

# ART 494/598: Vermilion Sands Exchange

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## Grading

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### 20 points total

- 5 Conceptual development
- 5 Composition & design
- 5 Cohesiveness of narrative
- 5 Craftsmanship & completion

## Timeline

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THURSDAY 8.18/

Introduction to course

Intro to Vermilion Sands Exchange,

HW: Ideas/sketches for Vermilion Sands

TUESDAY 8.23/

Book Structure Demo

Surface Techniques Demo

HW: Work on Vermilion Sands

THURSDAY 8.25/

**Field trip: Wasted Ink Zine Distro**

InDesign Page Imposition Demo

HW: Work on Vermilion Sands

TUESDAY 8.30/

**Field trip: Special Collections**

**In-progress Critique**

HW: Work on Vermilion Sands

THURSDAY 9.01/

**Graduate presentations**

Workday

HW: Work on Vermilion Sands

TUESDAY 9.06/

**Final Critique & Exchange**

Intro to Time Project

## Objective

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*"All summer the cloud-sculptors would come from Vermilion Sands and sail their painted gliders above the coral towers that rose like white pagodas beside the highway to Lagoon West." —J.G.Ballard*

This very visual, vintage collection of science fiction short stories by British author J.G. Ballard will be the point of inspiration for an edition of booklets that each of you will create. Ballard's book consists of nine short stories that all take place in *Vermilion Sands*, a desert resort that now languishes in uneasy decay, populated only by forgotten actors and solitary impresarios, artists and writers. Only here could plants sing arias and clouds be fashioned according to the aesthetic whims of drugged beachcombers. Ballard makes direct reference to Dali throughout the book. Repetition defines this collection. The same images and scenarios recur; seemingly to cement the impression that Vermilion Sands is self-perpetuating.

Leaf through the stories and choose a scene, a single detail, or a written fragment as a starting point for a more personal piece. Don't feel as though you need to illustrate the stories in any literal way—rather, use the imagery or ideas as a lens or an entry to explore themes that interest you.

We'll be making an edition with enough copies for each student to exchange in the class, plus two more. Together these will create a rich collection that will be titled *Vermilion Sands*, but may not resemble Ballard's book in any way.

## Project Guidelines

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**Final book size:** 8" height x 5" width (8"x10" spreads)

**Minimum pages:** 4 double-sided pages for 7 spreads and covers

**Image and/or text:** No restrictions

**Color:** Your choice

**Paper:** Your choice

**Printing/reproduction:** Your choice

**Binding:** Your choice

**Edition size:** 17 (we'll see what class size is in a few weeks)

1. Read through the synopsis of stories provided on the back of this handout to try to help narrow a few stories that sound interesting to you. Browse through these, looking for imagery, language or scenarios that have potential.
2. Create thumbnail sketches of several ideas, then narrow it down to one or two with rough sketches in a paper dummy.
3. Decide on a method of generating imagery and production, create a second dummy for our In-progress critique August 30th.
4. Take comments into consideration, making final adjustments. Print and assemble edition of booklets, number and sign each one by Sept. 6th.

# Synopsis of the Stories in Vermilion Sands

*M.P. Xavier Dalke*

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## **1. THE CLOUD-SCULPTORS OF CORAL D** (1967)

Flying cloud sculptors are hired to create various portrayals for a narcissistic heiress. 20 pages

## **2. PRIMA BELLADONNA** (1956)

A beautiful songstress enters town, much to the pleasure of the boys across the street but fails to impress the sonic florist, whose arachnid flower takes envy in the talent of the singer. 16 pages

## **3. THE SCREEN GAME** (1963)

A film production crew moves into town to shoot and hire a painter to color the canvas of a million square meters (nearly) who falls for an ashen prisoner who then also falls for the painter's prints. 18 pages

## **4. THE SINGING STATUES** (1962)

Two sculptors deceptively sell a gaudy collector a large piece, only having to return secretly every fortnight to replace the magnet tape storing the sympathetic music. 16 pages

## **5. CRY HOPE, CRY FURY!** (1967)

A lonely sand yacht captain rescues a man from the desert only to have his likeness portrayed onto canvas, which mysteriously changes overnight to be more like her long lost love. 20 pages

## **6. VENUS SMILES** (1957)

A sculptor is hired to create a sonic sculpture for the square but when unveiled, the piece is much despised so the curator takes it home and much to his dismay, the thing grows in dimension and cadence. 16 pages

## **7. SAY GOODBYE TO THE WIND** (1970)

Organic cloth shop owner sells a new wardrobe to the girlfriend of a dead organic cloth designer and when the cloth begins throwing spasms, the relationship and mystery begin. 18 pages

## **8. STUDIO 5, THE STARS** (1961)

The editor of a poem magazine full of poems by so-called poets possesses an auto-poem machine, but when his new neighbor, also a poet, forces to handwrite their odes, chaos ensues. 40 pages

## **9. THE THOUSAND DREAMS OF STELLAVISTA** (1962)

Psychotropic houses are imprinted with the personalities and memories of the previous tenants, but that doesn't stop a couple from moving into a house with an eerie, familiar past. 24 pages

### Vocabulary for those new to Book Arts:

#### **Spread**

In an open book, two pages side by side.

#### **Dummy**

A mock up of a book that can be a rough maquette with pasted-in ideas, or a nearly realized printed copy.