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Opening extract from

Look! Really Smart Art

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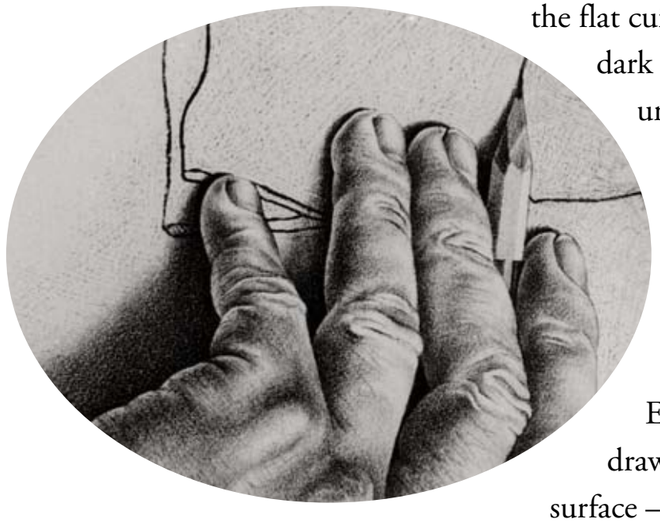
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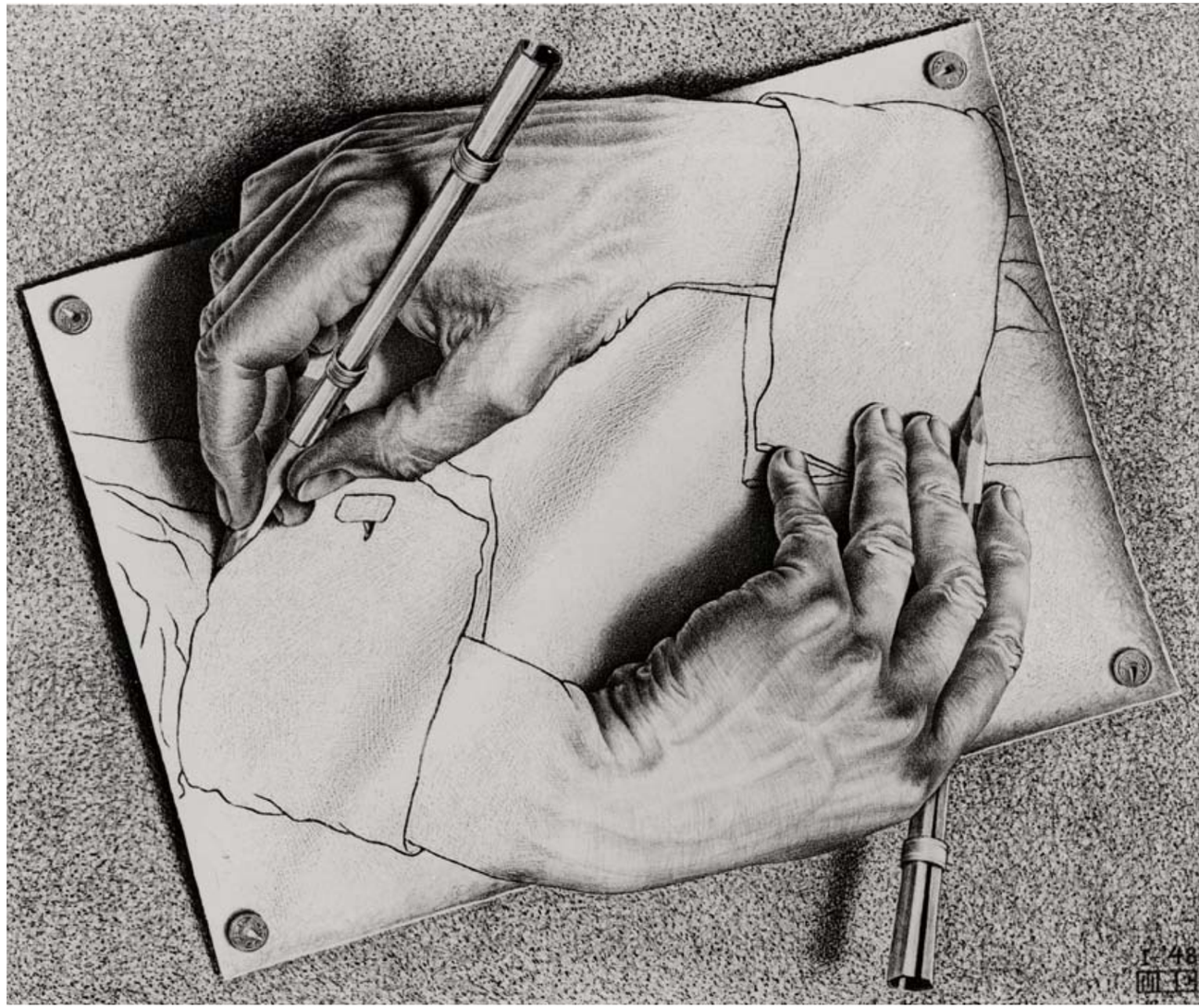
Look – THE 3D TRICK

How does an artist drawing on flat paper make something look **solid**? What makes these hands look real enough to touch? Can you work out how it's done?

The two shirt cuffs are drawn only as outlines. They look completely flat. Then the artist's magic begins: out of the flat cuffs appear hands that are shaded dark at the edges. Deep shadows under the hands make you think they are almost lifting off the page.



Shading helps to **model** a drawing into something **solid** and more real-looking. Even the piece of paper has been drawn to look as if it's pinned to a surface – but this is another clever trick.



Maurits Cornelius Escher, *Drawing Hands*

Draw your own finger in outline. Then darken the edges to make it look solid, like the fingers in Escher's drawing

Artists have all kinds of inventive ways of showing you how to see things differently. Turn the pages of this book and discover some of their secrets.

Look – high speed

Have you ever watched horses racing? When a horse gallops, its powerful back legs push its body forward. Then its front legs thud down on the ground and its back legs kick off again.

Look closely at these horses. Do you notice anything odd?



Alexander von Wagner, *The Chariot Race*

They're flying through the air with all four legs off the ground at the *same time!* The artist knew perfectly well that horses can't possibly do that, so why did he paint it?

He is trying to solve a big problem for artists: how to show **speed of movement.** A film camera can do it, but when drawing and painting on a flat surface, it is far more difficult.

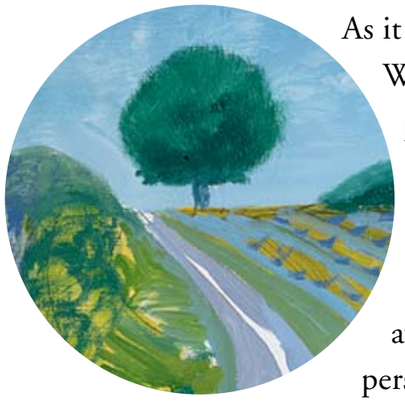
Try drawing an animal moving fast, or a bird taking off in flight.



A spectacular chariot race like this actually happened in Ancient Rome. You can see it in the film *Ben Hur***.** We don't mind the artist tricking us because the effect of the horses pounding towards us is so thrilling.

Look – near and far...

This painting is flat. So how does the artist make you think that the road is winding *uphill* and *further away* from you until it disappears altogether?



As it winds into the distance, the road narrows. Where the road ends, it comes to a thin, sharp point. This is called 'the vanishing point' because it **vanishes** on the horizon line, where land meets sky.

Drawing things to make them look further away is called using *perspective*. To understand perspective drawing, you just need to remember that things near you are big and things further away from you gradually get smaller.

Eighteen tall trees line the road in this painting. Can you see how the tallest three trees are the ones nearest to you? The others become smaller going down the road. This makes you *think* they are further away. But they're not really, are they?

Try drawing a road
that disappears on the horizon,
with trees on either side that get
smaller along the way.

David Hockney, *Going up Garroby Hill*

Look – I'm watching you!

The eyes of someone in a portrait can't move.
Or can they?

Look hard at the beautiful eyes of the young man. He seems to stare right back at you.

Now move to one side. Is the man still staring at you? Move to the other side. Is he still staring? You will find that wherever you go in the room, he will *always* be watching you.

This happens because the painting is flat. If you move around, you don't see the side of the man's face – but you still see both eyes, and they keep looking your way. This feeling of being watched makes you think how **lifelike** the portrait is. The artist knew that this special *eye contact* would help you remember the face in the painting.

Draw a full face with wide open eyes. Make the centre of the eye – the pupil – round and dark. Now see how the face looks straight back at you.

Isaac Fuller, *Portrait of a Man*