CLUI GOES TO WASHINGTON

EXHIBITION AND TOURS AT THE CENTER ON CONTEMPORARY ART IN SEATTLE

The CLUI was invited to create an exhibit about Washington state for the Center on Contemporary Art (CoCA), a nonprofit exhibition space near downtown Seattle. The exhibit, which opened in June, 1999, was called "100 Places in Washington," and was composed of 100 color photos and text captions, prepared especially for this program by the CLUI. In addition to the static display, a series of three guided tours took place during the run of the exhibit, June 12 to July 31.

The exhibit was part of a larger program, organized by CoCA, called "Land Use Action!" (a title which is a reference to the signs passed by law at all real estate undergoing land use changes within the city of Seattle). Numerous activities took place as part of CoCA's ambitious program, including street interactions and a performance at a Nike Missile site by Boston artist Marylin Arsen.

The CLUI tour program featured visits to many of the sites represented in the exhibit of CLUI archived photos, with tours arranged geographically and thematically.

The first tour was entitled "Land Reuse Reaction!" and visited sites in which the land has undergone several stages of uses and transformations. The tour bus traveled around the southern edge of Puget Sound, first passing through the Boring tunnel south of Seattle, then to the Johnn On Gravel Pit, where local briefers Helen Lessick met the group and described the transformation of the site from abandoned quarry to art site, by the renowned artist Robert Morris, whom Lessick worked with on the project.

Passing by the headquarters of the Weyerhaeuser Corporation (an extravagance of corporate architecture by Skidmore, Owings and Merrill resembling a wooden dam with horizontal bands of glass), the group then picked up a representative from the Port of Tacoma, for an interpretive drive-through of the huge land area of the Port, a filled-in exurbs, now developed with a myriad of industrial firms, representing.

(Continued - page 2)

CLUI GOES TO MASSACHUSETTS

EXHIBITION AND TOURS AT THE LIST VISUAL ART CENTER AT MIT

During this Summer, the CLUI exhibited a program at the List Center for Visual Arts at MIT. This exhibit focused on the Commonwealth of Massachusetts, emphasizing the role of technology in the landscape, a theme appropriate to the venue - a technological institution - as well as appropriate to the region, as many of the technologies that have transformed the world have their origins in Massachusetts.

Installed in May and open through the Summer, the completed exhibit consisted of a selection of sites, represented by photographs and text, and presented in alphabetical order. A bus tour was also conducted as part of the exhibit.

(See story - page 2)

BUILDING 20 TOEN DOWN
DURING RUN OF CLUI EXHIBIT AT MIT

The old Radiation Lab building on the MIT campus, known as Building 20, was finally demolished in May, 1999, during the run of the CLUI's exhibit at MIT's List Center, located a block away. Building 20 was the principal building in the secret "Radiation Laboratory," the MIT-based wartime radar research effort which employed 5,000 people and occupied 13 acres of floor space in Cambridge at the peak of its five year existence. Built hurriedly during World War Two, following standardized methods of military construction, city officials expropriated Building 20 from building codes, as it was supposed to be torn down once the war was over. Instead, the rambling wooden structure stood for another fifty years, used as lab space, storage, and offices (including that of the notorious MIT faculty member Noam Chomsky). A new building designed by Frank Gehry and funded by Bill Gates will soon rise up on the site.
a good variety of the industries that drive the State, including al-
uminum plants, log yards, pulp mills, and Pacific Rim shipping.

After a stop at the Port's headquarters and observation tower, the
tour headed south again on Interstate 5 - that instrumentational transpor-
tation corridor running down the West Coast, from Canada to Mexico - past
the old plant sites of McChord Air Force Base and Fort Lewis, to the
historical microcosm of DuPont/Northwest Landing.

This site was the crux of the tour, a dense program within a program.
The site represents a kind of land use stratigraphy of Washington
State, juxtaposed in a curious and suggestive fashion. First stop at the
site was at the small historical museum in the tiny town of DuPont, a
preserved grid of old corporate housing for the nearby and now closed
DuPont DeNoumen Company plant. The director of the museum,
Lorraine Overmyer, presented a historical summary of the town and
the region, which dates back to the "first white settlement on Puget
Sound," the Hudson's Bay Company post called Fort Nisqually, estab-
lished in 1833. Then, in 1906, the DuPont Company built a major
explosives plant on the site, producing dynamite and ballistics for the
colonization and industrialization of the Pacific Northwest.

In 1976 the plant closed, and the property was bought by
Weyerhaeuser, which had hoped to open a wood exporting terminal on
the 800 acre plant site, located on the Sound, south of Tacoma.
Economic and environmental concerns changed that plan, and the
company is building a "new urbanism" community, called
Northwest Landing, on the site, surrounding the isolated old town of
DuPont.

After Ms. Overmyer's talk at the Museum, the group boarded the
bus again, and picked up representatives of the Weyerhaeuser
Corporation at the Northwest Landing sales office, then headed into
the old plant sites and a containerized storage yard, where the
existing buildings were demobilized from the plant complex. Past piles of dirt covered by
plastic sheets and old brick explosives storehouses, the group stopped to ponder the
plant at the 1865 Fort Nisqually site, located in a clearing. Then it was on to the future for a drive-through of the new development por-
tion of the site, Northwest Landing, narrated by Chris Hall, from the
sales office.

Designed by Berkeley architect Peter ChoCTolop, Northwest Landing
already has over 100 houses, closely packed and traditional in style,
like a close, nostalgic-feeling city, with the emphasis on commercial
development. At the same time, it is not an "urban sprawl," but
completely new as well. As with other "new urbanism" projects, like
Disney's Celebration, Florida, the idea is to create a neighborhood,
pedestrian-oriented town, where people can even walk to work. The
corporate roadway surrounding the town already has a big new Intel
R&D plant, and the new regional headquarters of State Farm
Insurance. Although few of the residents at Northwest Landing work at
other place.

Once done with this contemporary historical microcosm, it was back
on the interstate, with a brief sidetrack through the back lots of the
State Capitol complex at Olympia to see the power plant, and gover-
ors mansion. The final stop was a land reuse site of an exceptionally
unique and gargantuan nature: the Sanpoil plant site, where one of the
largest nuclear power plant projects in the country never made it to
completion. Huge reactor buildings and abandoned security turnstiles
lie in the shadow of two five hundred foot tall cooling towers, one of
which is completely hollow and provides highly unusual acoustics, as
demonstrated by the director of the site, Commissioner Tom Carey,
who showed the group around. Mr Carey, an anticlimactic activist who
opposed the construction of the plant, is now charged with finding new
uses for the site, where billions of dollars were spent on what are
now perhaps best appreciated as abstract sculptural forms.

From there it was over two hours back to Seattle, but on the way back,
we visited the rest of the town, a classic video program played on over-
head monitors, showing films about the sites being visited, painted by,
or otherwise related to the town's theme, adding another dimension to
the experience.

Two other tours were conducted by the CLUI as part of the
Washington exhibit, including a full day bus tour of the Hanford
Nuclear Reservation, considered by some to be the "most contaminat-
ed place on earth," and a boat tour up the industrialized Dismalness
River, south of Seattle, with around 100 people aboard the Seattle
Roamer, the former truthboat on Puget Sound.

*COMMONWEALTH OF TECHNOLOGY*

EXTRATOPOLATIONS ON THE CONTEMPORARY LANDSCAPE OF MASSACHUSETTS

A visitor driving along Route 128... see mainly trees and open fields. Along the way
his peripheral vision pulses glimpses of glass hang, often cemented buildings, such
as boldly back, isolated from its neighbors, accessible only over private winding roads.
The scene, vaguely familiar and scientific in two, flicker...

-Orin J. Scott, Creative Ordinal: The Story of Raytheon, 1974

Though the beginning of the industrial revolution, the economic his-
tory of Massachusetts has been based on advances in technology. In the
19th century it was textiles, armaments, and machine tool
industries, centered around government-financed water works. In the
early 20th century, when the textile industry went smash to cheaper labor, high technology was beginning to develop in the
State, due in no small part to the increasing prominence of MIT.

Though the CLUI exhibit at MIT this summer looked at industries and
technology sites throughout the state, from the GE plastics
plant at Pittsfield to the Cape Cod Canal, a major factor in the
state's technological landscape is the high tech sector, which
is rarely described from a land use perspective.

It is well known that the Route 128 Corridor - the Massachusetts
Miracle - emerged as the modern economic backbone of the state,
and it is in this region that links between MIT, government, and
high-tech businesses are striking. Though this relationship is enrich-
ing new (early funders of MIT included the leading technology
companies of the day; GE, DuPont, Eastman Kodak, and
Westinghouse), the contemporary situation is less appreciated, and
was therefore one of the focuses of the CLUI exhibit.
No American has had greater influence in the growth of science and technology than Vannevar Bush," said MIT President Jerome Weisner. Bush held such positions as head of the Carnegie Institution, Chairman of NACA (which became NASA), and Chairman of the MIT Corporation. He convinced President Roosevelt to establish the Office of Scientific Research and Development (OSRD), which oversaw all federal funding for warfare RD&D. With Bush as the first director of the OSRD, a third of its allocations went to MIT in the 1940s and '50s, and much of this was for radar.

After the war, the Rad Lab was officially closed, but its projects were carried on at a new location and under a new name: Lincoln Lab. Built on the edge of Hanscom Air Force Base, at the heart of what would become the Route 128 corridor, the lab continued to be funded by the government and run by MIT (as it is to this day). Its early work in developing defense warning radar systems for the US led to the creation of revolutionary communications and computer technologies including the first "supercomputer" (the Whirlwind computer), the first system to send video signals by satellite; and a system of remote telemetry and computer sites connected via telephone lines called the ARPANET, which became today's internet.

These technologies flooded the state with new companies started by entrapping Lincoln Lab employees, among them the founders of Digital Computer Corporation, which by 1977 had 41% of the world's minicomputer sales. Over 65 influential companies have been spin out directly from Lincoln Lab, including the MITRE corporation, which employs nearly 3,000 people at its headquarters in nearby Bedford, building software and engineering systems primarily for intelligence and military customers (including the NSA).

In addition to Lincoln Lab and a myriad of related computer and electronics companies, the defense/university/corporate hub of Route 128 at Hanscom Air Force Base is home of the Electronic Systems Center, which is the Air Force's primary research and development center for surveillance and intelligence electronics, called "CAT (command, control, communication, computer, and intelligence) systems. With an annual budget of over $3 billion, the Electronic Systems Center develops defense warning systems including the famous Cheyenne Mountain underground military command center in Colorado.

Also on the edge of Hanscom is a sprawling Raytheon Systems plant, developing guidance and navigation systems. As the largest company in the state, Raytheon has several plants in the area, as well as its headquarters in Lincoln, one exit down Route 128 from Hanscom. Raytheon's story lives at the heart of Massachusetts' high-tech landscape. Founded in the 1920s as an appliance company, radar-related defense contracts in World War Two increased its sales over 5000%, making it suddenly as big as General Electric at the time. The company was co-founded by none other than Vannevar Bush, who later resigned from the Board due to conflict of interest concerns. And so goes.

These physical locations and many others were represented and discussed in the CLUI exhibit. A bus tour was also conducted by the CLUI as part of the exhibit, following the themes of land use associated with electromagnetic research and development. On the five-hour tour through suburban and exurban Massachusetts, the group was led through such sites as the Milhouse Hill Radar Site, with its numerous internal antennas; Lincoln Lab and Hanscom Air Force Base, where the bus was led around by military escort; and a stop at Oak Ridge Observatory, with its dedicated radio dish that scans the sky for signs of extraterrestrial intelligence. The tour was entitled "CLUI ET.

HAVENU EVER NAVIGATED THE ERIE CANAL?
CLUI PROCEEDS UPSTATE NEW YORK FOR EAST COAST OPERATIONS HUB

Igor Vamosi enjoying that rushing feeling in Lock 10 on the New York State Canal System.

First search for appropriate locations to house CLUI operations on the East Coast continues, led by CLUI program coordinator Igor Vamosi. "We're looking for a site with enough space for offices, exhibits, a planned interpretive "dofatway" and to keep very large objects," said Mr. Vamosol, "preferably on the navigable waterways of the Hudson River or the canals so we have docking space for barges. We have plans in the works for barges.

Mr. Vamosi has toured virtually every available mill complex with river frontage north of Kingston. Several excursions by boat, including the up the Mohawk River/Erie Canal system, have revealed potential sites that are not easily detectable from surface streets. Research is ongoing to contact owners of desirable properties, both on and off the market.

The region of upstate New York has been selected for a variety of reasons, including the mix of spectacular sites in the area, and proximity to Manhattan. It has been part of the Center's plan from the beginning to have a node at both of the major urban centers of the country," says CLUI director Matthew Coolidge, "As operations out of Los Angeles progress, developing programs and exhibit sites with a western emphasis, the need to bring an eastern venue on line is rising.

Ideally, these urban exhibit venues should be looked upon as portals or window, looking out from big, crowded cities onto the horizon of America, which we bring into view through exhibits and other programming. Like holes in the urban fabric through which places flow in and ideas flow out."
This CLUI featured an exhibit of postcards by Merle Porter in the Los Angeles Exhibit Hall, from July 2 to August 13, 1999, as part of the Center’s ongoing Independent Enterprises series of presentations.

Merle Porter was a one man postcard production company producing and distributing millions of cards over a 50 year career. Nearly always about places, his cards have a distinctive style, sometimes depicting famous sites, but more often a sort of celebration of the ordinary landscape: highways, abandoned buildings, and oil fields. He wrote descriptive captions for the back of each card, full of historical facts and local lore, sometimes filling up more than half of the card’s writing space with his text.

Known as “the postcard king of the west,” Porter was on the road at least 9 months a year, distributing cards to remote motels, gas stations and souvenir shops, while constantly shooting images for new cards with his 4x5 Speed Graphic camera. Typically his route took him through the California, Arizona and Nevada desert areas in winter, and the California beach areas in summer; his aversion to big cities kept his work out of major metropolitan areas like Los Angeles and San Francisco.

At the height of his career, Porter was putting 1,000 miles a week on his Ford Econoline van (which served both as living quarters and portable inventory room), and circulating one million cards a year, under the name Royal Pictures of Colton, California. Since his death in 1989, his family has pretty much stopped circulating the cards, however they can still be found in small desert stores which haven’t run out of stock.

The CLUI exhibit, prepared by curator Sabrina Merlo, was composed of hundreds of unique postcards, stacked on the gallery walls, on postcard racks donated for the exhibit. A total of over 20,000 cards were displayed at the CLUI, and all were for sale, with most of the proceeds going to the Porter Family.

At the crowded opening night reception for the exhibit, Merle’s widow, Beatrice, spoke about her life with Merle, along with her daughter and granddaughter, who were also in attendance. Early films shot by Merle were shown, and Ms Merlo led a question and answer session with the audience.

The modern bottling plant is located in the woods next to the Range Ponds, and the facilities are housed in the standard sprawling blue metal sheds. Like other bottlers, Poland Spring can’t keep up with demand, so additional water is trucked in tankers to plants in Syracuse, NY and Allentown PA, where it is bottled and labeled “Poland Spring.”

The building boom in consumption of bottled water is sudden and curious. Is it due to some unannounced but collective assumption that local water supplies have become contaminated? Is it simply that bottled water tastes better? Or is it the convenience of the disposable screw-cap bottle? Either way, no product could be simpler to make, it seems, or have profit margins so high. Just put a bottle under a tap, fill it up, and slap a label on it (the costs for bottlers range from just one to ten cents per gallon).

The bottled water industry, however, is a bit more complicated than this, but perhaps not much. Its about winning in the distribution racket, but also about the more creative side of marketing: image engineering.

So what does this phenomenon look like from a land use point of view? The results of our ongoing national investigation are just beginning to come in, and are excerpted below:

The leading brand of bottled water in the United States is Poland Spring, familiar in the northeeast especially. The sole source of this water is an aquifer near a small town in Maine of the same name. The first spring was settled here in 1795, and soon the water was famous for its healing qualities. A large resort sprung up, with baths, a hotel, and a neoclassical temple-like building where the water could be viewed inside, spraying up from the ground onto an altar-like marble slab. The heyday for the site was the turn of the century, when Poland Spring water was toured at the Columbia Exposition in Chicago. Today, the hotel portion of the resort on the hill is still running, though it’s fairly underused, but the old bath house and water temple are in a state of disrepair. Porter, who bought the bankrupt Poland Spring company in 1980, is restoring some of the old site.
One of the more popular brands of bottled water in the Southeastern United States is Zephyrhills, which is also owned by Perrier. The main bottling plant and spring for the brand is located 50 miles northeast of Tampa in Central Florida. Since the early part of this century the spring at Zephyrhills was a popular local swimming hole. Today there is a 24 hour guard posted at the fenced-in spring to keep recourses from disturbing the purity of the water. From the spring it is pumped through a half mile of pipe to a typical 20,000 square foot evaporation and bottling plant.

The Deer Park brand of bottled water, the nation's eighth largest brand and another Perrier company, is distributed on the East Coast, and is a sort of catch-all for Perrier, using extra water from any of the 17 bottling plants owned by the company in the US. Anytime there is enough stock of Poland Springs or Zephyrhills, for example, these plants bottle Deer Park, or fill up tankers bound for other bottling plants, where their water is made into Deer Park water.

In the western US, Arrowhead (another Perrier company and Perrier, incidentally, is owned by Nestle) is the leading brand, selling the most, 5 gallon bottles, and the source is in the San Bernardino Mountains, outside LA. Crystal Geyser sells more small consumer bottles however. This company has a source in Northern California, at Calistoga, and another source in the Owens Valley in Southern California. The latter is especially irminic, as the well and the unmarked bottling plant sit adjacent to Owens Lake, a 100 square-mile lake that dried up after the construction of the first Los Angeles aqueduct. Crystal Geyser trucks the bottled water to the city alongside the pipeline that carries 70% of the tap water to the same place. Not to mention the fact that the flying dust of the exposed lake bed is called, by the Environmental Protection Agency, the largest point source of air pollution in the country.

Some of the more popular brands of bottled water in the Southeastern United States is Zephyrhills, which is also owned by Perrier. The main bottling plant and spring for the brand is located 50 miles northeast of Tampa in Central Florida. Since the early part of this century the spring at Zephyrhills was a popular local swimming hole. Today there is a 24 hour guard posted at the fenced-in spring to keep recourses from disturbing the purity of the water. From the spring it is pumped through a half mile of pipe to a typical 20,000 square foot evaporation and bottling plant.

The Deer Park brand of bottled water, the nation's eighth largest brand and another Pertier company, is distributed on the East Coast, and is a sort of catch-all for Perrier, using extra water from any of the 17 bottling plants owned by the company in the US. Anytime there is enough stock of Poland Springs or Zephyrhills, for example, these plants bottle Deer Park, or fill up tankers bound for other bottling plants, where their water is made into Deer Park water.

In the western US, Arrowhead (another Perrier company and Perrier, incidentally, is owned by Nestle) is the leading brand, selling the most, 5 gallon bottles, and the source is in the San Bernardino Mountains, outside LA. Crystal Geyser sells more small consumer bottles however. This company has a source in Northern California, at Calistoga, and another source in the Owens Valley in Southern California. The latter is especially irminic, as the well and the unmarked bottling plant sit adjacent to Owens Lake, a 100 square-mile lake that dried up after the construction of the first Los Angeles aqueduct. Crystal Geyser trucks the bottled water to the city alongside the pipeline that carries 70% of the tap water to the same place. Not to mention the fact that the flying dust of the exposed lake bed is called, by the Environmental Protection Agency, the largest point source of air pollution in the country.

An exhibition of work by recent participants in the Center's Wendover Residence Program is currently on display at the CLUI Exhibit Hall in Wendover, Utah. The exhibit of original photographs and documentation of work is open to the public 24 hours a day until mid October. Featured in the exhibit are sixteen large format photographs by Jennifer Serekena, a photographer from Michigan who created a series of photos while at Wendover, entitled Terra Incognita, which re-contextualizes military and industrial forms as formal abstractions, resembling works of land art like that of Nancy Holt and Robert Smithson, who used this region of Utah for large scale works in the 1970s.

Documentation of the site-specific work of other artists in the program is displayed as well, including the work of sculptors Jennifer Olden and John Reed (from Texas and California, respectively), who built wind propelled kinetic sculptures which were placed on the vast surrounding flatlands and left to wander across the landscape; Jeremy Kunkel (Los Angeles) who installed five camera obscuras in the Wendover area; German sculptor Alice Konitz who modified a house trailer, utilizing reflective foil and plexiglass, involving the harsh sun of this remote desert region to create an eternally sun-baked installation; and artist Kelly Cooney (San Diego) who sent a rocket propelled camera 700 feet into the air for a series of aerial photos entitled 'Tragic Trajectories.'

Since being initiated in 1997, the Center for Land Use Interpretation's Wendover Artist in Residence Program has been able to provide time, space, and material assistance for numerous artists, researchers and other professionals and students working in original ways, and stimulated by a unique environment. This show contains work created during the first round of residencies and reflects the great diversity of Wendover Residence Program participants - sculptors, photographers, conceptual artists, and scientists have all made this remarkable landscape their home and workshop during the past two years.

Directions to CLUI Wendover Exhibit Hall

The Exhibit Hall is located near the rest of the CLUI Complex at the old airbase at Wendover, Utah. From points north, south, east or west, travel to Wendover on Interstate 80. Take either exit into town. At the Shell station on the state line, on the main street of town (Wendover Boulevard), travel south, towards the airport. Take second left after railroad tracks. After half a mile, turn right into the gated compound, just before the Air Force restricted area sign. The Exhibit Hall is to the left, across from the abandoned mess hall, and is marked with a sign by the door. Free access is available 24 hours a day, every day, by pressing the numerals 1 and then 2 on the combination door lock.
ANNUAL WORK PARTY
IMPROVES PHYSICAL PLANT

The facilities at the Center’s Wendover Complex continue to improve, due mainly to the efforts of dedicated volunteers, and the continued generosity of the National Endowment for the Arts. This summer, the annual Wendover Work Party was staged over the week of June 23, and about a dozen people drove out to the remote Utah town to help.

A new exhibit space was carved out of one of the old military buildings, and a manufactured office unit was trucked up from Los Angeles for use as a “clean and comfortable work space,” a dust free 700 square foot building that has central heat and is even air conditioned.

“We’re not creating the Rita here,” said CLUT’s Wendover Program Coordinator Sarah Simons, “but it’s close.”

Thanks to all the work party volunteers: John Fitchen, Amy Balkin, David Cunningham, Igor and David Vamos, Edward Coolidge, Moira Fehr (all the way from Germany), Erik Kouran, and Cheryl Cozen.

Some of the new facilities leased by the CLUT at Wendover include structures at South Base, the exotic and patched portion of the old airbase where munitions were once stored. This dramatic location is totally isolated and more than a mile out into the flats. “South Base is one of the most spectacular places in America,” said Simons. “If we had the resources to bring in water and power we’d like to move the whole program out here.”

BRIEF REVIEWS
OF BOOKS NEW TO THE SHELVES OF THE CLUT LIBRARY


Like most industrial archeology texts, this book focuses primarily on historic industries and sites, mostly within the 19th century. None the less, it is one of the best books on the subject.


Nice new big book on today’s California. The volume ranges across the state looking for trouble (which it seems is easy to find around here). Dawson’s photographs depict places with a satisfying geometric formality and often a sort of ironic symmetry.


Lots of color photos and straightforward text about the five major civilian airline storage sites in the USA (at Mojave, California; Kingman, Arizona, and Tuscon, Arizona; and Las Vegas). Interesting stories about individual aircraft (Rod Storm’s old Vickers Viscount still bears his name as it sets away in Tucson) as well as unusual information about the airline industry, such as the fact that sometimes brand new airplanes are dispatched to desert storage sites where they sit sometimes more than a year before being delivered. Another gem from Mountain Books publishing.


Writer’s by a former public relations officer for Kaiser Steel, this “moders view” is full of celebratory tales of the life of one of the “great industrialists” of this century. Anecdotal, but sort of useful.


The saying “What is the name of Sam Hill? actually has nothing to do with this guy (it is allegedly in much earlier quotation), however it fits with the many unlikely edifs constructed by this Romantic Victorian visionary of the Pacific Northwest, who made such things as a replica of Stonehenge on the Columbia River, near the drive-in stuck he built for the queen of Romania, and the huge Peace Arch at the border between the USA and Canada. This book is a satisfying biography of Sam’s life and work.


An examination and critique (very negative, of course) of the Army Corps of Engineers attempts to prevent erosion along America’s coastlines. With case studies of a few East Coast communities battling with the sea.


Bill Mann (aka Shortbeak - he’s a former explosives distributor), has been exploring the Mojave Desert for over 30 years. He put together this book, volume 1, to tell of some of his favorite discoveries in the desert over the years, which include geoglyphs, petroglyphs, grave sites, ruins, and a few soldiers. Each site has directions and geographic coordinates.

On the Beaten Track: Tourism, Art, and Place, by Lucy Lippard, New Press, 1999

Another far-ranging, contemporary culture cruise leading from Lucy Lippard. This one is a follow-up on last year’s Lure of the Local, and it is an excellent anthology of thinking on the culture of tourism.

The CLUT Library is a non-lending library in Los Angeles, open by appointment for use by associate architects and other CLUT supporters.
PUBLICATIONS

The Nevada Test Site: A Guide to America's Nuclear Proving Ground
The only book available that describes in detail the nation's foremost weapons and R&D field test facility. Praised by both antinuclear activists and Department of Energy officials.
62pp, with fold-out map and over 100 illustrations. $12.50

Hinterland
Illustrated catalog of the 100 sites featured in the 1997 CLUI exhibition, Hinterland: A Voyage Into Extreme Southern California.
112pp, illustrated. $12.50

Route SB: A Cross-Section of California
Illustrated tourbook to this remarkable, 210-mile roadway. A perfect weekend-long trip from Los Angeles.
80pp, illustrated. $12.50

5th Avenue Peninsula Tour
24pp. $5.00

The Chesapeake Bay Hydraulic Model
An illustrated history of this remarkable engineering accomplishment, the largest indoor hydraulic model in the world, now abandoned.
30pp. $5.00

Nuclear Proving Grounds of the World
A report on the primary nuclear test sites across the globe, and the hundreds of other sites where single nuclear blasts took place on, under, and above the earth, in the former USSR, USA, Africa, Australia, Pacific Ocean and elsewhere.
30pp. Illustrated, maps. $7.50

Around Wendover: An Examination of the Anthropic Landscape of the Great Salt Lake Desert Region
A guidebook to "points of interest" in this special American Landscape, with maps and directional information.
60pp, illustrated, maps. $12.50

Subterranean Remnants: The Unique Architectural Spaces of Show Caves
Examines the phenomena and depicts some of the best tourist cave environments in the United States, with contact and visitation information. From the CLUI exhibition.
38pp. $5.00

One Hundred Places in Washington
100 exemplary land use sites in Washington state. From the 1999 exhibition presented at the Center on Contemporary Art in Seattle. 112pp, illustrated...
$15.00

Commonwealth of Technology: Extrapolations on the Contemporary Landscape of Massachusetts
Sites in Massachusetts with an emphasis on the role of technology in the landscape. From the 1999 exhibition presented at the List Center for Visual Arts at MIT.
60pp, illustrated.
$12.50

NEWSLETTER

GET A YEAR'S WORTH OF THE LAY OF THE LAND THE NEWSLETTER FOR THE CENTER ON LAND USE INTERPRETATION FOR A MINIMUM DONATION OF $25.00

Keep you up to date on Center activities, as well as site reports on unusual places, book reviews, and more.
Eight pages. Your donation will also put you on our mailing list for notices and invitations for Center events.
Back issues available for $2.00 each.

NOVELTIES

CLUI Mug
ON SALE

Standard issue mug, with CLUI emblem. We guarantee that you will get out of it everything you put into it.

CLUI Pocket T-Shirt

Quality grey 100% cotton T with CLUI emblem on the pocket. Specify size (XXL, XL, L, M, S)

Stalacpipe Organ Tape

$3.99

A recording of the "World's largest musical instrument," the Great Stalacpipe Organ, in Luray Caverns, Virginia. Hymns and traditional songs played by the creator of the wondrous instrument, Mr. Leonard Sprinkle (deceased.) Music generated by the Earth itself! Complete with dripping sounds. 25 minute cassette tape, produced by Luray Caverns.

Suggested Photo Spot Post Card and Tour Book

$4.95

Full color book with 21 suggested Photo Spot post cards, depicting the sites with the Photo Spot sign in the foreground. Also contains directional information to the Photo Spots across the United States. 40pp, full color illustrations, spiral bound.

Photo Spot T-Shirt

$15.00

Features the Photo Spot sign. Be a walking Photo Spot!

HOW TO ORDER

Well To: The Center for Land Use Interpretation, 9331 Venice Boulevard, Culver City, CA 90232 Tel: (310) 839-5752 clui@clui.org

Please use enclosed order form or reasonable facsimile. Make check or money order payable to The Center for Land Use Interpretation

Shipping and handling charges: $3.00 for the first item, $0.50 for each additional item, and 8.25% tax if ordering in California.
Outgoing events

THE NELLS RANGE COMPLEX: LANDSCAPE OF CONJECTURE

EXHIBITION: OCTOBER 1-NOVEMBER 14
GUIDED BUS TOURS: OCTOBER 9-10

The Nells Range is the largest and most iconic restricted area in the United States. Foremost, it is a high tech landscape of electronic warfare, with much of the land used for combat training by the Air Force, which conducts large-scale war games over the range and within the 12,000 square-mile restricted air space above and around it. Also within the range are several complexes with distinct functions and histories, including the base at Groom Lake (aka Dreamland and Area 51), a "secret" Air Force base which is known as the development, test, and evaluation site for numerous advanced aircraft and weapons systems. Since being sealed off from public access as a bombing range during World War II, the 5,000 square-mile Nells Range has become a sort of landscape museum, with contrasting historical layers representing the stages of transformation of the American West. Preserved within the range areacie and Shoshone communities as well as old mining towns. The Nells Range Complex: Landscape of Conjecture examines the physical Range, and the wide range of perspectives and ideas that this mysterious landscape elicits.

EARTHWORKS AND ENTROPY

EXHIBITION: DECEMBER, 1999

A contemporary photographic display about earthworks, are made by the shaping of earthen material. The exhibit explores the interaction of these works with their cultural and physical contexts, and the sculpturing forces of erosion, which adds another quality to their morphology. Lectures and presentations will be part of the exhibit, including a presentation by Smithsonian scholar Hikmet Loo, who has unearthed some interesting new material about the building of the Spiral Jetty.