

Heap John Bevis; *Journey-Book* Michael Gibbs; *Some Ironmongery* Erica Van Horn; *Why Listen to Museums?* John Kannenberg; *A Little Chantr'y for Spring* Stephen Duncalf; *TCP* Les Coleman; *Book Things* Jeremy Cooper; *Google Landscapes* Tom Wilkinson

No.7 Summer–Autumn 2016

*Uniformmagazine* has so far published contributions by Derek Beaulieu, David Bellingham, John Bevis, Peter Blegvad, Janet Boulton, Paul Bowles, Angus Carlyle, J. R. Carpenter, Chiara Caterina, Rebecca Chesney, Les Coleman, Jeremy Cooper, Simon Cutts, Stephen Duncalf, Martin Fidler, Ian Hamilton Finlay, Michael Gibbs, Kenneth Goldsmith, Michael Hampton, Martha Hellion, Geoffrey Hutchings, Elizabeth James, Ronald Johnson, John Kannenberg, Brian Lane, Cathy Lane, David Matless, Chris McCabe, Claudia Molitor, Gavin Morrison, Reinhard Mucha, Stuart Mugridge, Maria Papadomanolaki, Mark Pawson, Kasper Pincis, Rick Poyner, Steve Roden, Colin Sackett, Dawn Scarfe, Theo Simpson, Grant Smith, Phil Smith, Tim Staples, Gertrude Stein, Peter Suchin, Michael Upton, Erica Van Horn, Jan Voss, Emmanuelle Waeckerle, Ian Waites, Nathan Walker, Eric Watier, Tom Wilkinson, Stephen Willats, Ken Worpole, L. L. Zamenhof.

Contents: *Votive Leaves* David Matless; *The Reader's Digest Family Encyclopedia of World History* Kasper Pincis; *tap-root* Simon Cutts; *A glance to the past* Martha Hellion; *Condensations* Nathan Walker; *Trago Mills, Newton Abbot* Phil Smith; *Black Magic* Martin Fidler; *About* Colin Sackett; *Unua Libro* L. L. Zamenhof; *Painting highlights on trees* Janet Boulton

No.8 Winter 2016–2017

It has been five years since we published our first title, *Anticipatory history*, the result of an invitation to participate in a research network about accounts of environmental change, and the request to “make a book”, as a residue of what was explored. It took the form of a glossary, with individual contributors writing up their interpretations of the varied topics and terms that had been prominent in the discussions. Unwittingly, this book became the model for an approach, both in terms of a physical format, and also as an editorial strategy, combining ‘research’—be it scholarly or artistic—with a determinedly flexible and collaborative engagement with ‘the book’.

Published in spring 2016, John Bevis’s *The Keartons: Inventing nature photography*

occupies perfectly what the author describes as this “art and nature hinterland, theory-into-practice context... a family of titles that all speak to each other”. It was described by Richard Smyth in the *TLS* as an “inquisitive, discursive and comprehensive study”, and by Tim Dee in *The Guardian* as “informative and intelligent, beguiled and questioning...”

We published two important and distinct books this year, both concerned with urban life and culture. The artist Stephen Willats’ archive of transcribed interviews and photographs made with council estate tenants since the mid-1970s is the basis of *Vision and Reality*, described by Lynsey Hanley in the *TLS*: “It is significant that this book, which comprises such a detailed compendium of a specific aspect of post-war urban life, is not by an architecture critic, a town planner or a social historian. Willats approaches council estates and the people who live in them without prejudice, and asks refreshingly straightforward questions... a rare and essential book which records, respects and, above all, gives necessary context to people’s accounts of their own lives”. *Modern Futures*, examines the recent interest in modernist buildings from the second half of the twentieth century, engagements in the form of popular histories, documentaries and community projects, and digital and social media.

Angus Carlyle’s *A Downland Index* published in the summer, and Nathan Walker’s *Condensations*, due early 2017, both respond to particular geographies: Carlyle’s activity of making short runs on the downs above Brighton each written up in 100-word texts; and Walker’s treatments of found texts on rock climbing, industrial heritage, and mythology from the library of the Armit Museum in Cumbria.

*Uniformmagazine* continues to gather and include material directly related to our book publishing programme, as well as a variety of expansive subjects, not intendedly urban or rural in theme, but as a regular vehicle to enable us to continue looking in all directions, waiting to see what might be coming along next...

Contents: *Self-build* Brian Lewis; *stick with it* Stuart Mugridge; *Starbucks* Joy Drury Cox; *A Box of Disquiet* Tim Hopkins; *Portraits of John Mordaunt...* Tony Hayward; *Weighed* John Aubrey / Josef Albers; *Remembering ‘Dawn Chorus’* John Bevis; *Subway* Joy Drury Cox; *between something and nothing* Éilis Kirby; *Bunched* Watercress labels

No.9 Spring 2017

“I should explain that Wreyland is land by the Wrey, a little stream in Devonshire. The Wrey flows into the Bovey, and the Bovey into the Teign, and the Teign flows into the sea at Teignmouth. The land is on the east side of the Wrey, just opposite the village of Lustleigh. It forms a manor, and gives its name to a hamlet of six houses, of which this is one.”

This perfectly balanced little description of location is from the preface to *Small Talk at Wreyland* by Cecil Torr, a compilation of observations and anecdotes about everyday life, published nearly a hundred years ago in 1918. Torr’s topics are compiled in a scattershot structure, and although being largely concerned with the immediate area, his widespread travels, especially to the Mediterranean, and his interest in ancient cultures, add to the book’s particular range and variety.

Several parts of this issue are concerned with place, whether by definition or naming, or visibility and detail. Erica Van Horn’s description of the five separate named elements that comprise the postal address for the remote Irish location of Coracle, the publishing project she directs with Simon Cutts, is from the online journal that she has kept for almost ten years (somewordsforlivinglocally.com), extracts of which were published as *Living Locally* by Uniformbooks in 2014.

Despite the expansive means of online publishing and social media—the new structures of dialogue and response—the passage of communication by post, the direct despatch and dissemination of printed publications, remains the prevailing means of exchange for small-scale independent publishing. From the local to the global and back, connections are established and cultivated in a network between publishers, bookshops, libraries and readership.

Our first title this year is *Condensations* by Nathan Walker, a series of ‘slow-collage-word-terrains’ resulting from his residency at the Armit Museum in Cumbria. Next will be J. R. Carpenter’s “poetic media meteorology” *The Gathering Cloud*; the foreword by Jussi Parikka is printed opposite. Another sort of localness will be examined in *Middlefield: A postwar council estate in time*, Ian Waites’ recollective work about the newly-built housing estate in Gainsborough, Lincolnshire where he grew up in the 1960s.

Contents: *On Media Meteorology* Jussi Parikka; *From Outside to Inside* Jean-Luc Vilmouth;

*Imagined, Observed, Remembered* Peter Blegvad; *Recalling Mister Paranoia* Michael Hampton; *these folders...* Simon Cutts; *Reading Hollywood in the Smog* David Gissen; *Estuary* Phil Owen; *Cloud Study* John Bevis; *The Lane* Luci Gorell Barnes; *Devonmoor Pottery; Reflection on the Atomic Bomb* Gertrude Stein; *Field Gate; Where We Are* Erica Van Horn

No.10 Summer 2017

With this tenth issue, *Uniformmagazine’s* quarterly structure of sequence, and direction, the gathering and grouping of content, has now become an almost habitual activity of attempt and demonstration, in each instance informed by what has gone before. The issues so far don’t exactly amount to a regular accumulation, not in a linear sense, but maybe an expanding whole, the parts placed at the edge of something that is gradually defining its own limits.

As well as articles and extracts to do with current Uniformbooks, for the most part invitations and proposals, content is very often borrowed, or commandeered. Edited piecemeal from varied sources, including information located online via blog or tweet, it has become another variant of the plain and ongoing form of the printed pamphlet, page by page, and issue by issue.

The cover photograph was taken in the early 1990s in Mitcham, south London. The vantage point is a bridge over a railway line, then undergoing repair, past the scaffolding platform and overgrown field, and towards the trees and factory beyond. The inset view, aligned and square-on, looks down to show the track and the paraphernalia of workings.

This type of place has gained some especial order of meaning in the period since: a landscape of mixed activity, both organisation and disorder, managed and neglected, where abrupt and negligible change happen alongside each other. Identified and first named in 2002 by the environmental writer Marion Shoard as ‘edgelands’: “a netherworld neither urban or rural... the hotchpotch collection of superstores, sewage works, golf courses and surprisingly wildlife-rich roughlands which sit between town and country in the urban fringe”; it has nowadays become a cultural trope, as the concern with its identification has grown. Widespread and extensive, in much the same way that there’s a lot of countryside in one direction, and a lot of city in the other, the typicality of the ill-defined will inevitably offer up the unexpected, when compared to the likelihood

of seeing, say, yet another new type of office building, or another example of a sunken lane, or skylark.

While the distinction between the rural and the urban has always been clear, the area between, which has previously been defined broadly as ‘suburbia’, often implies a negative idea of homogeneity, a blandness evenly spread. But, this third, newly defined, marginal type of landscape is particular because it lacks any implication of extent. The ragged boundary of a village, beyond the settled and before the farmed, can have all the qualities that make it ‘edgelands’ but on a comparatively diminutive scale. What these places offer is a differentiation of focus, a fragmentary gathering, where variety is an essential characteristic. It will occupy the suburban landscape as well as encroaching upon the territories of both the urban and the rural: *rus in urbe—urbe in rus*.

Ian Waites’s new book about the landscape of his childhood during the 1960s and ’70s, growing up on the Middlefield Lane estate in Gainsborough, Lincolnshire, documents and describes life in this newly built and planned environment. His attention is one of detail—of boundary hedges and kerbs, ‘open doors’ and dens—a new geography adopted and imagined, an examination of the broader view of living on the edge of open land, the fields of the ‘distant rim’.

As well as the introduction and examples from *Middlefield*, this issue also includes three contrasting projects to do with focus and detail in landscape. The rudimentary photobook *Stells* from 1978 by Helen Douglas and Telfer Stokes, is just a plain sequence of images of sheep folds in the Scottish Borders. While herman and susanne de vries’s meadow, in southern Germany, left to grow now for three decades, provides an example, a controlled version in all its detail of what nature gets on and does. Dawn Scarfe and Volkhardt Müller’s recent project looks at what is visible at a distance from the centre of the city of Exeter, to acknowledge how there can be connections made with the horizon, by travelling to it, and by both viewing and listening, from here to there to here...

Contents: *die wiese* herman de vries & susanne de vries; *Terms (2)* Tom Benson; *Middlefield* Ian Waites; *The Observer* Anon. *Stells* Helen Douglas & Telfer Stokes; *Fictions: Arp* Adam Scovell; *Echo / 0,000000001mm* Heinz Gappmayr; *Broadcasts from the Edge of the Horizon: The Beacon* Volkhardt Müller & Dawn Scarfe