



E / S / P

Electronic / Space / Print

A Methodology for Creating Limited Edition, Fine Art Prints of Electronic Ink on Space.

By **Max Eternity**



Peer Reviews

“Well written. A nice focus to the digital art audience”

[Isaac Bowman](#) - *IT Project Management*

“I can see how electronic space prints can function as a replacement for [greenhouse gas] paper prints. Space is indeed a durable surface.”

[Don Relyea](#) – *IPTV | Programmer | Artist | Writer | Musician*

“Electricity exists in our bodies and in nature Thus, it stands to reason that the eco, geo, bio and digital can live as one — symbiotically, happily, peacefully, in harmony”

Max Eternity

E-paper Primer

With the birth of [e-paper](#) -- since the inception of Adobe Acrobat's portable document format (.pdf) in 1993 -- electronically signed virtual "paper" has expanded in worldwide use; with Adobe Acrobat's document creation method operating as a cost-efficient, safe and reliable archiving system. And since the last millennia, The U.S. Internal Revenue Service and other national/international government bodies, NGO's, universities, corporations and small businesses, have been using its virtual "distiller" press, to print [create] authentic documents; forms that work in tandem, or replace altogether, traditional "greenhouse gas" paper(s). With, on the Adobe Acrobat website, it being (in part) stated that the Acrobat software system can be used for:

- [Invoices](#)
- [Contracts and agreements](#)
- [Surveys and questionnaires](#)
- [HR forms and documents](#)
- [Strategic planning documents](#)
- [Design reviews](#)
- [Pharmaceutical submissions](#)
- [Government and military intelligence briefs](#)

Now, to the uses listed above, this white paper was written to show -- demonstrate how -- propose that -- an additional way the portable document format can be used; not merely on its own but as an integral component, to press and print, collectable, limited edition, fine art, electronic space prints (E/S/P).

What is the E/S/P Virtual Press Method?

The E/S/P virtual press method is an intellectual construct for producing editioned, fine art prints of electronic ink on space. This newly discovered electronic press process for digital plate, electronic “paper” and ink, can, with the artist’s “hand”, produce expertly imprinted, signed, numbered, date stamped, sought-out, collectable works of art; namely the limited edition print. And prints that are ‘pulled through the press’ using this method, are prints that are pedigreed with provenance, worthy of appraisal(s) and authentication.

Tools of the Trade: Ink, Press and Plate

In the history of printmaking, three tools have always been required in order for a printmaker to make a print. On moma.org, the website of one of world's most esteemed art museum, the Museum of Modern Art, there is a document called "What is a Print?" The document functions on the website to demonstrate (with illustrations and animations) the step-by-step process of the printing concept of mechanical pressure on material ink, with said process resulting in the render of a [fine art] print on paper.

On the website, it is written:

A print is a work of art made up of ink on paper and existing in multiple examples. It is created not by drawing directly on paper, but through an indirect transfer process. The artist begins by creating a composition on another surface and the transfer occurs when a sheet of paper, placed in contact with this surface, is run through a printing press

The site mentions no exceptions. Still, that same descriptor holds true for digital prints and electronic space prints; that they are created through an indirect transfer process. For whatever the type, ink, press and plate are required to produce a print, those three tools remain the same; with a diversity of prints rendered from the unlimited variations in availability of type and style of ink, plate and press. A redundant case in point, block prints use the same tools, but are still different from aquatints, which are different from lithographs, which are different from screen prints. The same laws of governance hold true for each and every print.; with the digital plate, electronic ink and the paperless virtual press act in the same role – serving the exact same function(s). See chart below:

Print Tool Equivalents

<i>Method</i>	Plate / Matrix	Ink (pigment)	Press
Mechanical	Physical (ie. wood, metal, stone, etc.)	Physical pigment emulsion	Mechanical - Weighted
Digital	Digital (ie. bitmap, CAD, vector, HTML)	Electronic ink & physical pigment emulsion	Digital PlottingDevice (ie. Inkjet Printer)
Space	Digital (ie. bitmap, CAD, vector, HTML)	Electronic Ink	Virtual Platform (ie. Adobe Acrobat's .pdf)

1. The Mechanical Method renders a rolled ink, imprint on paper
2. The Digital Method renders a sprayed ink imprint on paper
3. The Space Method renders an electronic ink imprint print on e-paper

Identifying the Cornerstones of E/S/P Authenticity

Herein the three cornerstones of E/S/P authenticity are laid out. However, please be aware that while open-ended E/S/P editions can exist, they only require the first listed cornerstone for authentication; as that editioning of print is meant to be proliferated, not restricted -- NOT limited. So restating redundantly to understand clearly and fully, open-editions only require the first listed cornerstone and limited editions require all three of the listed cornerstones.

The three attribution cornerstones of E/S/P's print press nomenclature and pedigree and authentication hallmarks of its provenance therein — specifically as it relates to ensuing financial value and inevitable appraisal — are as follows:

1. The [notated] Electronic Space Print with the Artist's Electronic Signature
2. The Electronically Signed [Uniform Electronic Transmission](#) Document(s)
3. The Printed or Electronic, Sales Receipt

Tables, graphs, illustrations and charts seem to be an effective way of removing some of the tedium and confusion of communicating layered language and concepts, so on the following page(s) one will find such visual aids. First there will be an example of an unsigned, limited edition E/S/P, followed by an example of a [blank] UETD; then by a proposed [blank] Ecommerce Sales Receipt. After that there will be a flow chart executing exactly how iron-clad provenance is established; each and every time – reliably -- consistently – uniformly – methodically.

Hypothetical

Space

Print

The Electronic Space Print

[Uniform Electronic Transmissions](#) Document

Title of Work:

Medium:

Size:

Artist:

Date:

Edition:

Seller

Buyer

<i>-- Original Artist(s) Signature Goes Here --</i>	

Now that the three cornerstone documents have been presented – the electronic [.pdf] virtual print image, the UETD and the Ecommerce Bill of Sale – documents that are used in creating a limited edition, electronic space print, it's time now to revisit those same documents again. However, in this next instance they are shown as marked-up, illustrative charts. Though, since the Ecommerce Bill of Sale is rather self-explanatory, it will be omitted from the next portion of analysis. Still, after the other two illustrative charts are presented, one will find a new (self-explanatory) chart; a flow chart showing how ironclad provenance is attained. Thereafter, the white paper concludes with its final page, entitled “Embracing the Physicality of Space.”

Diagram of a Limited Edition Electronic Space Print

Now that we have seen an example of the electronic space fine art print and its prescribed attribution documents, which are needed to establish provenance and verify authenticity, we turn to a few dissections of those prior seen documents; beginning first with the space print itself. But first we'll view a statement by an authority on collecting limited edition prints, [Dennis L. Forbes](#). Mr. Forbes writes in his book Collecting Limited Edition Prints: Contemporary African American Printmakers:

Example of a Limited Edition Print Designation

1/300

Title of Work

Bianca Latrice '01

Limited Edition – A limited edition print is designated with sequential numbers, rather than with letters. The numbers are marked, in pencil, in the bottom left-hand corner of the print. To illustrate, if the edition size of a limited edition print offering is 300 prints, the prints will be numbered sequentially starting with a number designation of 1/300 and ending with a final print numbered 300/300.

With this understanding, the thumbnailed diagram below shows how an electronic space limited edition print (the first cornerstone of provenance and authenticity) is to be designated – hallmarked -- in the exact same way -- as with all limited edition prints (irregardless of the medium) that have come before.



A. Sequential Number

B. Title of Work

C. Artist Name and
Publishing Date

The U E T D

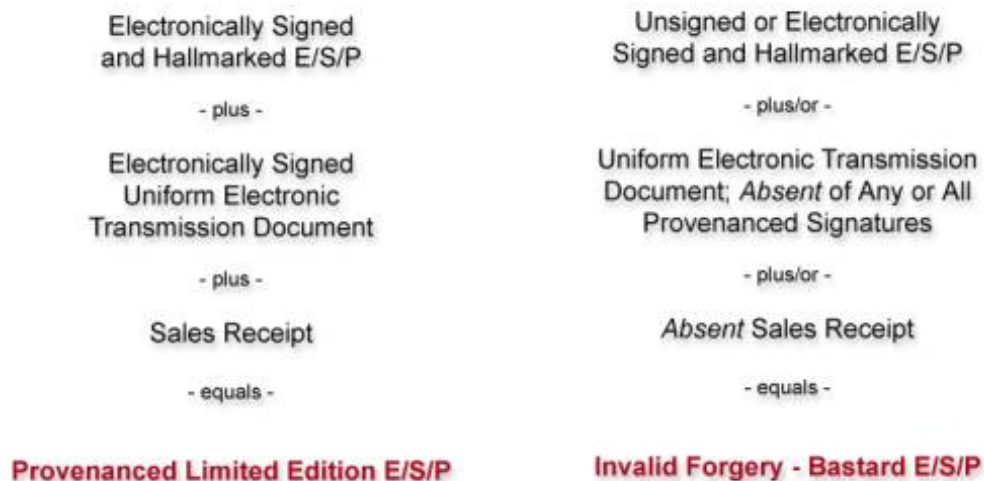
Uniform Electronic Transmission Document

On the National Conference of State Legislators website it is stated:

The [Uniform Electronic Transactions Act](http://www.nccusl.org/) (UETA) provides a legal framework for electronic transactions. It gives electronic signatures and records the same validity and enforceability as manual signatures and paper-based transactions. This model act was adopted by the National Conference of Commissioners on Uniform State Laws (NCCUSL) in 1999. To see the full text of the act and additional information, see the NCCUSL web site, <http://www.nccusl.org/>.

Thus, it is with this understanding that the prescribed, electronic endorsement document, called the UETD, for the E/S/P was created. Below (on the next page) is a mark-up of the UETD; a document designed to be used (primarily) with limited editions.

The *Electronic Space Print* Provenance Chart
An Illustrated Chart Outlining the Limited Edition Pedigreed Print and its Bastard Counterpart



Persons not in possession of all three documents listed [upper left] in the Provenanced Limited Edition E/S/P diagram, are in possession of a forgery(s) that has bastard provenance and is of no value; even in the case of a prior owner. For, once a new buyer signature is added to the UETD and new sales receipt is issued to that new buyer, that transaction denotes full transference of ownership...to said new buyer.



The E/S/P Provenance Chart by [Max Eternity](#) is licensed under a [Creative Commons Attribution-Noncommercial-No Derivative Works 3.0 United States License](#).
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Embracing the Physicality of Space

In a prior white paper relating to digital prints, called [Collecting Digital Prints](#), a quote from a fine art print specialist, the late Yale University artist and art historian, Gabor Perterdi, was used. Mr. Perterdi makes a wonderful observation, and because it is such a compelling statement, it is revisited again. For Mr. Perterdi, many years back, saw the writing on the wall; that printing and fine art prints were continuing as they had in the past, to evolve; requiring new analytical critiques, nomenclature and identifying, attribution verbiage. In that quote, published by [Encyclopedia Britannica](#), Mr. Perterdi states:

Certain modern processes for reproducing texts and illustrations, however, are no longer dependent on the mechanical concept of pressure or even on the material concept of colouring agent. Because these processes represent an important development that may ultimately replace the other processes, printing should probably now be defined as any of several techniques for reproducing texts and illustrations, in black and in colour, on a durable surface and in a desired number of identical copies. There is no reason why this broad definition should not be retained, for the whole history of printing is a progression away from those things that originally characterized it: lead, ink, and the press.

So, is space a durable surface? Of course it is. We know this, because purchasing goods through electronic, financial transactions, over the Internet – in *Cyberspace*, costs the same -- renders the same results as purchasing the same goods in person. With, information transmitted over a computer, fax or phone, being just as valid – just as durable -- as information transmitted in a face-to-face conversation.

With an estimated [4 billion trees](#) being cut down every year, harvested for paper products, it seems humans find themselves edging their way from the ashes of manufacturing and industry, to the full embrace of weightless, spaceless intellectual property, recycling, electronic commerce and cleaner energy sources like solar and wind power. Too, with the slow phasing-out of printed news, magazines, bills, contracts and ephemera, it seems that the world find itself becoming increasingly paperless. By all appearances, these newer methods of exchange and productivity seem to be equally reliable, yet more efficient. And at this stage, clearly there's no turning back now. So instead of standing agape in pure speculation, denial, panic and/or paranoia, one might hold the belief that now is the time to dig in, doing the work toward investing in the intellectual challenge, so as to proactively create and define a fine art, electronic future in the best, most uniform, pragmatic way one knows how and is capable of.

- Max Eternity 2009

Author's Profile

About: Max Eternity

Max Eternity is a multi-disciplined artist. He creates innovative print types reflecting the Bauhaus school and Early American modernism. Max is an autodidact polymath who promotes greater civic and cultural awareness by using a network of informational web portals, which advocate a myriad of artistic and social concerns including architectural preservation, digital print provenance, the health-wealth equation, environmentally-friendly consumables and government transparency. In addition to his fine art portfolio, over the last decade he has created a variety of other portfolios consisting of prose, trade secrets for commercial inventions and industrial design, all of which are geared toward the overall advancement of humanity.