April, 2000.

The CLUI installation took up a few thousand square feet, about a quarter for the film.

The archeology of the Cecil B. De Mille “10 Commandments” film location collection in vitrines in the gallery, such as material related to the re-tracing of many of his remarkable image/artifact locations, the photographs served as surrogates for the sites.

Professor Wilhelm Schuermann, a curator and art collector, participated in the exhibit by displaying some of his remarkable image/artifact collection in vitrines in the gallery, such as material related to the re-archeology of the Cecil B. De Mille “10 Commandments” film location site in Nipomo, California, including an eight millimeter format trailer for the film.

The CLUI installation took up a few thousand square feet, about a quarter of the Witte de With gallery in Rotterdam, Holland. Part of a larger exhibition called “Scripted Spaces,” the CLUI installation featured fifty images from the CLUI Archive, arranged in thematic sections throughout the upstairs wing of the nonprofit cultural center, located in the heart of that super-industrial city.

The CLUI installation was entitled “The Perceptual Arena of the American Landscape” and examined different types of fictive, or enscripted landscapes in the United States, from outdoor art environments to industrial emergency training grounds. The photographs were arranged into sections called “overlooks,” each with an interpretive plaque describing the images placed on the facing wall. As with some other CLUI exhibits, without the ability to take visitors to all these locations, the photographs served as surrogates for the sites.

In SPRING, 2000, the CLUI created an exhibit for the Witte de With gallery in Rotterdam, Holland. Part of a larger exhibition called “Scripted Spaces,” the CLUI installation featured fifty images from the CLUI Archive, arranged in thematic sections throughout the upstairs wing of the nonprofit cultural center, located in the heart of that super-industrial city.

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CLUI EXHIBIT FEATURED IN HOLLAND
FIRST OF SERIES OF PLANNED INTERNATIONAL EXHIBITIONS

LOS ANGELES FACILITIES UNDERGOING FACELIFT
EXPANDED AND IMPROVED MAIN OFFICE AND EXHIBIT SITE TO OPEN SEPTEMBER 2000

Installation view of the CLUI exhibit created for the Witte de With center for contemporary art, Rotterdam.

A NEW and larger public facility housing the CLUI Los Angeles office is currently being prepared at the Venice Boulevard location, and is scheduled to open by September, 2000. The 1,800 square-foot facility will have a separate function room for exhibits and events, as well as improved access to research resources, including the library and archive.

The Center has been searching for a larger space in Los Angeles for years, at various times considering a former Nike missile launching complex and an oil company property to house the office and exhibit site. It was finally remembered that “there was no place like home,” and the CLUI is now in a partnership with the Museum of Jurassic Technology, located adjacent to the CLUI, striving towards the purchase of the complex that houses the two organizations.

While fundraising continues, generous gifts have been made by private foundations and individuals to secure the down payment on the property and to begin renovations on the CLUI space. The former tenant in the space now being reclaimed by the CLUI moved out at the end of their lease in April, and a CLUI Work Party was held the first weekend in May, whereupon a volunteer army cleaned out the new space in an enthusiastic spasm of productive energy that lasted for five days. Work rebuilding the space is expected to continue through August.

The former tenants, a forensic lab (which operated primarily at night), generally followed the required health and safety regulations for dealing with laboratory chemicals and biological material. “But they did leave a few items,” says Erik Knutzen, architect and “thought stylist” for the new space, “we found an opaque tupperware container under a sink, containing a mottled, brown object suspended in fluid. Scrawled on the label with an imprint of someone’s health insurance card was a single word that resonated with the pit of my stomach: ‘bowel.’”

The more one thinks about it, the more the Earth resembles a brain... The contorted geography like the folds of a developing cerebellum, mutated by the evolutionary influences of our collective experience.... Exploring into this space is to examine the unknown realm of the common human mind, whose labyrinthine mysteries lie in infinite complexity around us, manifested in the physical world we build and inhabit.

- Damon Farragut
The CLUI continues its initiative to introduce college and university-level students and teachers to compelling environments normally outside of the realm of discussion. A four day Field Session was recently organized for a group of environmental art students from Otis College of Design, located in Los Angeles. The session was composed of different types of programming, designed to encourage the students to think about the range of perspectives and interpretations of selected sites.

Over two consecutive days, the Otis group convened in the morning at the Center’s Desert Research Station, near Hinkley, California, and departed for site visits in passenger vans, guided by CLUI staff members Lize Mogel, Chris Howlett, and Matthew Coolidge. During each site visit, students filled out a “Site Impression Form,” which asked them to record their impressions about the site. At the end of the day the forms were collected, and a publication with selected quotes from the forms was distributed to all participants on the last day of the field session.

Sites visited by the group included the PG&E’s Hinkley compressor plant, which contaminated the groundwater with chromium (and was recently featured in the Hollywood film Erin Brockovich), an abandoned Strategic Air Command communications bunker, and the new visitors center at the US Borax mine, the largest open pit in California. In the evenings, the group stayed in motels in nearby Barstow, or camped out in the desert.

On the third day, students went off on their own to investigate and select sites to interpret for the group on the following day. Sites the students found include a dead tree farm, an unimproved camp site, and artwork that was constructed on a hill top.

Another tour conducted by the CLUI in recent months was a day-long van tour of sites in the Antelope Valley, a desert valley north of Los Angeles. This tour was conducted for teachers from Antelope Valley College, and focused on film location sites in the area (which is the “back door desert” for Los Angeles’ entertainment industry), as well as aerospace sites such as the Boeing radar cross section facility (which has recently been vacated), and the Mojave Airport boneyard, full of parted out commercial airline hulks, and a favorite stop for CLUI tours of the region. This tour followed a lecture presented to the public at the College, given by CLUI Director Matthew Coolidge.

This series of tours is part of continuing CLUI programming in the desert regions outside Los Angeles. The Center has a staging yard in Boron, California, to support activities in the region, and is developing an interpretive center at a former Desert Research Station near Hinkley, outside of Barstow and down the highway from Boron. Additional tours and other programs are in the works for this Fall, and beyond.

The Desert Research Station at Hinkley, California is being developed by the CLUI into an in-situ interpretive center for the Southern California Desert region. If all goes well, it should be open to the public this Fall.
The Witte de With gallery is Rotterdam's primary nonprofit contemporary art exhibition space, and has a history of progressive programming. For example, it was the point of origin for "Fish Story," Allan Sekula's exhibition about the international shipping industry.

The port of Rotterdam is said to be the largest port in the World. It stretches for over 15 miles from downtown to the coast, a landscape of industrial inlets, container yards, and maritime manufacturing. Recreational activities, such as fishing and kite flying take place at the desolate western portion of the harbor.

From an interview between Gustinet Mari and Matthew Coolidge, published in the Witte de With catalog From, #2, discussing some of the exhibit:

We divided the exhibit into eight sections, with the captions printed on interpretive marker-like stands in front of each row of photographs, thus encouraging the sensation of these images as views of landscape. We named the sections "overlooks," each with a specific theme and title. The first group of photographs show the interpretive devices that you find usually at "natural" locations like parks and scenic overlooks. The traditional view of nature is as a sort of chaotic place. It is therefore particularly vulnerable or susceptible to interpretation; it seems to attract more interpretation because it is a non-human type system, alien. And as a result the mechanisms employed by interpreters, the managers of these facilities, can get really elaborate.

In this section we have selected a number of photographs that collectively present different kinds of attention "vectoring" that interpreting mechanisms can provoke. The six images in the first group coincidentally have this parallel with the "vectoring" system of crystallography. The lines of sight that you are supposed to follow, that are depicted on the sign or configuration of signs presented in the photographs, compare directly to the axes that occur in the six forms of natural crystal formation. There is an image of a glass cube-like window that you look through inside a dam to view migrating salmon. This is an illustration of "isometric" or cubic crystal structure.

AN INSTALLATION
OF DISPLAY IN GERMANY

Robert Smithson developed connections between crystallization and laughter, and we found it amusing, even humorous, to think of this perceptual "vectoring" as a form of laughter, using crystals as the model that they both shared. The "world view" that these examples of interpretive signage intend to create is simplistic and pure, even to the point of being sublime. The lines of sight and the objects they incorporate unite in a plain, axial geometry of experience, a perfectly composed structure, like the best in minimalist art. And like a crystal. When this connection is made, it arouses a sensation of pleasure, of clarity, of simplified truth, and this often stimulates an expression of laughter; the "titter," "snicker," "giggle," etc. of Smithson's crystallography... 

The past year at the CLUI interpretive complex at Wendover, Utah, has seen many improvements to the physical plant, as well as some truly innovative work by Residence Program participants. Recent residents included the architect/artists Simparch, who modified the new, self-contained Residence Support Unit, a 700 square-foot manufactured office trailer installed on the old airbase flightline last Summer. Writer/researchers Mark Sundeen and Erik Bluhm also spent some time in Wendover, putting together a book about the region, which will be published later this year. In addition to exhibits by artists in the exhibit rooms, such as Tim Nohé's samples installation and sound environment, a semipermanent display of "Sites of Interest" in the Salt Lake Desert region was installed in the Exhibit Hall, which serves as the first level of visitor interaction at CLUI Wendover. A second exhibit area in this building also contains the Nellis Range, Landscape of Conjecture exhibit. Visitors wishing to stop by CLUI Wendover can go to the CLUI web site for information (www.clui.org) or contact the Center at (310) 839-5722.

ROBERT SMITHSON

AN INSTALLATION of Bill DuBois images of open pit mines in Nevada is currently on display in Aachen, Germany, at the mining and geology building of the region's technical institute. The CLUI was invited to contribute to an exhibit being organized by the NAK, a contemporary art organization which was collaborating with the Rheinisch-Westfalische Technische Hochschule (the Rhine-Westfalia Technical School) to create new environments within the existing spaces of the sprawling, urban, academic campus. The installation of Bill DuBois images (which were shown at the CLUI, Los Angeles in 1999 as the "Monuments of Displacement" show) interacts with the existing, and somewhat dated displays throughout the balcony hallways in the four-story Mining and Mineralogy building. The existing displays consist mostly of models and dioramas that depict mining processes and techniques. The DuBois images show actual places where mining has taken place, something that the faded posters that were on the walls of the classroom and lab-filled building lacked.

WENDOVER UPDATE:
ARCHITECTS, WRITERS, AND SOUND ARCHIVISTS
WORK ON AND AROUND CLUI COMPOUND

The Interior of Residence Support Unit at CLUI Wendover, with a curved dividing wall and a roll-up door, mirrored on the inside—of the many arresting architectural features created by the innovative art and design team Simparch, which transformed the bland, off-the-rack interior into a surprising, and comfortable space. CLUI photo

ARCHITECTS, WRITERS, AND SOUND ARCHIVISTS
WORK ON AND AROUND CLUI COMPOUND

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Another image shows a triangular interpretive structure, three panels that are meant to be viewed from a single point, and what you are looking at in the distance is a pyramid-shaped mountain. That evokes kind of a triangular or a tetragonal crystal system of crystallography. The lines of sight that you are supposed to follow, that are depicted on the sign or configuration of signs presented in the photographs, compare directly to the axes that occur in the six forms of natural crystal formation. There is an image of a glass cube-like window that you look through inside a dam to view migrating salmon. This is an illustration of "isometric" or cubic crystal structure.

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A QUANTUM LEAP INTO THE BLACK HOLE OF LOS ALAMOS

Even without the recent spy scandals, fires, protests, and nuclear bomb data found behind the photocopier, Los Alamos is one of the most interesting places in America. Haunting native ruins and cliff dwellings about nuclear bomb technical areas; Robert Oppenheimer’s house lurks behind shrubbery; and engineers full of secrets stand in line with their arugula at the grocery store. And then there is the Black Hole. Field Researcher Charles Barile filed this report on a visit to this locally famous feature of remarkable Los Alamos, New Mexico.

It’s impossible to avoid the pull when you come within sight of the Black Hole of Los Alamos.

Field Report by Charles Barile

The advertisement in the Northern New Mexico Thrifty Nickel Want Ad newspaper features a weekly listing for ‘The Black Hole - An Unusual Place.’ Owned and operated by Ed Grothus, 76, since 1969, the ad refers to a surplus emporium he has dubbed ‘The Eighth Wonder of the World.’ ‘The Black Hole’ is a 25,000 square foot discount priced mecca that offers for sale electronic and mechanical equipment that spans the entire history of the Los Alamos National Laboratory (LANL). The LANL, located in close proximity to ‘The Black Hole,’ is responsible for the design, development and safekeeping of the United States nuclear arsenal and is spread over 43 square miles and houses fifteen nuclear reactors including the oldest operating fissile unit in the country.

The surplus detritus of the LANL accumulated at ‘The Black Hole,’ is combination junkyard and museum, overflows both a former Shop’N’ Cart grocery store and an Evangelical Lutheran Church and spills onto property that covers five acres. Grothus has collected, purchased and bartered a dramatic array of surplus, production over spill and never used LANL paraphernalia. Among the unique artifacts on display are the 1939 model Philco radio purportedly owned by J. Robert Oppenheimer (blocking the door of the former market’s walk-in freezer), several of the first-ever commercially manufactured adding machines that were used by Enrico Fermi and other top physicists for the preliminary calculations in creating the original atomic bomb, drawers full of authentic 40’s era brass badges used by lower level ‘B’ class lab employees for gate clearance, and motion picture cameras designed to record early bomb blasts that exposed one million ‘frames’ per second. More recent vintage stock includes nearly every model of IBM Selectric typewriter as well as 80’s and 90’s lab components including then state-of-the-art oscilloscopes and laser assemblies.

Creating and constantly expanding this vast, molding collection has made Grothus, a devoted ‘peacenik,’ something of an embarrassment to the local weapons-based community. A 51-year resident of Los Alamos, Grothus spent 20 years as an LANL machinist in the Weapons Group measuring the ultra-precise conventional explosive forces necessary to detonate the early fission devices. Undergoing an "epiphany" in 1969 at the height of the Viet Nam conflict, he has spent the ensuing years as the self-appointed conscience of Los Alamos, railing vociferously against the creation and use of nuclear weapons. Most recently arrested (along with anti-bomb activists Martin Sheen and Dr. Helen Caldicott) in August 1999 for a rally that trespassed onto lab property, Grothus’ philosophy is encapsulated in his constant, mantra-like insistence that "one bomb is too many" and his fervent hope for nuclear disarmament. "Truman’s biggest mistake was not approving the atomic bombing of Hiroshima and Nagasaki," Grothus expounds, "It was when he changed the name of the War Department to the Department of Defense. Who can argue with approving funding for defense?"

Considering the irony that Grothus makes his living upon the excess of the laboratory whose mission he radically opposes, he explains that “tons” of barely-used computers, testing equipment and medical-related supplies have been donated to ill-equipped and poorly funded university science departments nationwide and to technologically deprived countries such as Costa Rica. "Los Alamos is so damn rich and overfunded that it just seems right to spread this stuff around a bit and take care of the little guys who could never get this kind of high-quality equipment."

Taking stock of the enormous mounds of materiel from the front door of ‘The Black Hole,’ Grothus pointed out a specially cast, never used lucite block measuring 4’ x 8’ x 6’ earmarked for testing gamma ray radiation shielding and manufactured at the cost of $1 per square inch. Reflecting on it and other enormous piles of lab discards including a late 50’s era early computer punch tape keyboard and scores of file cabinets secured with bank vault style combination locks, he shook his head and lamented: "Why couldn’t God have made me a sports fan?"

(NOTE: The author’s visit to ‘The Black Hole’ occurred on Thursday, May 4, 2000, the first day of the devastating fire that - informed sources report - very nearly reached barrels of low-level radiation and chemical waste at the Los Alamos National Laboratory’s Technical Area 54. While Grothus guided visitors across his property early that afternoon, he pointed out the initial flames and smoke of the prescribed burn on an adjacent ridge and contemptuously (and presciently) derided the U.S. Forest Service policy of ‘controlled fires.’ Although nearly 300 homes were lost and the fire destroyed a handful of the Lab’s historic buildings from the 1940’s where parts of the first atomic bomb were assembled, ‘The Black Hole’ survived intact and continues its daily sales operations.)
Siiffing Around the Archer Daniels Midland Headquarters

Agriculture is possibly the most pervasive form of land use in the United States. Approximately 45% of the land in this country is used for crops or livestock. Under a recent initiative, the CLUI is expanding its research into this industry, adding to the CLUI database of specific "sites" across the country by including more examples representing the complex spectrum of this essential form of land use. We are announcing this initiative here to solicit suggestions and field reports from our constituency, and starting with a description of one of the premier American agricultural entities, the Archer Daniels Midland company, and its headquarters in Decatur, Illinois.

Though a zealous security force watches the public roads around the plant, making unauthorized photography difficult, a drive around the 1,125 acre complex is an olfactory experience like none other on the planet. The CLUI researcher who visited the site recently described it as "an effervescent, anaerobic, enzymic, protein-rich cornucopia of odors, emanating from the various stages and permutations of the highly controlled organic decomposition of America's heartland." CLUI photo

The town of Decatur (population 83,000) is in the middle of Illinois, surrounded by farmland, its fringes dotted with manufacturing plants, such as midwestern giants Bridgestone/Firestone and Caterpillar. Among them, and the biggest employer in the region, is Archer Daniels Midland (ADM).

The Decatur ADM complex, located on the north side of town, is perhaps the largest of the 205 plants owned by the company worldwide. There are three distinct plants within the complex, connected to each other by pipelines. These in turn are connected to the farmland of America along railway lines that carry ADMs fleet of 13,000 railcars, and roads carrying the company's 1,200 trucks. In addition, ADM owns over 2,000 river barges, said to be the largest fleet in the world.

The headquarters for Archer Daniels Midland is located on the eastern edge of the manufacturing complex, and it is from here that the company, led by the Andreas family for over 30 years, runs the self-described "Supermarket to the World."

The company principally purchases raw farm products, the big American staples like wheat, corn, and soy, and transforms them into other ingredients that are sold in bulk to other food manufacturing, processing, and packaging companies (recently, ADM has begun to process and package market ready products, such as soy milk). One of the primary methods for this "value-adding" is fermentation, which generates a particularly potent medley of mealy odors around the plant, according to visitors.

The Decatur complex processes corn and soy, at a rate of 600,000 and 200,000 bushels a day, respectively. The East Plant, processing mostly corn, produces ingredients familiar in name to any American that reads processed food labels: citric acid and lactic acid (acidulants in food products); xanthan gum (adds texture and stability to things like dairy foods and bottled dressings); dextrose (a sweetener); sorbitol (a sugar free sweetener); and corn syrup.

ADM is among the top ranking corn syrup producers in the world. The American corn syrup market is protected by federal restrictions on the importation of inexpensive foreign sugar, which because of a larger global supply, is much cheaper than domestic sugar. Because of subsidized domestic corn production, corn syrup costs only twelve cents a pound, and it is therefore the favored sweetener for thousands of American products, from Coca Cola to catsup, often second on the ingredient list after flour or water. With pipelines carrying corn syrup over roadways, the East Plant in Decatur may be the largest producer of the substance in the world (ADM spokespeople are reluctant to talk about superlatives).

Other corn products produced at the East Plant include corn starch (which is used in food, paper, textiles, construction materials, and industrial products - it is has even been used to strip coatings off the Stealth Bomber); vitamin C, and ethanol, a common automotive fuel additive that lowers the carbon monoxide output from cars (ADM produces 2/3 of the ethanol used in the USA).

The West Plant, connected to and similar in function to the East Plant, has refineries that make vegetable oils, and processes the derivatives from the "meal," left after the oil is extracted from the seeds. ADM makes all kinds of oils, such as sunflower, cottonseed, and canola, though Decatur operations focus on cornoil and soy. ADM hopes that soy someday will be as rich in "value-added" derivatives as corn. Soy proteins are used in processed meats, animal feed, and, in the form of lecithin, can be found in chocolate bars, salad dressing, paints, and cosmetics. ADM also makes large quantities of vitamin E from soy, for the "Neutraceuticals" division of the company.

The more remote North Plant in Decatur is currently not in operation. It is associated with the milling activities and the animal feed production of the Bio Products division of ADM, much embattled after the company was accused of price fixing for the lycene market. Lycene is an amino acid, which animals require to make proteins (which keep them alive, healthy, and make them meaty). ADM, the largest domestic producer of lycene, makes the product from fermented corn. It is marketed to farmers and feed companies in a packaged, crystalline form, and was also mixed into ADMs own animal feed at the North Plant in Decatur.

It has taken ADM, which started as a linseed crushing business in 1905, less than 100 years to become possibly the most influential company in the American agriculture industry. Its headquarters in Decatur is a must-see (and smell) landmark in the American landscape.
The Meadowlands - Wilderness Adventures on the Edge of a City by Robert Sullivan, Anchor Books, 1998. Post-industrial pioneering and exploration into the unknown of the built world - a great book. He canoes and drives around the New Jersey meadowlands, encountering people who know the place, and tells you what he slowly learns about it. He even drinks the swamp water after purifying it through a camping store type filtering system.

The Good, the Bad and the Ugly by Atelier van Lieshout, NAi Publishers, 1998. Regardless of what they may think of themselves, this group of architect/artist has generated some interesting building forms involving cheap, mobile construction, and a self-sufficient, “survivalist” aesthetic. This book is the catalog of the controversial exhibit of the same name.

The Void, the Grid, and the Sign - Traversing the Great Basin by William L. Fox, University of Utah Press, 2000. Its nice to know that someone as thoughtful as this author is as interested in the contemporary aspects of this fairly unappreciated area as some of us. Meditations on mapping and emptiness mingle with tales of interpreting petroglyphs and four-wheelin’ with Michael Heizer.

Dams and Other Disasters - A Century of the Army Corps of Engineers in Civil Works by Arthur E. Morgan, Porter Sargent Publisher, 1971. Though dated, this is a classic of Army Corps criticism, written by a radical civil servant, who went from being the reforming president of Antioch College to being the first chairman of the Tennessee Valley Authority.

Space Site Intervention - Situating Installation Art edited by Erika Suderburg, University of Minnesota Press, 2000. Twenty essays by art theorists and others on the subject of installation-type art. There aren’t so many books on this subject, so its good to see one. (Definate Southern California perspective too, with over half the essayists currently teaching at schools in the area).

Wanderlust - A History of Walking by Rebecca Solnit, Viking Penguin, 2000. Not sure why nobody has published a history of this form of transportation before now, but here it is, finally. A good subject for the author, who seems to have one foot in cultural analysis and the other in the landscape. 

Fortress America - Gated Communities in the United States, by Edward J. Blakely and Mary Gail Snyder, Brookings Institution Press, 1997. A critical book from two academic regional planners, examining the phenomena of gated communities. With nearly ten million Americans living in such places today, it seems that nobody likes gated communities except maybe their developers and the people that live in them.

Sign Language - Street Signs as Folk Art by John Baeder, Abrams, 1996. A book of photographs of mostly hand painted signs, with chapters covering, for example, “no parking” signs, buildings as signs, misspelled signs, and signs where the lettering conforms (barely) to the box containing it.


Airstream - The History of the Land Yacht by Bryan Burkhart and David Hunt, Chronicle Books, 2000. This new, coffee table-ready release has many of the remarkable images from the Airstream book published by the Airstream Company several years ago, but quite a few more, and benefits from having more historical information, and being written by young, design-savvy writers.

The North Pole is for sale. And along with the pole comes the rest of the historic Santa’s Workshop theme park, at a place known as North Pole, New York.

The 25 acre property includes Santa’s house, the Christmas Carousel, the blacksmith shop, the candymaker shop, the candlemaker shop, the glassblowers shop, the Kiddie Bobsled, Bunny Burrow, the covered bridge, the Candy Cane Express mini train ride, a herd of reindeer, and, of course, the North Pole itself.

Though there are several other “North Poles” and “Santa’s Workshops” in the US, this Santa’s Workshop is one of the oldest “single-theme” theme parks in the United States. It was founded in 1949, along the scenic highway leading up to the summit of Whiteface Mountain in the Adirondacks, twelve miles from the olympic town of Lake Placid. The little village of red and white painted chalet-style buildings were apparently intensely studied by a team of designers dispatched by Walt Disney, as he planned his park in the early 1950’s.

In 1953, after participating in a Christmas pageant on the White House lawn, the park owners asked the United States Post Office to establish a substation at the park, and they obliged, creating the postmark “North Pole.” As a result, thousands of letters arrive there to be stamped and sent all over the world. While the post office equipment at the North Pole is owned by the US government, the building housing the post office building is part of the park’s property, and is therefore also for sale.

Why is this shrine of seasonal cheer for sale? “My wife recently told me to quit playing with toys and get a real job,” said the 74 year old Bob Reiss, who was on hand when his family began building the park over 50 years ago. The Reiss family is being selective about possible new owners, as they want the park to maintain its integrity, earned over a half century of service.

Meanwhile, the park is keeping to its normal schedule: open during Summer months, and on weekends before Christmas. As usual, the refrigerant in the North Pole was turned on in May, and it will stay on through December 25th. After that the pole defrosts on its own, according to the thawing rate of the coming Spring.

 Asking price: $650,000
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!
600p., with fold-out map and over 100 illustrations.
Price: $12.50

Hinterland
Illustrated catalog of the 100 sites featured in the 1997 CLUI exhibition: Hinterland: A Voyage into Exurban Southern California.
112p., Illustrated.
Price: $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.
500p., Illustrated.
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5th Avenue Peninsula Tour
"An inexcusable investigation of urban content." Self-guided tour of a portion of Oakland, California's industrial waterfront.
240p., Illustrated.
Price: $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.
300p., Illustrated.
Price: $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.
300p., Illustrated.
Price: $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.
500p., Illustrated, maps.
Price: $12.50

Subterranean Renovations: 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 exhibit.
400p., Illustrated.
Price: $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.
112p., Illustrated.
Price: $10.00

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.
65pp., Illustrated.
Price: $12.50

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25 minute cassette tape, produced by Luray Caverns.

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

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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, $.50 for each additional item, and 8.25% tax if ordering in California.

THE CENTER FOR LAND USE INTERPRETATION
BOOKSTORE
COMING UP:

Of course, building projects take longer than you think, and as the article on page one of this newsletter describes, our main office and exhibit site in Los Angeles is still being prepared. Our exhibition schedule has been postponed until September. If you received this newsletter, you will also receive a notice of the first exhibit and the grand opening of the space. We are still open to the public, though only by appointment, and services are hindered by the temporary office location, spread out in a trailer and a few offices of the old forensic lab.

We have been active on other fronts too, as the extreme lateness of this newsletter going to press indicates. The exhibit series, beginning in September, will begin with the *Earthworks and Entropy* show (about the decay of land art), and will be followed by *Deleted Communities*, an exhibit about towns that have been removed by human-induced forces, such as for reservoir construction or contamination problems. An exhibit about film and television locations will open in December, and the exhibit program for CLUI Los Angeles continues into the new year. Meanwhile, we have exhibitions this fall at field locations in the Mojave desert and at the CLUI complex in Wendover, Utah, and we hope to have a building secured to house the CLUI’s northeastern USA operations by the Fall as well. Other exhibition spaces will also be hosting some CLUI exhibits this Fall and next year, and we will keep you informed about these. As always, we welcome our new subscribers, and salute our faithful readership with a hailstorm of gratitude for their continued support of the CLUI. We have exciting times coming up, and we’re so glad you can be with us.

upcoming events

THE CENTER FOR LAND USE INTERPRETATION NEWSLETTER

THE LAY OF THE LAND

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The Center for Land Use Interpretation is a nonprofit research organization dedicated to improving the collective understanding of the human/land dialectic. If you would like to assist with any of the projects mentioned in this newsletter, or any other project mentioned in CLUI literature, please contact The Center. Gifts are tax-deductible.

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