

# art\*pop

## SHE WAS THE ORIGINAL. BOLD. SASSY. REBELLIOUS.

Edie Sedgwick was a Superstar Factory muse, 1960s mod, the inspiration for Warhol's art, and films have been made about the rise and fall of this art cult icon.

Pop Art encompasses many different art styles, yet most people only think about Andy Warhol's soup cans or the Brillo boxes. Often we forget to recognize the realism. I once had the privilege to gaze into Rosenquist's large scale panels of blended realism that existed alongside Warhol's screen-printed Marilyns. Pop Art is the kind of art that reflects culture, and its special power is how it causes life to suddenly begin reflecting

itself in art. Even classical and surrealist painters such as Dali jumped into the movement.

Sometimes the image, be it painted or printed, is just a means to an end. More recently, artists such as Lady Gaga have resurrected this idea of mirroring, which is so central to Pop Art.

With this idea in the front of my mind, I'm finding inspiration and breaking moulds.



### STEP 1

The great team at Jacquard produce some really cool products. Asher Katz, Jacquard's president, and I talked about using their airbrush colors on metal (Jacquard's reputation is for fabric paint excellence, so this would be an interesting experiment) for a more realistic painted portrait, and he challenged me to try and incorporate Jacquard's new SolarFast dyes into the mix.

With SolarFast, you can develop prints from photos or reproduce an airbrushed image to make a new

original piece of art. It's a photographic process that uses sunlight. Since I've been experimenting with SolarFast over the past few months, I decided to use a combination of styles and media to bring Edie more fully into the post-modern era of Pop Art.

### STEP 2

Using vellum paper, I traced her details from a print. I lightly sanded a small aluminum panel and taped the image in place.

BY TROY PIERCE



### STEP 3

I used a homemade carbon sheet to re-trace and transfer the image onto the panel. This is the first time I used Jacquard paint on a metal substrate and tested surface erasing. I used an Infinity airbrush from Harder and Steenbeck.



### STEP 4

I used a piece of Bristol board to gauge how much reducer to add to my cup of Transparent Black. 15 to 20 psi (pounds-per-square-inch) works best for the Infinity—lower pressure means more control. The airbrush performed smoothly. I started at a 1-to-1 ratio of paint to reducer and found that the colors required 3-to-1 to get the wash I sought. The paint handled very well in these conditions with no sagging. This same color, full strength, works beautifully through a Paasche VL-5 double-action airbrush on T-shirts.



### STEP 5

With the Infinity airbrush, I started to establish the shapes and forms of the chin and neck area. This color is light, and although it seems dark at first, I know it will lighten as I fill in more. In my other hand I held a small paper towel dampened with reducer to periodically clean the needle and reduce tip dry as needed.



### STEP 6

I thinned the paint just slightly with the reducer and airbrushed the lips. At this point I added highlights with an eraser and to define creases. The color removes very easily, without any smudging.



### STEP 7

Time to paint the nose. Erase. The sprays are light and I tried to avoid making second passes. Keep it subtle. The hair was next.



### STEP 8

I roughed in the eye, trying not to add too much. I also tried erasing over some areas that I painted the day before. It takes a little more pressure to remove the day-old paint, but it still lightened nicely. I lightened the nose and added a little more shadow under the chin.



### STEP 9

I lightly rendered the eyelashes and brow.



### STEP 10

For the second eye and brow, my technique was still a scribble with a very thin wash of transparent black. The darker areas in the lashes were created by making second and third passes with the same color.



### STEP 11

I started into the hair.



### STEP 12

At this point I blocked in as much as I could, and added the shadowed area behind her head.



### STEP 13

I took a closer look at the bangs, trying to get the feeling within the hair of either sass or punk. I made second passes so that the amount of the next darkest color was minimal.



### STEP 14

The earrings were painted loose and a little more out of focus.



### STEP 15

I mixed the second color—Transparent Black with a few drops of reducer—and sparingly painted into the lashes and eyes. I increased the air pressure to compensate for the thicker color. The interesting shadow on her neck cast by the earring is my favorite part, and I gave it careful treatment—it's as important as the bangs and eyes. Most of the other areas are rougher and possess a more drawn feel to them.



### STEP 17

Now for the fun part, where I scanned the image into the computer, inverted it to make a negative, and printed two copies on Jacquard's transparency sheets. (Jacquard's website, [www.jacquard-solarfast.com](http://www.jacquard-solarfast.com), helps you easily invert images and create negatives with their excellent negative generator). I lined them up and taped them together to increase darkness and contrast in the negative. Also, this will enhance the final image by better blocking UV rays, thereby increasing contrast in the resulting prints.

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### STEP 16

Final of Edie.



### STEP 18

I used Orange SolarFast on yellow-tinted watercolor paper for the first print, and Violet SolarFast on the backside of canvas duck fabric for the second print

On a flat surface, I painted both SolarFast colors onto each surface, lightly blotted dry, placed the negative images onto each surface, and weighted each one down with glass.



### STEP 19

Combo image. I printed both using sunlight, waiting 10 to 20 minutes (wait time may be longer in low light conditions). Then, I grabbed some pizza with Sage and watched Kung Fu on the El Rey Network for *Flying Five Finger*, *One Armed Eight Pole Shaolin Exploding Death Touch* Thursdays!

## STEP 20

I washed the *Edie Violet* canvas print in a bath solution of SolarFast Wash and hot water, agitated it for 10 minutes, and hung to dry. One great idea for indoor printing on cotton T-shirts (or any other substrate) is using an ultraviolet fluorescent station. The prints are incredibly sharp with beautiful half-tones. One of the most remarkable things about SolarFast is how easy it is to achieve continuous tone gradients, making it ideal for reproducing airbrushed artwork with subtle shading. Machine wash using SolarFast Wash, throw into the dryer, and voilà!

If you've ever taken a film developing class in the days before digital cameras, you will absolutely enjoy this product! I chose not to wash the *Edie Orange* print on watercolor paper. Once dry, the light will not darken the printed color much. Both prints have interesting variations that were caused by condensation under the glass in direct sunlight. This could have been avoided with better blotting, but in the world of the ready-made there are no mistakes or accidents.



## STEP 21

I photographed each image and arranged them into a new piece of art containing four surfaces: hand-painted, solar-printed paper, solar-printed canvas, and computer-printed negative on transparent film.



## STEP 22

The final arrangement of Edie Sedgwick as *Beauty #4*, Jacquard acrylic paint and SolarFast dyes on aluminum, paper, canvas, and film on mesquite boards. Troy Pierce, 2014.



## CONCLUSION

Jacquard paints are worth a try. The multi-purpose airbrush colors work on metal very smoothly and with minimal tip dry. Thin with water and reducers at low pressures and make sure the tip is clean. SolarFast dyes are fun to experiment with, and it's interesting to see the results develop into varying artworks—always a magical experience to watch the color appear during exposure. I've used it on paper, raw canvas, and T-shirts. It could even be thinned and sprayed! Jacquard's Airbrush Colors work extremely well on fabric, metal, and plastic. I plan on doing another piece with them in the near future, in full color, and will continue to experiment with SolarFast. Also, the Infinity airbrush sprayed beautifully, and it has become my new favorite airbrush. Stay tuned. #SolarFast #ArtPop ■



Troy Pierce, a Louisiana native, has airbrushed professionally since he was 17, and has painted alongside airbrush greats, such as Rich Champagne, Jeff Jackson, Earl Poole, Tim Mitchell, Chris Timm, Jack and Mark McLaughlin, Ken Albright, and many others. Pierce's art influences include Michelangelo, Salvador Dali, Jerry Ott, Chuck Close, Olivia, Sorayama, Rick Griffin, C. G. Jung, Joseph Campbell, and Camille Paglia.

Pierce has been featured in *Airbrush Action* (September-October 1988, and May-June 2013), is an award-winning artist, and his illustration of Marilyn Monroe was featured in *Marilyn in Art*, Roger Taylor's 2006 pop art book.

Co-owner of T&A Artworks, Inc., Pierce specializes in interior theme design—mural and conceptual art in nightclubs and restaurants—sign painting, T-Shirt airbrushing (Shipwreck Shirts), body painting at Key West's legendary annual Fantasy Fest, and his art is on display at Archive Art Gallery, Panama City Beach, where he resides with Alicia, his wife and muse, and their two children, Gabrielle and Sage.

Troy is also a lead instructor of *Power Portrait* at the esteemed Airbrush Getaway Workshop program, and advisor and contributor to *Airbrush Action* magazine.