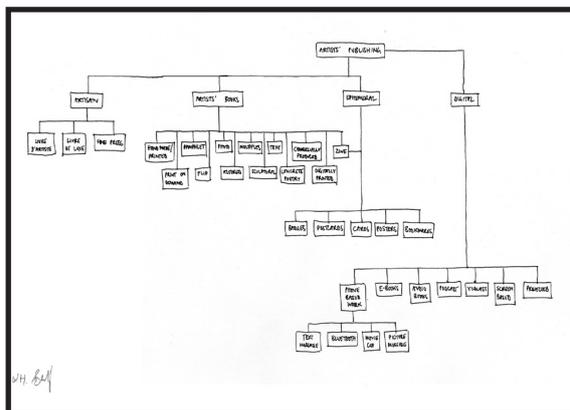


Wilber “Chip” Schilling, Artist/Publisher, USA
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Creative Practice

Methods of Production for artists’ books include:
inkjet, laser printed, letterpress, screen print.



ABTREE

With reference to the ABTREE, my work sits under:
Artists’ Books: Hand Made/printed Multiples.
Digitally Printed, Photo.
Artisan: Fine Press, Livre deluxe.

Technology and Tradition

I have begun to incorporate Inkjet printing and screen-printing into the books.

Printing letterpress from photopolymer plates need to be able to get digital film output at a high resolution for proper plate production. This film output has traditionally been from a Linotronic image setter. These image setters could soon to be obsolete because of the cost of repair and the fact that this equipment is being sold on the secondary market and shipped to lesser-developed countries. Without high quality film output the quality of digital letterpress will suffer.

The computer is invaluable for the production of my books. All the work is designed on the computer and some aspect of the production is done with the computer. Not to mention the marketing and general business uses of the computer.

New technologies are good for getting the creative wheels turning. However, since there is usually a steep learning curve and equipment or software cost is usually high then it stays low on the priority list,

until either the idea keeps bugging me or the cost of the equipment or software comes into an affordable range. I am open to the idea of publishing an artist’s book on electronic paper. I would wait until the medium figures out where it is going and what its problems might be.

Cost does influence my production methods. Even if the costs are high - if it is right for the project and can be spread out over time then I will go ahead with it. If there is a high upfront cost, like in the offset production print costs then I generally shy away from the project.

I have produced one book that is purely digital media, and is a work that is to be distributed for free on my website in the form of a PDF download.



Half Life/Full Life by Wilber “Chip” Schilling

Published April 2009 in an edition of 60 copies, *Half Life/Full Life* explores the atomic age, the Doomsday Clock, and simultaneously occurring, irrelevant cultural events. *Half Life/Full Life* reveals a timeline from the first atomic bomb test through each change in the Clock as it marks the estimated time until the total annihilation of humankind.

The binding is a variation on a Hedi Kyle and Claire Van Vliet structure. The binding strip is letterpress printed Tyvek. All 48 pages are archival inkjet printed using Ultrachrome inks on Epson paper and coated with varnish. The photography, design, printing, and binding are by Chip Schilling.

Marketing and Distribution

I sell the majority of my artists’ books to institutions and private collectors
65% to institutions and public collections
35% to private collectors

I have used the Internet to sell my work via:
my own website, Internet bookshops and Gallery websites. Traditional mailed ephemera is still effective to some degree.



Where do we start? by Thomas Rose

Where Do We Start? is the title of this collaborative work and refers to how we all enter the system of education as an institution and as a process. The book is constructed from stories solicited by Thomas Rose and Bryant Griffith as part of a larger project titled School Stories. Produced in an edition of 75 Hors Commerce copies and 10 artist proofs, 2002.

The Future of the Book

Yes, I do think there is a limit to the definition of an artist's book. When the term "book" is used then I think that digital only media doesn't apply, even if it is the image of a book with the pages turning. That I would define as something else, like Artists' Publishing. That is a term that works for me and is a better umbrella than Artists' Books.

One possible suggestion of the definition of an artist's book: The artist's book is all about the portable delivery system of content* in the form of physically activated structural parts which make up the work as a whole.

* Content being: those ideas of which the artist of the work is attempting to convey.

I don't think bookshops/galleries will adapt to distributing books produced using just digital media at all in the short run (5 years). I think they will stick to tangible goods or at least until the customer is willing to pay for digital delivery of electronic files on a widespread, international scale.

I think digital media will be collected as digital download and/or pay preview sites by the next generation.

Wilber H. Schilling (aka Chip Schilling) has just been named 2010 Minnesota Book Artist of the Year.

As part of the annual Minnesota Book Awards, this award, co-sponsored by the Minnesota Center for Book Arts and The Friends of the Saint Paul Public Library, recognises a Minnesota book artist for excellence of artistic work in the book arts throughout his or her entire career, as well as significant contributions to Minnesota's book arts community.

Share your ideas for lectures, talks, visits, and shows: As 2010 Minnesota Book Artist of the Year, Chip Schilling will bring his love of the book arts to as wide an audience as possible. He welcomes your ideas for possible venues in Minnesota and beyond. You can reach Chip by email chip@indulgencepress.com

Visit www.indulgencepress.com for more information about Chip and his work.

This case study forms part of the Centre for Fine Print Research's AHRC funded project 2008 - 2010: *What will be the canon for the artist's book in the 21st Century (In an arena that now includes both digital and traditionally produced artists' books, what will constitute the concepts of artists' publishing in the future?)* <http://www.bookarts.uwe.ac.uk/canon.htm>