and *Autumn Leaves: Sound and the Environment in Artistic Practice* (Carlyle, 2007).

240 pages
First published 2022
978 1 910010 28 0
Price £16.00

One hundred objects in the Frick Art Reference Library

Edited by Stephen J. Bury



The Frick Art Reference Library, founded by Helen Clay Frick, has been part of the international infrastructure of art history since its inception. It has always been innovative—with its photographic field trips, periodical indexing, involvement in the founding of the international photo archive consortium, PHAROS, web archiving, and digital art history.

The library is looking back at its work over the last hundred years through one hundred objects, not just from its extensive collections of books, auction catalogs, photographs and archives, but through its spaces, artworks and the traces of some of its actors: Helen Clay Frick herself obviously, but also her French agent Madame Brière, and librarians such as Pauline Wells or Doriece Colle.

Illustrated throughout in colour and black & white.

Uniformbooks in association with the Frick Art Reference Library, The Frick Collection, New York

STEPHEN J. BURY is the Andrew W. Mellon Chief Librarian, Frick Art Reference Library. Publications include *Artists' Books* (1995, 2015), *Artists' Multiples* (2001) and *Breaking the Rules* (2007). He has contributed chapters to *The Oxford Critical and Cultural History of Modernist Magazines* (2013), *Handbook of International Futurism* (2019), *Museums and Digital Culture* (2019) and *The New Art Museum Library* (2021). He contributes regularly to *Print Quarterly*. He is the chair of the Board of the Center for Book Arts and a board member and treasurer of the Metropolitan New York Library Council (METRO).

112 pages
First published 2019
978 1 910010 19 8
Price £12.00

Printed landscape

Colin Sackett

“No ideas but in ink... more like O-level geography than psychogeography.”

This new collection has been selected from a miscellany of work published since the early 1990s, reformatted and arranged alphabetically. The subjects are commonly about *geography*, its interpretation and abstraction on the printed page. The locations are often places of familiarity and association, from across southern England, while the book has to do with making connections between its modalities. As with places, or *types* of places—its subject as such—the reading is intendedly multi-directional.

Illustrated throughout in black & white.



Printed landscape

Colin Sackett

*“Many of Sackett’s interests might be thought of as *The Beauty of the Limitations of Humans Describing the Land In Print*.”*

Justin Hopper, *The Old Weird Albion: Landscape, Memory & Myth*

“... a timely reminder that landscapes are not always comprehensible or beautiful; rather, they can be prickly, impenetrable and wilfully obscure. The same goes for their textual representations.”

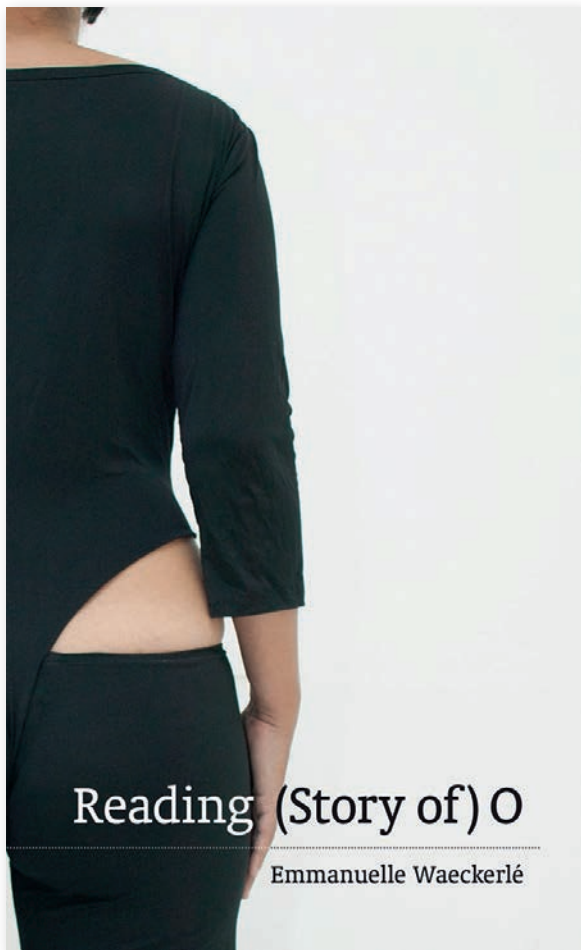
Alex Diggins, *Times Literary Supplement*

COLIN SACKETT was born in suburban south London in 1958, and has been making and publishing books since the late 1970s, working with Coracle Press during the 1980s, and subsequently as a book designer collaborating with many artists and writers. During this time, his own work has been an investigation of editing and content, the licence to take broad issue and to play with form and structure. He started the ‘terraced publishing house’ *Uniformbooks* in 2011.

208 pages
First published 2015
978 1 910010 07 5
Price £12.00

Reading (Story of) O

Emmanuelle Waeckerlé



The famous erotic novel *Story of O* began as a series of love letters written by Anne Cécile Desclos to her lover Jean Paulhan. It was first published in French in 1954, under the pen name Pauline Réage, and the official English translation appeared in 1965.

Fifty years later *Reading (Story of) O* reprints, in parallel, both English and French versions in a graphic reworking of the original story. In doing so Emmanuelle Waeckerlé attempts to navigate a passage through this difficult literary work and its notorious yet little known history. She offers a few simple strategies and choices for reading—alone or with others, in private or to an audience. Waeckerlé includes three further texts: *(Reading) O*, *(Story of) A*, and *(Story of) E*, describing a path as if through her own story, from A to O to E to you... does a story ever end?

“Waeckerlé shows how writers are readers, as readers are writers, and how for both written language and the non-existent happenings of fiction have very real, very physical effects on bodies... Uniformbooks has produced with Waeckerlé a pleasurable object, the reading of which involves a confrontation with the relations between pleasure, pain, reading, writing and the body”

Leigh Wilson, University of Westminster

EMMANUELLE WAECKERLÉ was born in Morocco and now lives in London. She is a Reader in Photography and relational practices at the University for the Creative Arts in Farnham, and director of bookRoom press. Between 2007 and 2014 she was part of the small team running the Centre des Livres d'Artistes at Saint-Yrieix-la-Perche in France.

Her interest lies in the parallel histories and practices of the artists' book and the photobook, and in publishing as a critical and collaborative venture. Her works and performances explore language and the related issues of place and identity, the limitations of translation and the poetics of survival and resistance.

64 pages
First published 2015
978 1 910010 05 1
Price £9.00



"...one of the best writers in geography today."
John Wylie, University of Exeter

"...a compressed, wryly observant, and richly suggestive overview of the region's natural and human landscapes"
Neal Alexander, *Cultures of Place*

"what strikes me most forcibly... is how Matless's 'geographical descriptions' resemble prose poems, even if they aren't explicitly presented as such... as landscape writing, it's smart and rich and memorable."
Tony Williams, *Writing Research Northumbria*

The Regional Book

David Matless

"Force yourself to see more flatly."

Georges Perec, *Species of Spaces*

'The Broads' is the name given to a wetland region of eastern England. The broads themselves are shallow lakes, formed from flooded medieval peat excavations, set alongside or within the courses of the rivers Ant, Bure, Thurne, Waveney and Yare. Navigation, holidays and nature conservation have shaped the region, with tensions arising from differing assumptions about what the Broads landscape has been, is and might be.

The Regional Book examines, in descriptions of forty-four locations, the Broads' varied constitution: nature reserves, towns, riversides, marshes, seashores, waterways broad and narrow, broads landlocked and connected. The writing rubs against conventional forms of attention and styles of seeing, creating inventories that encompass fact, digression, memory and reverie. If Broadland is a flat landscape, with few rises, it remains possible to see more flatly.

DAVID MATLESS is the author of *In the Nature of Landscape: Cultural Geography on the Norfolk Broads* (2014) and *Landscape and Englishness* (1998), and is Professor of Cultural Geography at the University of Nottingham. *The Regional Book* is informed by two decades of research on the Broads, and a lifetime's acquaintance with the area.

128 pages

First published 2018, reprint 2019

978 1 910010 18 1

Price £12.00

Round About Town

Kevin Boniface



"I see the waxwings again. This time they are in the tree by the flats where the skinny Asian man with the grey jeans and studded belt is trying to gain access by shouting Raymond."

Sunday, 23 January 2011

For the last eight years Kevin Boniface has been writing succinct descriptions of events and incidents that have taken place whilst out and about on his postal round, his daily route taking him from the main sorting office to the streets and outlying neighbourhoods above the town.

In these commentaries and records nothing seems to be typical—engaged and disconnected conversations, the observed and the overheard—the everyday activity of life on the move.

With 58 black and white photographs.

"The funniest book I read this year..."

Jeremy Noel-Tod, *Times Literary Supplement*

"Round About Town is a work that can conjure fury at poverty, contempt for the poverty of mainstream popular culture and joy at its moments of poetic collapse."

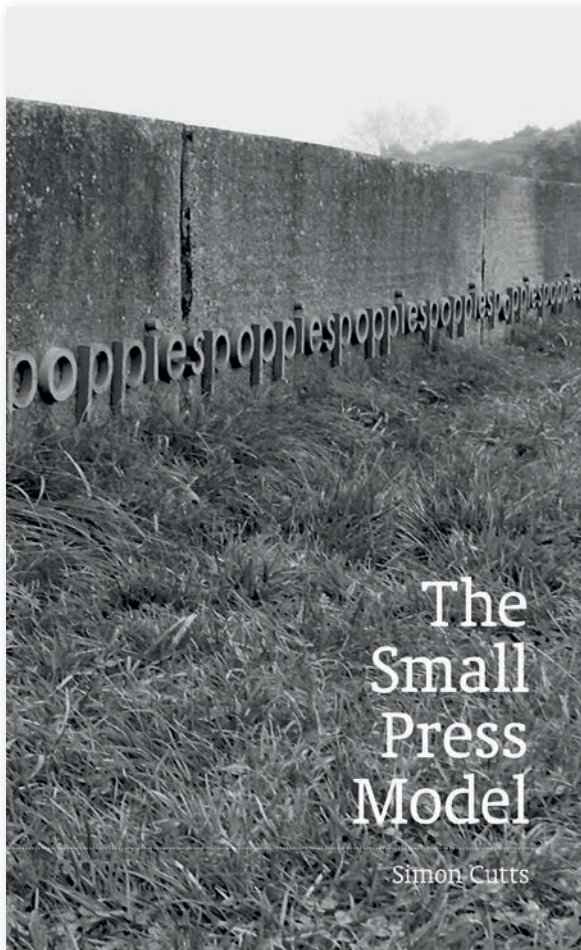
Phil Smith, *Mythogeography*

"Huddersfield becomes a fluid entity as a series of images, vignettes, incidents and glimpsed lives flow through every page, endlessly unfolding... The book takes everything as it comes. There is no hierarchy of objects or a sense that certain objects and entities are more picturesque or culturally valid than others."

Gareth E. Rees, *Unofficial Britain*

KEVIN BONIFACE is an artist based in Huddersfield, West Yorkshire. After graduating in art and geography in 1993, he joined the Royal Mail as a postman which has influenced his artwork ever since. Over many years, he has also produced zines, exhibitions, artists' books, short films, audio recordings and live performances. His previous publications include *Where Are You?* (2005) and *Lost in the Post* (2008).

160 pages
First published 2023
978 1 910010 34 1
Price £14.00



"...the centre of Cutts's attention is not on the artists' book as a category or way of working, over the past sixty years he has in many ways shaped the identity of the artists' book by consistently resisting and challenging that category from the beginning..."

Andrew Wilson, *Art Monthly*

"Like its publisher Uniformbooks, The Small Press Model celebrates the local, the non-metropolitan, those who have a 'resolve for a critical alternative to mainstream publishing'. It preaches self-reliance, an ethics and economics of scale, a scepticism towards waving a begging bowl at the Arts Council."

Sukhdev Sandhu, *Caught by the River*

The Small Press Model

Simon Cutts

Small Press activity arises from the need and resolve for a critical alternative to mainstream publishing. It is a search for its own methods of producing and making available. Often it begins with the idea of writing and leads from the 'little magazine' of poetry publishing to individual publications and books. Having discovered the means of production, it is possible to improvise and delight in the extensions of the new means of publication.

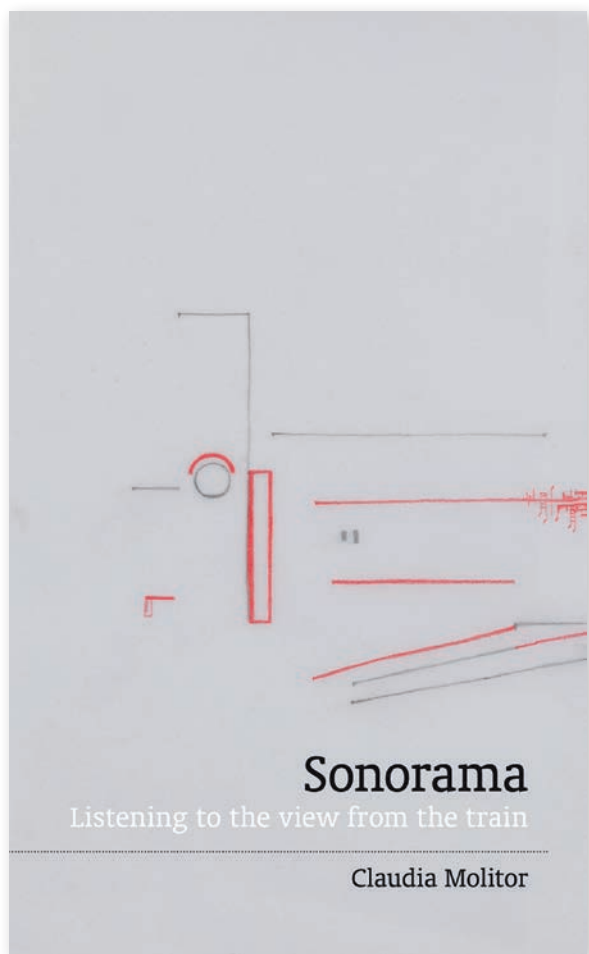
This collection of writings attempts to group together approaches to the physicality of the book, learned from its beginnings as small press activity. A reductive instinct formed from those earlier editorial principles of small press work can be applied to all products of the imagination, especially the plastic arts. A synthesis of attitudes, developed from the aesthetics and economics of invention and problem solving, informs the formal making of all things.

Simon Cutts and Coracle have been working this collaborative field since the mid-nineteen sixties, firstly with a literary magazine, *Tarasque*, and its associated publications as Tarasque Press, and then to the editing of more diverse spaces and formats as Coracle, print, books and galleries, and the questioning of wider ideas surrounding publishing and publication.

Illustrated throughout in black & white.

SIMON CUTTS was born in 1944, and has been making poems and objects since the mid-nineteen sixties. These have evolved through their arrangement in the physical space of rooms and pages. The form of the book as a metaphorical structure for the poem has increasingly become the form of his work, together with the installation of their parts in other settings. His work is included in several collections and libraries, including the Stedelijk Museum, Amsterdam; Victoria & Albert Museum, London; Centre des Livres d'Artistes, Saint-Yrieix-la-Perche, France; Beinecke Library, Yale University, New Haven; and the Getty Research Institute, Los Angeles.

88 pages
First published 2015
978 1 910010 03 7
Price £12.00



Sonorama was the winner the 2016 British Composer Award for Sonic Art.

Sonorama

Listening to the view from the train

Claudia Molitor

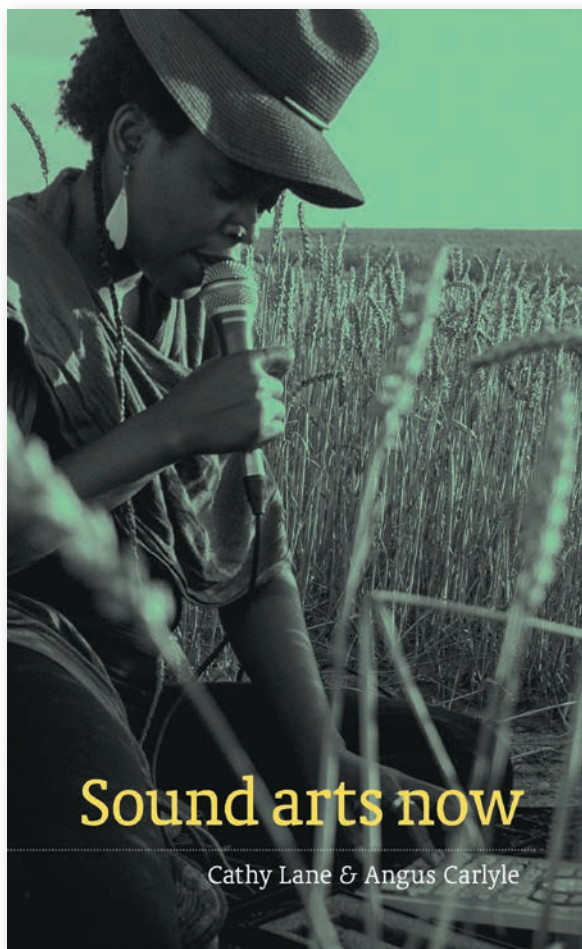
Located on the train journey between London St Pancras and Margate, *Sonorama* is an audio work by composer Claudia Molitor that offers sounds and voices for the otherwise silent view from the train. The work is downloadable as an app for listening with headphones.

Imagining the journey itself as the 'score' Molitor has composed a cycle of works and collected interviews, readings and archival material which respond to both the present, and the history of the route. With each track relating to a different point or area on the line, the work has been informed through a collaboration with historian David Hendy and the British Library. The tracks imagine topics as diverse as visio-centricity, Roman history and hop-picking, with a variety of contributors such as flautist Jan Hendrickse, saxophonist Evan Parker and writer Charlotte Higgins.

Sonorama: Listening to the view from the train, is a companion to the audio experience. It reproduces the complete graphic score of Molitor's interpretation of the journey, locating the thinking behind the composition and the selection of other material.

CLAUDIA MOLITOR is a composer and artist whose work stems from a curiosity in unnoticed and fragile sounds, structures and thoughts, exploring the hierarchies at play in listening and seeing. Recent projects include *Promming (with listening stick)*, a headphones piece for the 2012 BBC Proms Music Walk, *Sounding the View*, the culmination of a workshop exploring the sounds heard in the view from Tate Britain in 2013, the desk-opera *Remember Me...*, produced by Cryptic, which was performed over forty times around Europe throughout 2013/14 and *Vast White Stillness*, part performance, part installation, commissioned for Spitalfields Festival 2014 and performed at the 2015 Brighton Festival.

240 pages
First published 2021
978 1 910010 26 6
Price £14.00



"The common thread here is about placing sound in context, real or imagined, in a way that can establish connections with other media, and with political, geographical and historical modes of enquiry."

Greg Thomas, *Art Monthly*

"Sound arts now offers new and different and interesting and exciting pathways, frames of reference, conceptual frameworks, and modes of thinking that we might now apply."

John F. Barber, *Leonardo*

Sound arts now

Cathy Lane & Angus Carlyle

In *Sound arts now*, Cathy Lane and Angus Carlyle explore contemporary artistic practices and theories, and what contributes to or hinders artistic and career development. This is conducted through a series of interviews with artists and curators, putting the often-unheard voice of the maker at the centre of the discourse.

There is a conscious shift of reference away from the "white men from the global north" who have dominated the canon during the decades of the discipline's emergence and establishment. The twenty interviews focus on contemporary and future ideas and practices with artists at early or mid-points in their working lives, whose backgrounds, geographical locations and experiences are as wide-ranging as their approaches and ideas.

While not claiming to be a definitive survey, *Sound arts now* broadens and destabilises what we have come to understand as sound arts, offering new and different pathways, frames of reference, and modes of thinking.

With Adam Basanta, AM Kanngieser, Budhaditya Chattopadhyay, Caroline Devine, Elsa M'bala, Evan Ifekoya, Hanna Tuulikki, Hong-Kai Wang, Jau-Lan Guo, Jennifer Walshe, Khaled Kaddal, Lawrence Abu Hamdan, Lina Lapelyte, Maria Chavez, Mark Peter Wright, Mikel R. Nieto, Mikhail Karikis, Samson Young, Yang Yeung, Yashas Shetty.

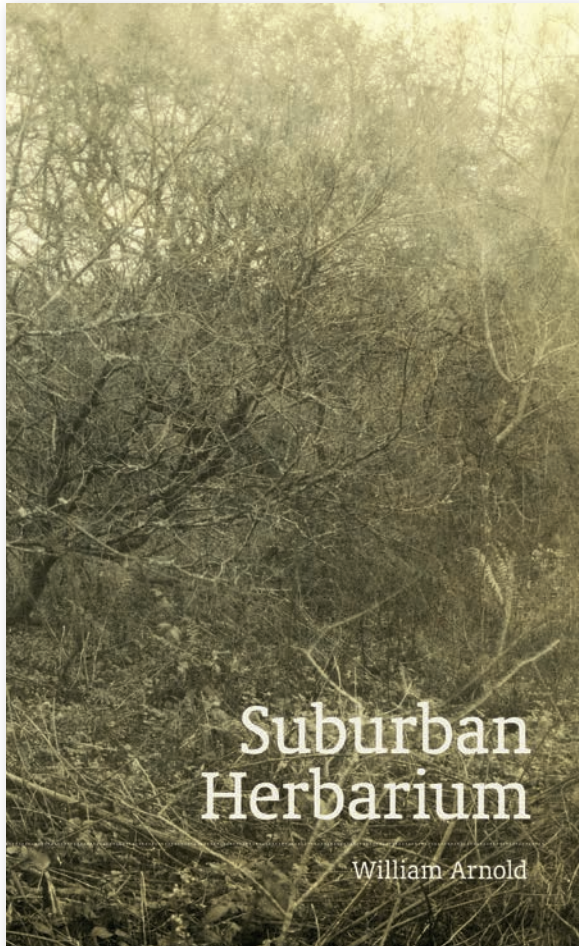
Since 1998 CATHY LANE and ANGUS CARLYLE have collaborated on many artistic, curatorial, academic and educational projects, establishing along the way Creative Research in Sound Arts Practice (CRiSAP), a research centre of University of the Arts London. They have published *In the Field* and *On Listening* (both Uniformbooks, 2013).

128 pages

First published 2020, reprint 2022

978 1 910010 23 5

Price £14.00



"...that's the beauty of this book: whilst it skilfully isolates the clean, crisp morphology of each individual species, it invites the imagination to wander across different materials and scales. The book itself becomes a landscape, inviting the reader to look allusively with the images, to wander and to wonder through the familiar unfamiliar."

Rob St John, *Caught by the River*

Suburban Herbarium

William Arnold

"Here is a taxonomy in the grand manner of the nineteenth century, but recording a modern non-place and its overlooked plant inhabitants"

Mark Cocker

"...the ordinary made stupendous"

Val Williams

This collection of plant portraits is not bounded by an ecologist's quadrat, but by what has been gathered during the length of a regular lunchtime walk. The one hundred photographic specimens form a homage to Victorian botany from "the rear-garden cut-through, waste-ground, marshes and still rural in character back-lanes of the City of Truro's rural-urban fringe".

With a foreword by Mark Cocker, and an essay by Val Williams placing the work within the historical context of botanical photography.

WILLIAM ARNOLD is interested in the layers of human and natural history that comprise the making of the landscape, and the role played by the photograph in documenting time and change—the subjective and objective politics of places and their histories. He lives and works in west Cornwall.

96 pages

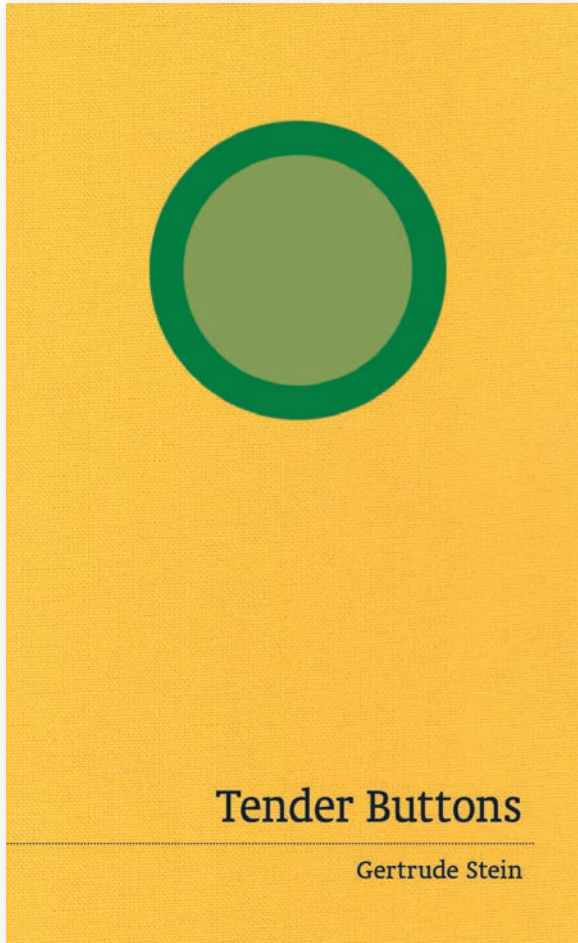
This edition first published 2012

978 0 9568559 4 7

Price £9.00

Tender Buttons

Gertrude Stein



Tender Buttons, published in 1914, is a key document of certain experimental writing of its time. This abandons some of the orthodoxy of syntax in favour of a loose, intuitive structure of poetic associations of meaning and sound. The result is regarded by some critics as hermetic, difficult, even meaningless, an attitude promoted, paradoxically, by the workaday look of the original, whose rigid headings and justified paragraphs intimated a prose of rational sequence and the linear advancement of meaning.

In this edition, for the first time, design and layout respond to a plain reading of the content. Here it becomes evident that in her plastic, collagist use of language Stein was arguing for a purist shaking off of redundant associations and judgements into a thing free of cliché or manipulation. Funny, poetic and multifaceted, this is a text to read in and around, the sense arriving on a wave of rhythm, sound, and harmony.

“Tender Buttons is the touchstone work of radical modernist poetry, the fullest realisation of the turn to language and the most perfect realisation of wordness, where word and object merge.”

Charles Bernstein

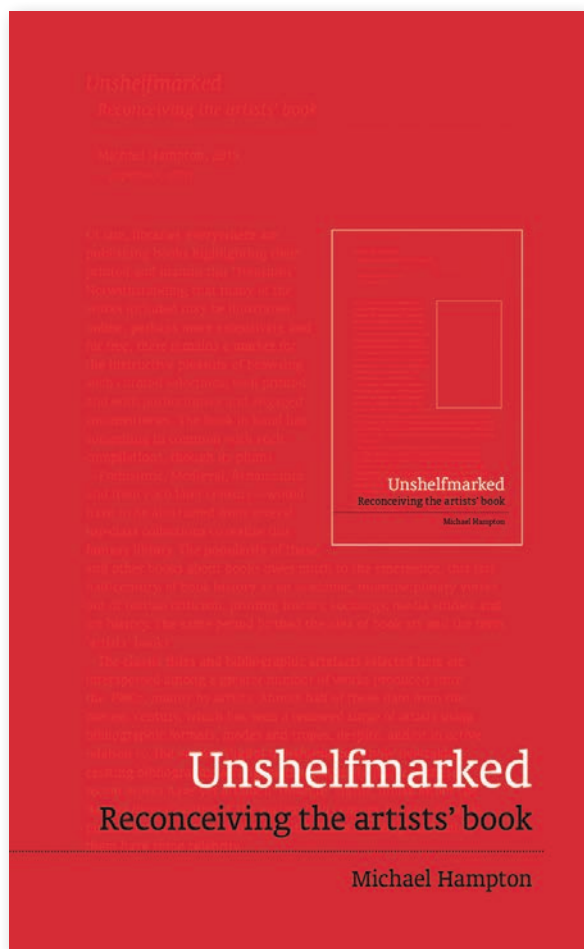
GERTRUDE STEIN (1874–1946) was born in Pennsylvania and studied psychology under William James (and would remain greatly influenced by his ideas). She moved to Paris in 1903, embarking on a literary career and establishing a famous literary and artistic salon at 27 rue de Fleurus. By the early 1920s, Gertrude Stein had published her innovative works: *Three Lives* (1909), *Tender Buttons* (1914) and *The Making of Americans* (1925), employing techniques of abstraction and Cubism in prose. She lectured in England in 1926 and published her only commercial success, *The Autobiography of Alice B. Toklas* (1933). Stein made a lecture tour of the United States in 1934, but returned to France, where she would reside during World War II. In addition to her later novels and memoirs, she wrote librettos to two operas by Virgil Thomson: *Four Saints in Three Acts* (1934) and *The Mother of Us All* (1947).

176 pages
First published 2015
978 1 910010 06 8
Price £12.00

Unshelfmarked

Reconceiving the artists' book

Michael Hampton



In *Unshelfmarked: Reconceiving the artists' book*, Michael Hampton vets the medium's history, postulating a new timeline that challenges the orthodox view of the artists' book as a form largely peculiar to the twentieth century.

Unshelfmarked features fifty examples from the iconic to the obscure—accenting the codex's molecular structure rather than its customary role as a vehicle for text—a critical exposé of multiple types, plus an extensive select bibliography.

"The great service of this commentated bibliography is to discover that the experience of artists' books encourages the art of reading: a rich, productive reception, such as people perform in their gallery-going. With minds and sensors thus attuned, why would you not turn the same attention outward and backwards, to the whole world of books: the texts and depictions that have been instantiated and promulgated in portable visual and material formats? The categorical ladder falls away."

Elizabeth James, National Art Library, V&A Museum,
from her Foreword

Illustrated throughout in black & white.

"Hampton is a knowledgeable and pleasingly idiosyncratic guide, trenchant and droll in equal measure and fond of lexical as well as bibliographic oddities ... a welcome addition to only a handful of studies addressing a vast and varied field."

Gill Partington, *Times Literary Supplement*

"...engaging and occasionally dizzying essays that guide us through the sometimes delirious terrain of Hampton's widened discipline..."

David Barrett, *Art Monthly*

"...an intellectual yet refreshingly unclassed grassroots approach."

Tate Shaw, *Afterimage*

MICHAEL HAMPTON has contributed to many publications, including *Art Monthly*, *Book Arts Newsletter*, *The Flaneur*, *Frieze*, *Geschichte*, *Interartive*, *Monika*, *The Penguin Collector's Journal*, *Schizm*, *Shearsman*, */seconds*, *Tears in the Fence*, *thisistomorrow*, *3:AM*, *Uniformmagazine* and *The White Review*.

He is associated with the conceptual project Jeffrey Charles Henry Peacock, and the Birkbeck Material Texts Network. His *Suspect Package* was acquired by the V&A in 2002.

160 pages
First published 2013
978 0 9568559 9 2
Price £14.00



"There is something oddly moving about this book: the display through made objects of our temporality and how we value the things we make everyday use of. At its heart are the vital messages of sustainability—to reduce, reuse, recycle, recover—but also the joy of craft, in the use of tools, the acquiring of skills, the knowledge of materials, as a template for living."

Neil Sentance, *Caught by the River*

Visible mending

Everyday repairs in the South West

Steven Bond, Caitlin DeSilvey & James R. Ryan

In September 2010 a team of three researchers—two cultural geographers and a photographer—set out to find and visit workplaces in the South West where people repair broken things. Notebooks and cameras were the project tools, and these tools produced an extensive archive of texts and images, a selection of which are printed in this book, the culmination of eighteen months of fieldwork.

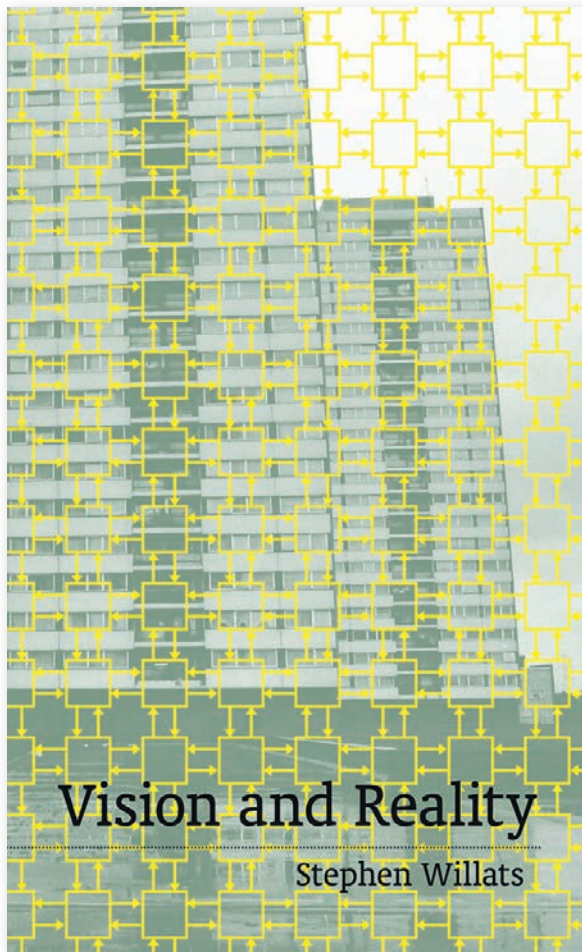
The project was inspired by an attraction to the aesthetics of these workplaces, but also by an interest in what the practices of fixing, mending, repair and renewal could reveal about the way people value things, and each other.

In the words of Elizabeth Spelman: "...though we do not repair everything we value, we would not repair things unless they were in some sense valuable to us, and how they matter to us shows up in the form of repair we undertake".

Introduction by Sarah Pink, Foreword by Nick Hand.
212 illustrations in colour, 9 in black and white.

BATH TYPEWRITER SERVICE, Bath, Somerset; CANE CORNER, East Budleigh, Devon; HONITON CLOCK CLINIC, Honiton, Devon; THE CYCLE CENTRE, Barnstaple, Devon; MICHAEL FOOK SMALL ENGINE AND BICYCLE REPAIR, South Molton, Devon; MOUNT'S BAY ELECTRICAL, Penzance, Cornwall; HELEN WARREN PORCELAIN REPAIR, Budleigh Salterton, Devon; SEW-QUICK, Falmouth, Cornwall; STAR SHOE REPAIRS, Redruth, Cornwall; THE TOOL BOX, Colyton, Devon; THOMPSON BROTHERS, Bridgwater, Somerset; NEW LIFE UPHOLSTERY, Barnstaple, Devon; F. W. SPELLER BOOT & SHOE REPAIRER, Carharrack, Cornwall; THE MENDERS, Crewkerne, Somerset; CASTLE FORGE, Sherborne, Dorset; R. PAVELEY, TAILOR, Fortuneswell, Dorset; JESSICA RANCE WOODWIND INSTRUMENT REPAIRS, Thornmoor Cross, Devon; BIGGLESTON'S HARDWARE, Hayle, Cornwall; THE ABRAMS BINDERY, Wellington, Somerset; STICK OF LOSTWITHIEL, Lostwithiel, Cornwall.

288 pages
First published 2016
978 1 910010 08 7
Price £18.00



*"We're a long way from Martin Parr here
...a fascinating, page-turning book."*
Owen Hatherley, *Review 31*

*"I'd really recommend reading this book if
you're into the social history or art of postwar
British council housing."*
John Grindrod, *Dirty Modern Scoundrel*

*"This is a rich, thought-provoking book, perhaps
unique in both its specificity and breadth."*
Municipal Dreams

*"...a rare and essential book which records,
respects and, above all, gives necessary context
to people's accounts of their own lives."*
Lynsey Hanley, *Times Literary Supplement*

Vision and Reality

Stephen Willats

"All art is a product of society, of relationships between people in which it is quite clear that the most important element in the network between the artist and society is the audience. For without two people there can be no work of art."

This book presents a wide selection of interviews and photographs from the collaborations between Willats and residents in the many housing estate projects he makes. The first-hand observations and individual opinions, from the past four decades, record a variety of attitudes and perceptions towards the physical reality of their surroundings.

Created outside of the norms and conventions of an object-based art world, the projects in this book, mainly on estates in and around London, but also in Bath, Leeds, Milton Keynes and Oxford, highlight the realities of everyday life in both tower blocks and low-rise planned housing.

Willats' work, based on open agreement, transforms peoples' perceptions of a deterministic culture of objects and monuments, into the possibilities, and rich complexity, inherent in the community between people.

Illustrated with over 500 black and white photographs.

STEPHEN WILLATS was born in London in 1943. Internationally recognised as a groundbreaking practice, his work includes a diverse range of disciplines from cybernetics and communications theory to computer technology and he is one of the first artists to take work out of galleries and into the world outside, pioneering socially interactive and community engaged art. Besides being known for his interactive artworks involving people living in a wide variety of urban contexts he exhibits widely throughout Europe and in North and South America—recent exhibitions have taken place in New York, Mexico City, Berlin and London. As well as his many exhibitions, Willats has continually used books and publications as a key element in his practice.

96 pages
First published 2019, reprint 2021
978 1 910010 21 1
Price £9.00

Wild Dress

Clothing & the natural world

Kate Fletcher



In this, her first collection of autobiographical writing, Kate Fletcher explores relationships between garments and human embeddedness in nature. Going beyond the idea that nature is a means to human ends, *Wild Dress* documents how we wear clothes in ways that add weight to and awareness of the natural world.

Includes fifteen colour photographs of Macclesfield Forest and the Goyt Valley in the Peak District and Garsdale in the Yorkshire Dales by Charlie Meecham.

“For Fletcher, a garment belongs not only to the wearer, but also to its native community and the land from which it comes. These insights may appear simplistic when paraphrased, but Fletcher writes from the fullness of her sensory experience and the tenderness of memory.”

Shahidha Bari, *Times Literary Supplement*

KATE FLETCHER is Professor of Sustainability, Design and Fashion at the University of the Arts London. For more than two decades her work has been at the forefront of the movement for systems change in the fashion sector. She has written and co-edited seven books translated into as many languages.

64 pages
First published 2011
978 0 9568559 3 0
Price £9.00

Wordage

Colin Sackett



The five separate sections of this book (*rereader*, *essayes*, *domestics*, *onsixpagestoday*, etc.) were written during the twenty years up until 2011; the allotted prose parts are now butted together to make a consecutive set. The process of writing was variously prescriptive and artificial: transcription from manuscript or speech, via word processing and assembly, to the final format of a single leaflet or booklet. Subsequently, most have been published again, reformatted as ‘online texts’, where in each case what was a paged sequence has become a scrollable depth—a vertical and bottomless page.

“The effect created is not wholly unusual in English verse, where a rhyme word at the end of a line can force a reader to step off into physical space and for a moment be left dangling. But the dislocation and random malformation of meaning goes further here, and sense bounces out of the pan like popcorn, coruscating with dislocation. In short, this short text, which might look odd or negligible at first glance, contains a good deal (or a bad deal) to reflect on. The way it proceeds is not some burdensome obligation imposed by the writer: it is a way of discovery that has emerged from working with letters; observing the way meaning is shaped by the way they are placed on the page and otherwise presented; the way, hilariously and depressingly, meaning can be corroded.”

J. C. C. Mays writing about ‘onsixpagestoday’.

COLIN SACKETT was born in suburban south London in 1958, and has been making and publishing books since the late 1970s, working with Coracle Press during the 1980s, and subsequently as a book designer collaborating with many artists and writers. During this time, his own work has been an investigation of editing and content, the licence to take broad issue and to play with form and structure. He started the ‘terraced publishing house’ *Uniformbooks* in 2011.

