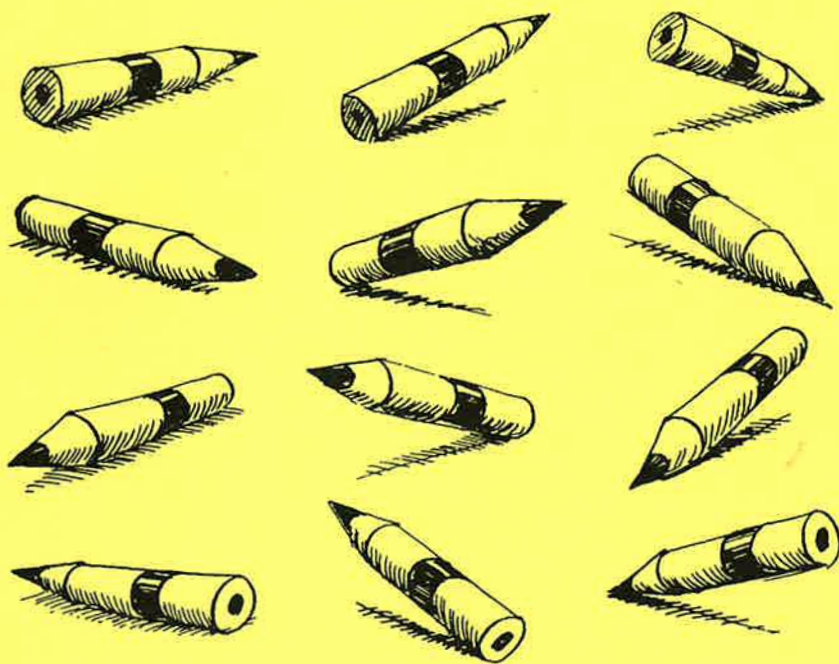


Drawing Textbook



Bruce McIntyre

Drawing Textbook
by Bruce McIntyre

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Drawing Textbook

The teaching and
utilization of drawing for
educational purposes

Bruce McIntyre



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Audio-Visual Drawing Program
DrawWithBruce.com

Education Through Drawing

The Objective of the Audio-Visual Drawing Program

Several times each day in millions of classrooms, occasion calls for a simple description or explanation of such things as a spinning wheel, a kangaroo, an oxcart or an igloo. Seldom can any of these things be described through the use of words alone. Social studies, such as Farming, Clothing, Transportation, Geography and Anthropology, call for countless visual descriptions which cannot be fulfilled when spontaneous need arises either because of inadequate picture files or the lack of timely accessibility to other visual aids. Solution of this problem would greatly enhance learning on the part of all school children and college-level students.

In each drawing instrument (pencil, pen, marker or chalk), there are potentially at least two dozen such excellent, on-the-spot, made-to-order, intriguing visual aids as can supply ninety percent of the missing visual descriptions. Picture a teacher who can unfold these priceless visual aids from a drawing instrument by producing a visual description of a spinning wheel, a kangaroo, an oxcart or an igloo, with the same ease and speed with which they would write on the board at the front of the classroom. Picture a teacher who can display with their drawing ability visual descriptions of many kinds of birds, animals, flowers, trees, insects, fish and reptiles, as well as such man-made things as machinery, dwellings, tools, utensils, clothing, furniture and vehicles. It is the aim of the Audio-Visual Drawing Program to train just such teachers.

As more and more teachers produce visual descriptions on the classroom boards, we will find increasing motivation on the part of pupils to do the same — they will want to emulate their teachers in being actual conveyors of visual knowledge, not content with mere recognition of it. Literally millions of bits of visual knowledge, such as the descriptions of certain animals, birds and flowers, will come to life — will begin to circulate and be discussed through the drawings of our teachers and pupils.



Why You CAN DRAW

Ancient Greek Philosophers taught that earth, water, air and fire were four basic elements. Even children, today, know that water is H_2O and that earth, water, air and fire are not the basic elements. Unveiling the true elements has enabled science to



skyrocket. Art “scientists” today are still presenting as basic elements of drawing, the cube, cylinder, cone and sphere. Your ability to draw will skyrocket too when you are taught the real elements of drawing:

Surface	T
Size	V
Surface Lines	W
Overlapping	U
Shading	U
Density	W
Foreshortening	O

No artist in the world can draw a cube, cylinder, cone, sphere or anything else in perspective without using one or more of these elements. This drawing of a cube, for example, makes use of four elements.

The “spec” in perspective means to see, as in spectacles, spectator, etc., and deals with the optical illusion or apparent depth or three dimensions created in drawing on a flat surface. The elements of drawing are the tools used by everyone who knows how to draw and are, in fact, the elements of perspective. The vanishing-point system, explained in a very complex and scientific manner in drawing books and encyclopedias under PERSPECTIVE is an explanation of how to line things up and nothing more. It is more accurate to present the vanishing-point system as ALIGNMENT.

Drawing CAN be given to you in its true elements, and alignment can be presented for what it really is and you CAN draw.



The Author



Bruce McIntyre was an artist with the Walt Disney Studios from 1937 until 1949 except for two years in the service. He taught children to draw in the Carlsbad Elementary Schools in Southern California, grades K through 8, from 1954 until 1979. For many years, Bruce McIntyre also taught evening classes at Orange Coast College and Golden West College (both in Orange County, California). Many summers were spent teaching one week courses throughout the country. Television courses were also done for NBC and Coastline Community College. He has written a number of books on drawing and a self-study course for people to teach themselves or their children.



The Story of Drawing

The Communication of Visual Knowledge

Last summer, I stepped into an elementary school classroom during the Social Studies period. There was a chart on the wall listing the things that the children wanted to know about Guatemala. Among the questions on the chart were: "What kind of houses do they live in?" "What kind the clothes do they wear?" and "What kind of transportation do they have?" The class was trying to answer the first question, "What kind of houses do they live in?" When I heard that the houses in Guatemala are like the houses in Mexico, I smiled at the inadequacy of words to communicate visual knowledge. I looked at the other questions: "What kind of clothes do they wear?" "What kind of transportation do they have?" These questions, too, called for visual descriptions. Every school day, from virtually every classroom there echoes a cry for visual description of one kind or another.

Can you picture a civilization in which the communication of visual knowledge is no longer a problem — a society in which the teacher, when a visual description is called for, would merely draw the picture on the board, and students in such a society who, through drawing, are able to exchange, communicate, and discuss visual information? Imagine what it would be like if all educated people—all teachers, carpenters, electricians, physicians and surgeons, biologists, botanists, machinists and other skilled and professional people from all walks of life were able to use drawing to exchange visual ideas to the same extent which they now use writing to exchange verbal ideas. It is the aim of the Audio-Visual Drawing Program to promote universal drawing education until we have just such a society.

Taking the Student from Where You Find Him

In undertaking such a program, it seems wise to lean heavily upon an old, reliable educational principle — begin with what the student already knows. The average person knows that he is unable to draw and defies anybody to teach him. He has many deeply-rooted, preconceived ideas about drawing and the teaching of drawing which form a strong wall of inhibitions between him and his ability to draw. If we are to begin with where the student is, or with what he already knows, we must bring him back through his inhibitions to the starting point, so that he will be "ready" to learn to draw. This section, *The Story of Drawing*, is for that purpose.

