Intro:

As a Classical Conversations Tutor, we're reminded over and over how we're there to teach the parents by modeling Classical techniques. In this module, I've added a few items to last year's scripts to try to help my (and I hope, you and your) parents do just that.

During the last three years, I've found with my chapter, as well as talking to other tutors and parents, that understanding WHY drawing is a critical tool, not just a nice add-on, has helped them understand why it's part of a classical education. Once they understood drawing was, until the 20th century, viewed as a critical communication tool on par with writing and presenting, they understood why it is important to practice and improve, even if they and their students never intend to pursue art professionally.

The "Additional Resources"

These are just that—additional. You can use it or not, as you need it. One of the things CC has asked us to avoid is spending so much time teaching our students don't have time to draw. As a result, I've tried to keep the Presentation/Instruction part short. The additional resources you can read during drawing time, if that helps you, or simply leave out for students and their parents to read when they have a moment. "Additional Resources" may include additional quotes, helpful hints, or statistics about drawing.

The "Ideas for the Week / Take Home" suggestions

One thing I've come up against time and again is frustration about what to do during the week, especially if drawing is not something a parent (or tutor!) feels comfortable or confident with. These suggestions will be books, videos, or ideas and other resources a parent could use to practice the week's technique at home. All of these are completely voluntary, and you can use them, or not, as you and your director see fit. But if you have a parent who says, "I just don't know how to do this at home", here are options they may find helpful.

"Take Home" may also include titles and links for watching other artists draw things step-by-step, public domain resources, book suggestions, or even TED Talks and other lectures about the integration of drawing and memory, drawing and learning, drawing and science.

You are the tutor, you are the parent, you know your class best. Use what works, ignore what doesn't, and if you have any questions, feel free to e-mail me at rebekah@drawingdemystified.com

Script for Week 1: Introduction to Simples Shapes and OiLS

Contents:

Pges:

Materials Needed:

Paper

Pencils

Visual Sources for your children to draw from, either from this packet or your own selections

Optional Materials can include: Colored Pencils, Markers Crayons, ect.

Baseline-Progress Drawing:

If you are with Classical Conversations, they have now transferred for the 5th edition book for the Foundations course (which this tutorial was designed to dovetail with). The new book recommends you ask the students which was their favorite project during the six week course and to repeat that project, then discuss the final project with their classmates.

If you and your director prefer, another option is the baseline-progress drawing pair. At the beginning of the six weeks, give the students a particular picture to copy-it doesn't matter what picture. It could be one from these tutorials, it could be from a coloring book, or a magazine, or anything else. Have them spent 5-8 minutes drawing the picture, then, making sure each drawing is labeled with their name, keep both the drawing and its inspiration with you during the weeks of drawing practice.

At the final week, give the original photograph back to draw again. Once the student has drawn the original photograph, THEN give them back their drawing from week one. Ask them what differences do they see? Was it easier doing a second time? Harder? If they think there was no progress, why is that? (Bad drawing days, like bad hair days, do happen on occasion, BTW! But see if they practiced while they were home at all.) What have they learned during these weeks? Lots of conversations can happen with this final project idea.

Tutor Script

Is drawing a talent you are born with, or is it a skill which can be learned?
<See if class has any answers, but don't let it go too long!>

Here's a quote form Leonardo DaVinci:

"Principle for the development of the complete mind: Study the science of art; Study the art of science. Develop your senses- especially learn how to see. Realize that everything connects to everything else."

Someone you might be more familiar with, Ed Catmull, who works on many of the Pixar movies, said this:

"…[There is] a fundamental misconception that art classes are about learning to draw. In fact, they are about learning to see." [1]

Do you see any similarities between DaVinci and Catmull? What about the verbs they use: "study", "develop", and "learn". Is that something you can work with and practice, or something you just have or don't?

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[1] Here is that particular quote more in context*: "I want to add an important side note: that artists have learned to employ these ways of seeing doesn't mean they don't also see what we [people untrained in drawing and visual arts] see. They do. They just see more because they have turned off their minds' tendency to jump to conclusions. They've added some observational skills to their toolboxes. (This is why it is so frustrating that funding for arts programs in schools has been decimated. And those cuts stem from* ***a fundamental misconception that art classes are about learning to draw. In fact, they are about learning to see.)***

"Whether or not you ever pick up a sketchpad or dream of being an animator, I hope you understand how it is possible, with practice, to teach your brain to observe something clearly without letting your preconceptions kick in." —Ed Catmull, Creativity inc., Chapter 6: Learning to See

Believe it or not, drawing is a skill-something which you can improve and even master with some guidance and practice. There are lots of resources for guidance, including these next six weeks-but only you can practice.

But, how can you learn to draw? Is there a way to do it?

Visually, anything in the world can be broken down to simple shapes, like circles, squares, triangles, rectangles, and a few lines. But even those simple shapes can be broken down to simpler elements, which we can call OiLS:.[2]

What are OiLS?

<Show the OiLS Diagram on pg 19>

They Are:

Ovals -Any open, enclosed curved shape

Dots-Any filled in, enclosed, shape

(straight) Lines

Angled Lines

Curves-

Let's look at few photos, and the drawings made from them.

Can you see the OiLS in this…?

<Show the Crowned Crane and Owl Progressions, pages 17 & 18. >

Notice this in-between drawing. This drawing is called "blocking". Most artists, from professional draftsmen, to animators, to painters, "block" their work before they add details.

"Blocking" is the process of sketching out the overall form and structure of what you are drawing using simple shapes, or quick lines. This allows the artist to quickly gage "Is this the right size, shape, proportion, or position" of what I want?". If it is, they will draw their final lines and add details.

<Show definition page (pg 16) if you like, with the work of Cabiaso, Durer, and Fred Moore>

[2] In most drawing classes, you'll hear the building blocks of drawing described as spheres, cubes, columns, and cones, (sometimes pyramids), or their two-dimensional counterparts, circles, squares, rectangles, and triangles.

Blocking is usually covered up in the final drawings, so be sure to work your blocking lightly so you can erase, or cover up, your blocking marks.[3]

Now, some people see different ways to "block" out their drawing. Some people draw simple stick figures or skeletons for people and animals. Some people see more rectangular shapes. Others see more oval shapes. Still others draw a big shape which surrounds the thing they are drawing, then add inner details as they work. Don't get discouraged if how you see the thing you're drawing isn't the same as the way someone else draw the same thing.

<Show the Elephant, Peacock, lion, and church, include don pages 20-23 See what shapes they recognize. Show the deer and the four styles of blocking, to show there is more than one way to block a drawing out.>

So Let's look at some pictures and see if you can spot how the OiLS can be used to block the shape of the figure in. Then we'll draw a few. Don't get discouraged. If you've ever seen any of these characters, you've met the works of this artist: Chuck Jones. He said: *"Every Artist has bad drawings within them. The only way to get rid of them is to draw them out!"*

So don't get discouraged; if you don't like what you draw at first, you're just drawing your bad drawings out! ***Drawing is about the PROCESS, not the PRODUCT.***[4] Repeat that for me please:

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[3] The term "blocking" is also used in painting and theater. In painting, blocking means to lay down large sections of color, which help the painter to judge where the light is coming from, where the shadows will go, and the overall form of the painting. Only once they are satisfied, will they will add the details and blending to the painting. In Theater, "blocking" is the process of figuring out who moves where throughout a scene. Once that's established, then the actors and directors can work on emotion, timing, ect., to increase the emotional impact of a scene. In all these situations, drawing included, "blocking" is the process of quickly establishing the overall look and feel of the artwork, then adding details once the artist or director and actors are satisfied with the basic look of the art.

[4] This will become a theme which the kids will repeat every week.

Why is it about the process, not necessarily the product? Several reasons. First, we now know that drawing links deeply to memory. When you draw something, even if the drawing is out-of-proportion and you dislike the final result, you will remember the object you drew in far more detail than if you only studied a photo or diagram of the object.

Secondly, each time you draw, you learn something about drawing itself. At first, it may be mostly patience and self-forgiveness of the process! But even after years of practice, I learn more about drawing by trying something (a new technique, a new tool, a different point of view of an object) than by reading about the same technique.

Thirdly, drawing helps us become more observant. If you're drawing an animal, and you're trying to make the drawing realistic, you have to really see how the animal is constructed, not how you think it's constructed. How do the chicken's legs connect to the body? How do the wings tuck against the torso of the chicken? If you spend the time drawing a chicken, you'll learn more about how they are constructed than you thought possible, even if you never look at that drawing again. Many medical schools today are formally training their med students to draw and making them draw body systems, or organs in a similar method to daVinci. This helps them observe the body and its systems more quickly (see the first point) and more thoroughly, than simply studying it visually through books or patients. This results in a doctor who may later be better equipped to spot unusual symptoms, because they've been taught to visually break down a complex object (the body and its systems) into something

DRAWING IS ABOUT THE PROCESS, NOT THE PRODUCT.

DO THE EXERCISES (Several are listed below-pick one or two for your class based on their age and ability.)

REVIEW (last 2- 3 minutes, just before (or during) clean up)

"What are the building blocks of all drawings?"

<OiLS : Ovals, Dots, Lines, Angled Lines, Curves>

What is the process of quickly sketching the overall form and structure of something?

<BLOCKING! >

What is learning to draw about?

<THE PROCESS NOT THE PRODUCT!>

Exercise Suggestions

These are just several ways you can expand upon this week's theme of blocking through simple shapes like OiLS. Based on your class, their age and experience and comfort level, you may choose one or two of these to complete together. Encourage parents to try these again at home during the week.

There is no physical way you can complete all these exercises in 30 minutes, so don't drive yourself crazy. I've labeled them 1-5, and they are generally listed in increasing difficulty, but choose one, or perhaps two at most, to do in class. Be sure to give your kids 15-20 minutes of practice time with their papers and pencils.

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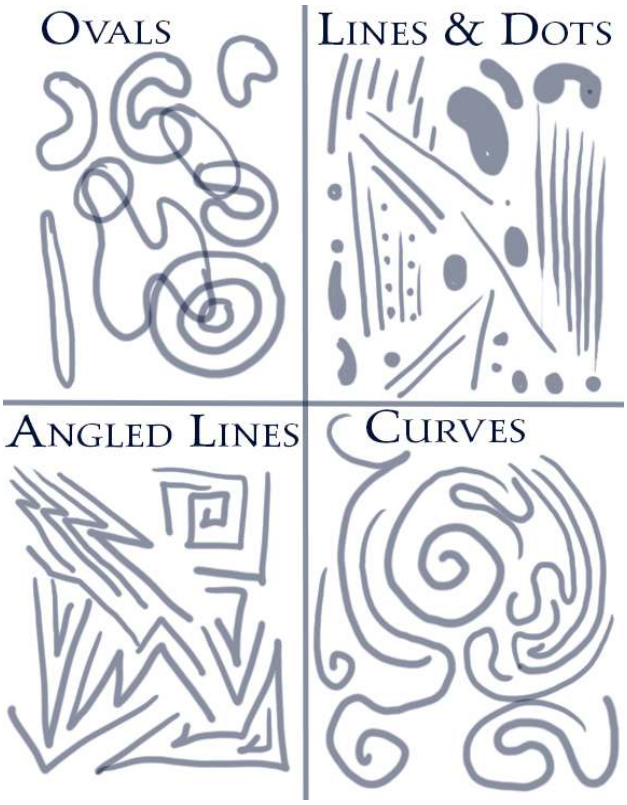
they can draw themselves. Imagine similar results for future teachers, engineers (who were, before CAD, formally taught to draw!), scientists, and other fields. But don't forget how drawing can help you in your own education-it gives you another tool of communication no matter what you learn.

Exercise 1: OVALS and more:



This exercise helps younger students to practice deliberate hand-eye coordination. It doesn't help asking them to draw simple shapes if they are having trouble controlling their pencil! That being said, I would skip this exercise for older children, since they usually have sufficient hand-eye coordination, and this exercise does not help them see how simple shapes can be used to block-out larger, more complicated ones.

1.) Fold a paper in quarters. In the first quarter, have the children draw various types of Ovals: small ones, big ones, kidney shaped ones, it doesn't matter the particular kind. The aim is to practice drawing a curvy shape and re-enclosing it carefully.

2.) In the second quarter, fill the space with straight lines: thick ones, thin ones, long ones, short ones. In the spaces between, draw dots, large ones, small ones, again, the point is to practice drawing with control.

3.) Third quarter would be angled lines: right angles, zig-zags, ect.

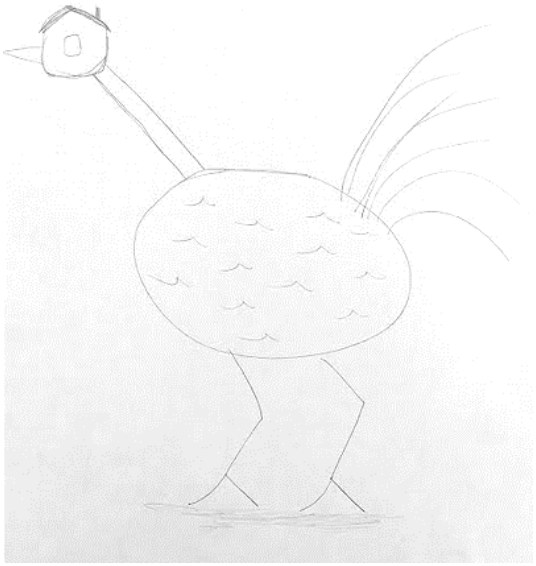
4.)And the fourth quarter would be curves. Be careful to not loop your curves into a closed shape, as this turns them into "Ovals" with curved ends.

The goal here is to practice hand-eye coordination and deliberate line-making. This will help later, when you ask your student to copy something.

Exercise Suggestion #2: Draw a "Bird" (The Laura Ingalls Wilder version)

In the book, "On the Banks of Plum Creek" Laura Ingalls Wilder recalled a story her mother told the Ingalls girls when they were stuck inside during a blizzard. I loved this drawing when I was a kid, and as an adult, I can see how it shows building blocks of drawing. Read me-show me this story step-by-step to the students, and have them follow along.

This exercise was recorded in chapter 38, "A Day of Games". (You can find an online version of this story here, in case you are interested in seeing the lesson before locating a copy of the book, but for copyright reasons, please bring the book (your book, a borrowed book, a library copy) to class if you're going to use it.)



The story utilizes OiLS to draw a bird. Read each section of the story, while drawing each step in the drawing one at a time, (like Ma did). Have the students follow your strokes on their own papers.

Once they are done, ask them if they can spot any OiLS which made up the "rooster", and how they form the body, neck, and legs of the bird.

Next, show them a photo of a rooster. (Pg 25). Ask them I they can see how we can use similar OiLS (Oval for the body, another oval for the head, curved lines (not straight) for the neck, curved lines for the tail, angled lines for the feet) to block in the overall form of the rooster. Once you've quickly blocked in the shape of the bird, feel free to add details, and erase any unnecessary lines.

Exercise Suggestion 2a: Draw another bird.

Drawing birds is fun because there is a fairly standard pattern: the bird's body and head are a large and small oval, the neck is a straight line or curve, the tail is another straight or curved line, and the wings, if they are tucked against the body, are another curved line.

Each individual bird will be slightly different however. Roosters, ducks, swans, cranes, and herons will have long necks. Owls will have large heads, and little neck, relative to the body. Peacocks will have extremely long tails, while waterfowl will have short tails.

During the Little House exercise, we saw how a bird head was made of a house, but in this case, bird skulls are spherical.

Look at the bird photos provided (pgs 28-32) (or find some of your own!) and look at how the simple shapes could be used to "block out" the bird body before the details are added. Choose a bird, block them in, then draw it out.

Exercise 3: Copy a photo of something.

A HUGE artist myth is that artists can draw anything out of their heads. THIS. IS. NOT. TRUE. Prior to photography, many artists drew from life, would hire models, or paint specific people who were sitting in front of them. (Portraits, anyone?) The artists who could draw out of their heads were ones who had spent hours drawing preparatory sketches of the person and/or animal in preparation to do a final drawing. [5]

A modern example: when the Disney studio began work on the 1994 film "The Lion King", the animators and artists studied photos of the necessary animals, went to the zoo and drew the animals as they moved around, even invited the zoo animals with their trainers to come into the studio and "pose" for prep sketches. After drawing thousands of prep sketches, observing the animals for hours (including recording the movements for later reference), and working on drawing the creatures for different poses, animators started to have a real sense of how the animal "worked". Only ***then*** could they animate the creatures through any scene they needed. And even then, they had to refer to their earlier photos, drawings, and footage if they needed assistance with a particular angle.

When artists were trained by masters, or even when school children were formally trained in drawing in the 19th century, they were told to copy things in front of them: other artist's works, plaster casts of body parts, their fellow apprentices and students, sculptures, the surrounding landscape, and local animals. So, when you're learning to draw, ALWAYS have something to practice in front of you. You need to have a goal for your finished drawing, and something to reference when you try to ask, "does that line look right?"

Bring in photos of things (National Geographic magazines, photo books of various subjects, art books, ect.) Pass these out to your students and see what they can do. When learning to draw, it is vital that you have something to compare your final drawing to.

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[5] Example: Before photography, you couldn't ask a horse to rear under a rider and "hold that pose". However, many artists would spend hours observing and sketching horses as they moved and drawing horses which had already been painted in another artist's work. As a result of this practice, when the time came to draw a horse in an action pose, they had already completed hours of practice in the many angles of the horse, and could mentally "see" the horse in an action pose.

This is similar to sitting an experienced pianist down and giving them a Beethoven composition which they've not seen before. If the pianist has already practiced many of Beethoven's other works in the past, they'll already be so familiar with Beethoven's style, patterns, and practices, that they will likely be able to play this "new" piece relatively quickly, and with the appearance of ease. If, on the other hand, they've never seen anything more complicated than "Chopsticks", or "Twinkle Twinkle Little Star", this new piece will look impossible.

Exercise #4: Draw Cartoon animals

Sometimes, it's difficult to "see" simple shapes in the real world. Our brain is lazy, and wants to quickly throw together a good-enough completed picture, rather than be forced to do the work of breaking things down to their component shapes.

If you, or your students, have problems with this, start with cartoons, comics, or cartoon-style images. Because these images are already drawn with exaggerated features (the Disney-style BIG eyes, the huge feet and belly of Garfield, the large heads of the Peanuts gang) our brain can already divorce "real images" from these drawings, and better see the OiLS which underlie these images.

Like the photos, you need something to compare your final drawing to. It doesn't matter if your drawing of the Peanuts gang has a head that's too big to be realistic, that's how they were drawn! Once you or your student is comfortable with the cartoon of something, move on to the photos of real life objects, or bring in a real life object.

However, if you have problems sourcing something, I included a few cartoon-style animals on pgs 33-36. Give the completed animal to your student, and allow the student to find their blocking marks. If they are struggling, allow them to study or copy the suggested blocking which matches the animal.

Figure 1: On the left, the blocking suggestion of the lamb on the right. Give the student the completed figures to block and copy. If they struggle, allow them to see the suggested blocking, then try. Remind them that there are different ways to block, so the suggested blocking is not "the right answer", it is just an idea which can help them find their own style of blocking.

Exercise #5: A Still Life

This is a classic art-school assignment. If your class has been through this many times before and is ready for something more challenging, set a number of objects (fruit, veggies, folded napkins, vases with flowers, candles, things like that) in the center of the table, and have the students sit around the still life and draw it. Since each student has a slightly different point of view, each student will draw something slightly different from his or her neighbor.

Artist Tip:

- Use the Simple shapes (OiLS) to get the basic shape, size and proportion of your drawing the way you want it first. Before adding details and decoration to anything, make sure the overall shape and proportion are what you want.
- Don't be afraid to use your eraser. If a line bugs you, erase it and try again. Mistakes happen in art and drawing, even to professionals. But don't be obsessed with the "perfect" line. Look at the Disney pig on the "Blocking" definition page. Many artists have loose blocks—they scribble the shape over and over and on top of other lines until the OVERALL shape is what they're looking for, not necessarily one line.[6]
- Really LOOK at your subject. Don't just guess at how it fits together-look. Look at how lines and big forms connect in relation to each other. Where do they cross? Where to they start and end in relation to others. (This will also come in useful in the next two weeks!)
- Different students and artists will block using different methods. This is not a bad thing at all. Since Blocking is the method of sorting out the overall shape and details of an image, how you see an image, and how someone else sees it, might be different. But as long as the draftsman him or herself is satisfied with the final product, and their blocking helped them get there, then it works.

[6] When I'm drawing for myself or a client, my blocks are very loose. I've made them tight and clean for this tutorial to help show the various simple shapes clearly. Most artists block loosely, and often, to another persion, blocking looks like a pile of scribbles—it's all good, as long as the artist gets their idea out of their head and gets the proportions they want. If they don't get the proportions they want, they try again, because they know bad drawings happen to everyone!

Ideas for the week…

Books

- Drawing Books by Lee J Ames use blocking of simple shapes to draw many things step by step. See if you can get one from your local library or retailer, then study the final result, work through Ames's blocking suggestions, then try to draw it again without looking at the step-by-step diagrams.
- *E.G. Lutz's* drawing books, which are in the public domain, are available online as well as in libraries. If you have internet, but cannot find his books in a library, check out "What do Draw and how to draw it (1913)" by E.G. Lutz on publicdomainreview.org. Notice how Lutz also builds anything on simple shapes.)

Videos[7]

If you and your student prefer following along with an artist as they draw, check out youtube videos done by:

Children's Book Author and Illustrator Jan Brett.

Jan Brett has a number of youtube videos showing you how to draw various animals, many of which have featured in her books. She uses simples shapes and OiLS. To start, try her "How to draw Cinders, a Chicken Cinderella" video

- YouTube Channel: "janbrettchannel"
- Website: janbrett.com

Disney Animator Videos:

Practice, Practice, Practice…drawing consistently well takes practice, and animators practice all day! Disney has an official YouTube channel, including the playlist: "Animation Academy". Here, you'll see how to draw various characters from different movies—and as you watch (and follow along!) notice how they too use OiLS to draw these characters. Also notice they block in their characters with lightly drawn colored pencils, and final lines with dark pencil lines.

- Youtube Channel: "Disney Parks"
- Playlist: "Animation Academy"

Or you can just…Copy, Copy, Copy!

COMPLETE MYTH ALERT!!!! Artists rarely draw straight from their imagination. They almost always have reference photos, sketches, or draw from a real-life object. Even when an artist

[7] While I, R.J. Hughes, recommend these videos, always pre-watch anything if you have any questions about the content. I've not seen every video on Animation Academy or Jan Brett's line, (and they produce more all the time) but those I have seen I would show my children. Youtube is constantly updating new content, not all of which is safe or child-friendly, so please be aware of what they may be watching and/or what may auto-pay after the video.

draws from imagination, (say, a unicorn, dragon, or griffon) an artist will almost draw practice sketches from similar animals, like horses, lizards, eagles and lions. So pick a photo, drawing, or still life, and practice drawing, using the OiLS to first form the basic shape, then add details after you like the general shape and proportion.

FAQs:

Do all artists always draw like this?

Like anything, as you practice, you get better, and can take fewer steps, or even some shortcuts. If you've ever watched an experienced cook, they may add "a little of this, a dash of that" and the recipe turns out well. They may even no longer read a recipe-it's in their head. The experienced cook knows about how much of different ingredients they need, and how the final dish should taste, and they work towards that idea or goal.

Like an experienced cook can add "a little of this, and a little of that" to a recipe they've made many times before, if you watch a practiced artist, they may not make as many shapes, or they may not complete the shapes because they know which parts they'll need to erase later, and so never draw them in the first place. However, like the memorized recipe, the simple shapes are all in their head.

Blocking is how most artists see the world. For some, they automatically ask themselves, "how would I draw that?"

No matter how complex the subject, an artist breaks it down to shapes which then build back into the complex object. They may only draw in the parts of the simple shape they think they'll keep in the end, but the full combination of shapes is there in their head.

Just as a new cook needs to read the recipe and measure while they learn what the final goal will taste like, be patient with yourself while you work through the steps of drawing. As you get the feel for how you reached your goals in drawing, you'll learn which "shortcuts' you can take on the way to get there in the future.

Principles to develop the complete mind: study the science of art; study the art of science. Develop your senses -especially learn how to see. Realize everything connects to everything else.

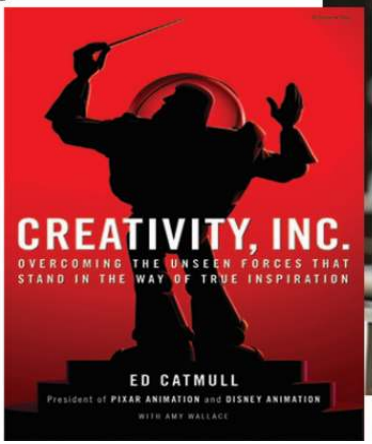
-Leonardo daVinci (1452-1519)

"...[there is] a fundamental misconception that art classes are about learning to draw. In fact, they are about learning to see."

-Ed Catmull, Computer Scientist

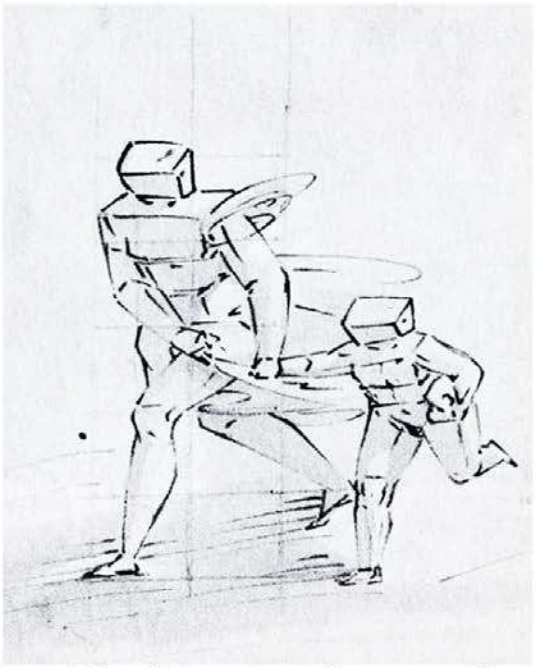
President and co-founder of Pixar

Quote from his book, Creativity, Inc.



Blocking:

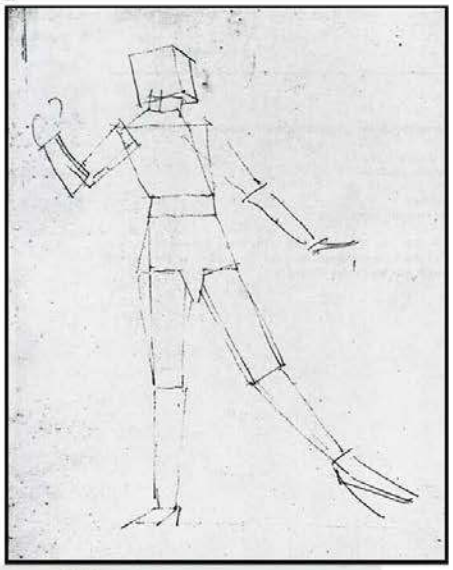
Also known as “blocking in” and “blocking out”, this is the process of building the overall form and shape of a complex object using simple shapes. These shapes allow the artist to quickly gague “is this the right size/shape/porportion/position” before adding details.



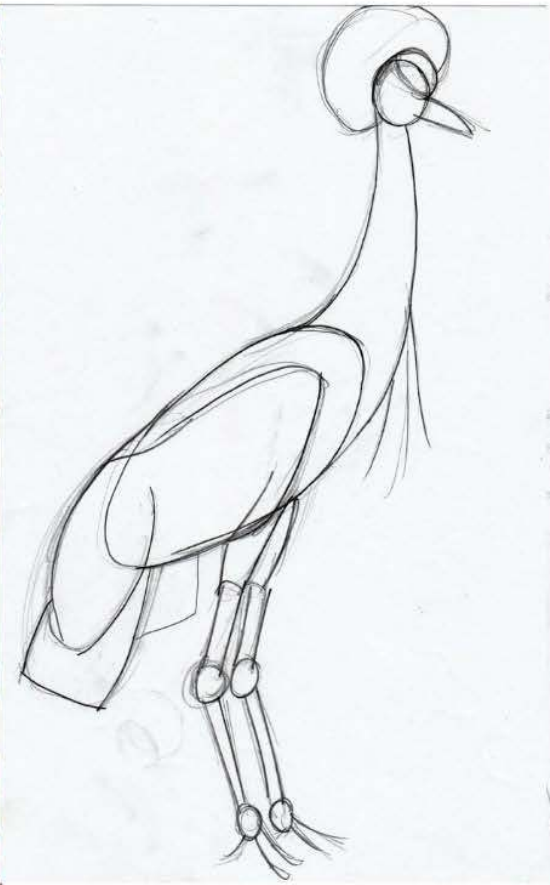
To the left: blocking human figures using the “block method” by Luca Cambiaso; 1527-1585)

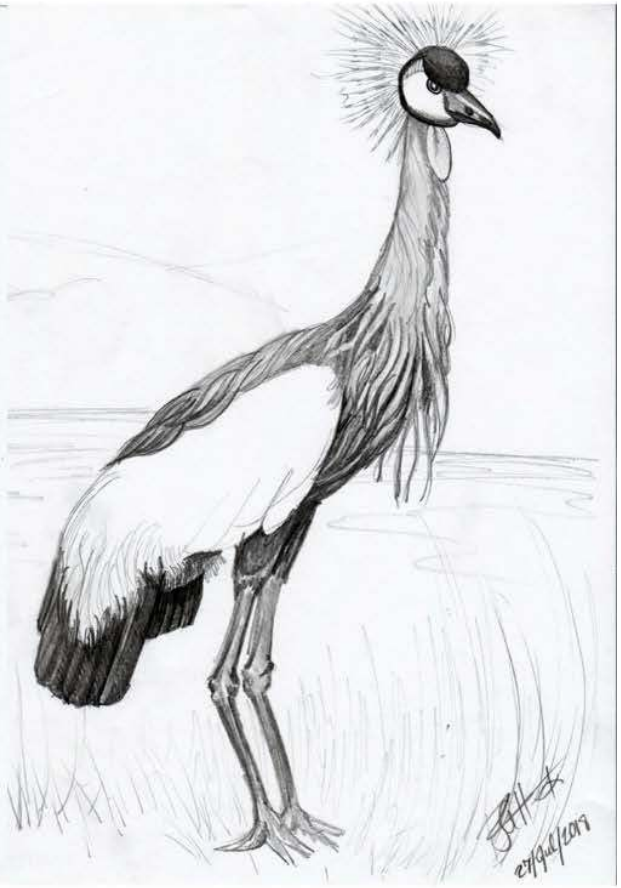
To the right: the human figure blocked out by Albrecht Durer (1471-1528)

Below: Animation blocking with ovals and curves, by Disney animator Fred Moore (1911-1952)



Blocking marks are often done lightly on the paper, then covered over by final details later. They can also be erased after final lines are drawn.





Original Image Blocking Stage Details Added

Many drawings begin with blocking out the desired image in simple shapes until the approximate shape and proportion of the image is satisfactory to the artist. Then details can be added, with the blocking marks gradually erased or obscured by the darker details.

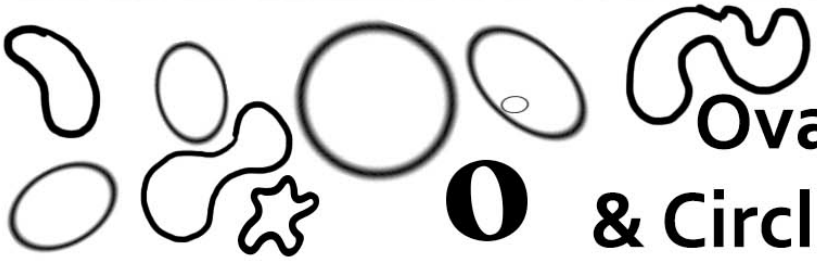
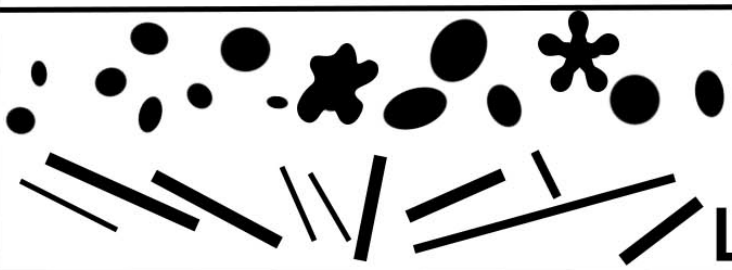
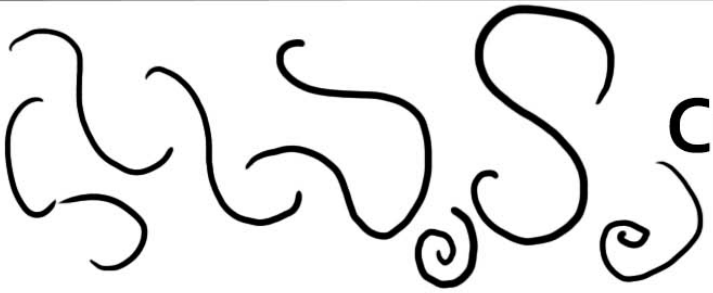
Original Image

Blocking Stage

Details Added

Many drawings begin with blocking out the desired image in simple shapes until the approximate shape and proportion of the image is satisfactory to the artist. Then details can be added, with the blocking marks gradually erased or obscured by the darker details.

The "Parts" of Art

O	 Ovals & Circles
i	 Dots & Lines
L	 Angled Lines
S	 Curved Lines

Peacock

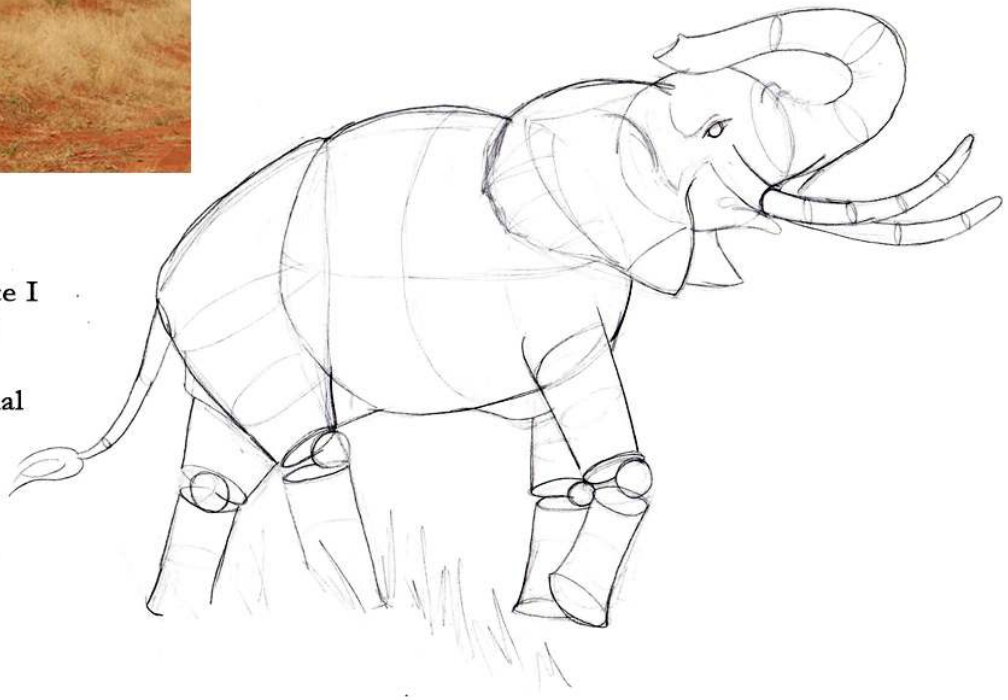
Broken down into simple forms.

Many natural forms are build on spheres and columns. Some columns, like the peacock's next, can be curved, while others, like the leg segments, can be largely straight.

http://www.publicdomainpictures.net/view-image.php?image=124571&picture=peacock

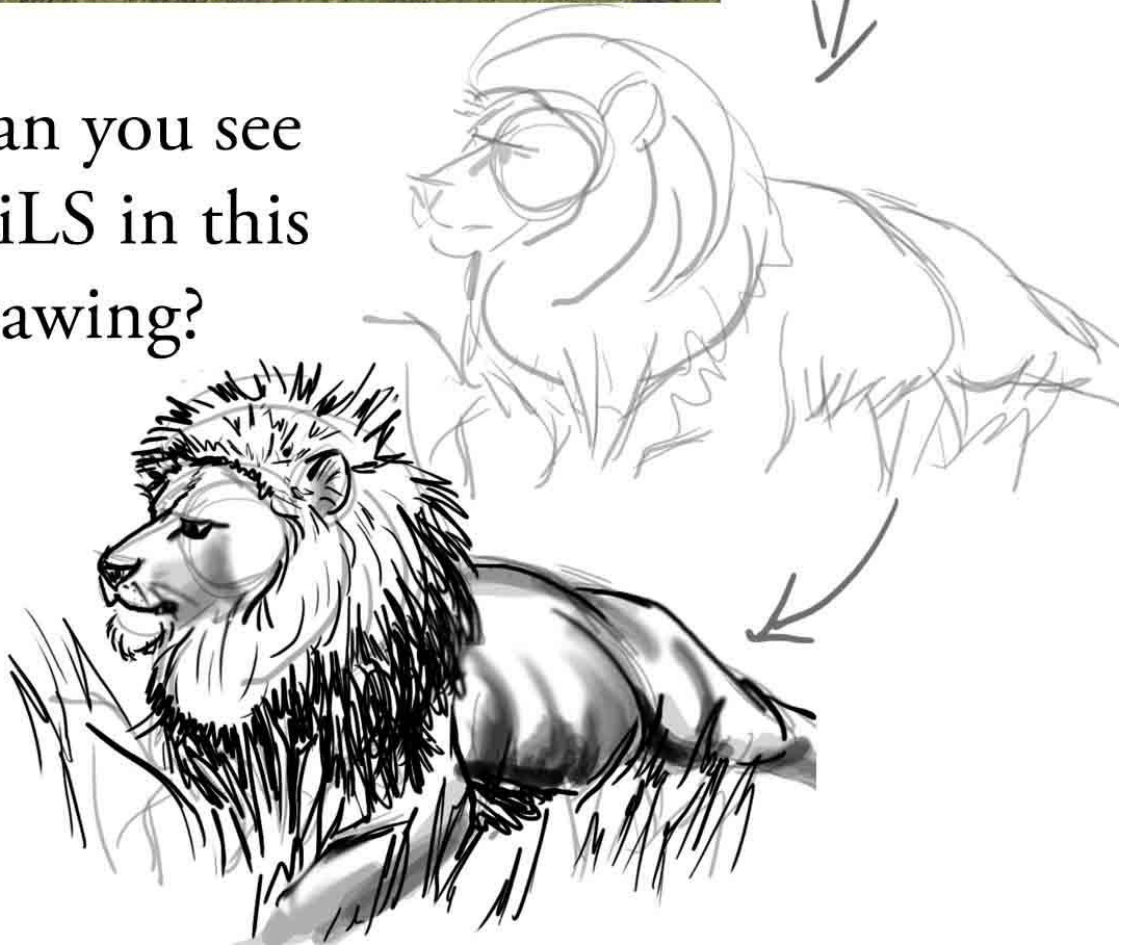
Elephant broken down to 3-D forms.

From the artist: Note the seeming reversal of a "knee joint" in the hind legs. When observationally breaking down a subject, I noted where a joint might be; but since I don't know how the elephant skeleton is put together, I inserted the joint-ball to indicate where I saw some roundness that may be a joint. Since this is observational drawing, the ball acts as a reminder that there is a roundness there when I start to add details. Knowing anatomy is a key to good drawing, but observation can help before you learn each individual animal or subject.



Elephant photo from a public domain library.

Can you see OiLS in this drawing?



Different ways to Block

Different people will block and draw in different ways.

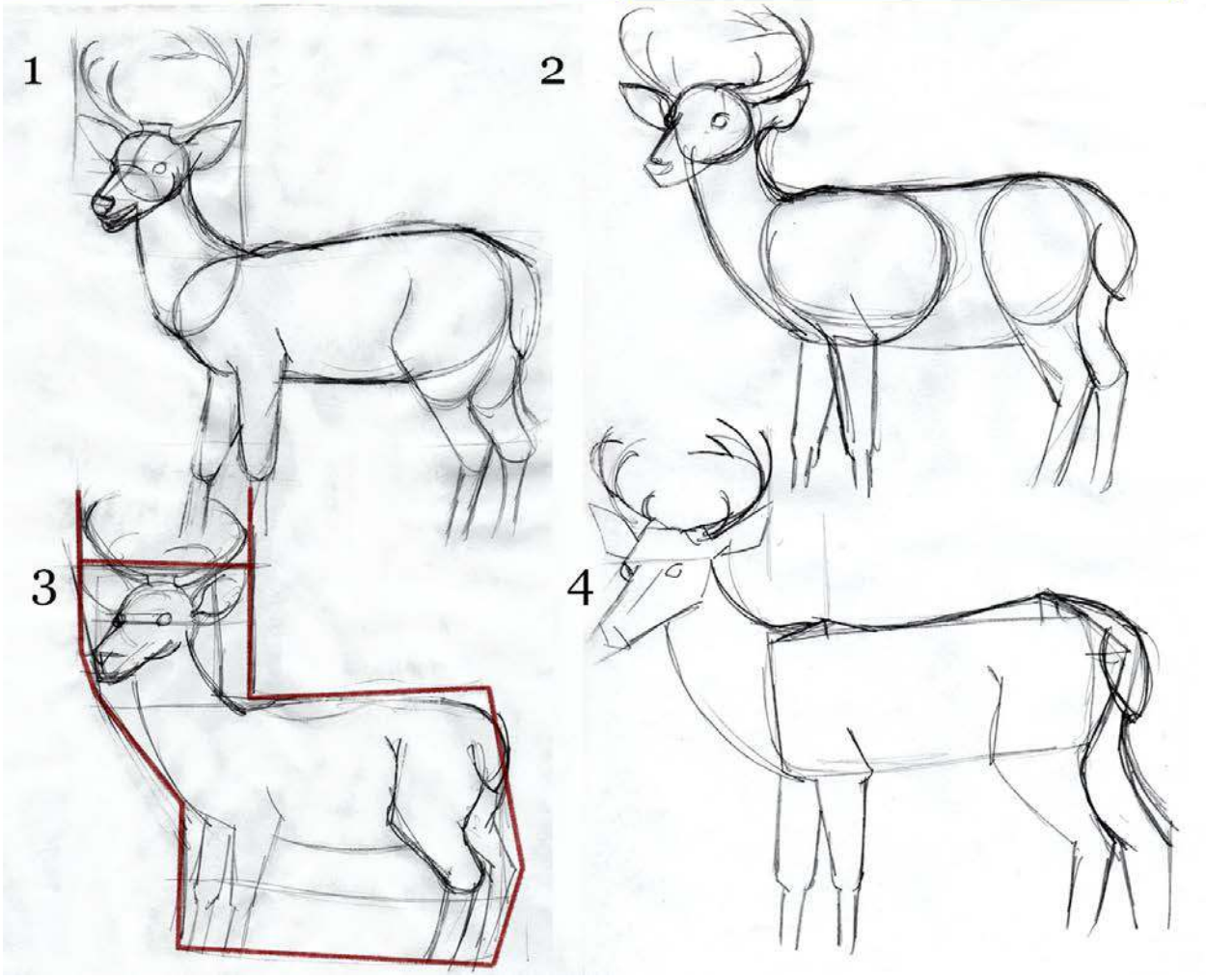
-Deer #1 has been blocked in with mostly ovals and lines.

-Deer #2 was created using a simplified skeleton.

-Deer #3 was created using the "envelope method" (the red outside envelope was created first, and the deer "deducted" from that).

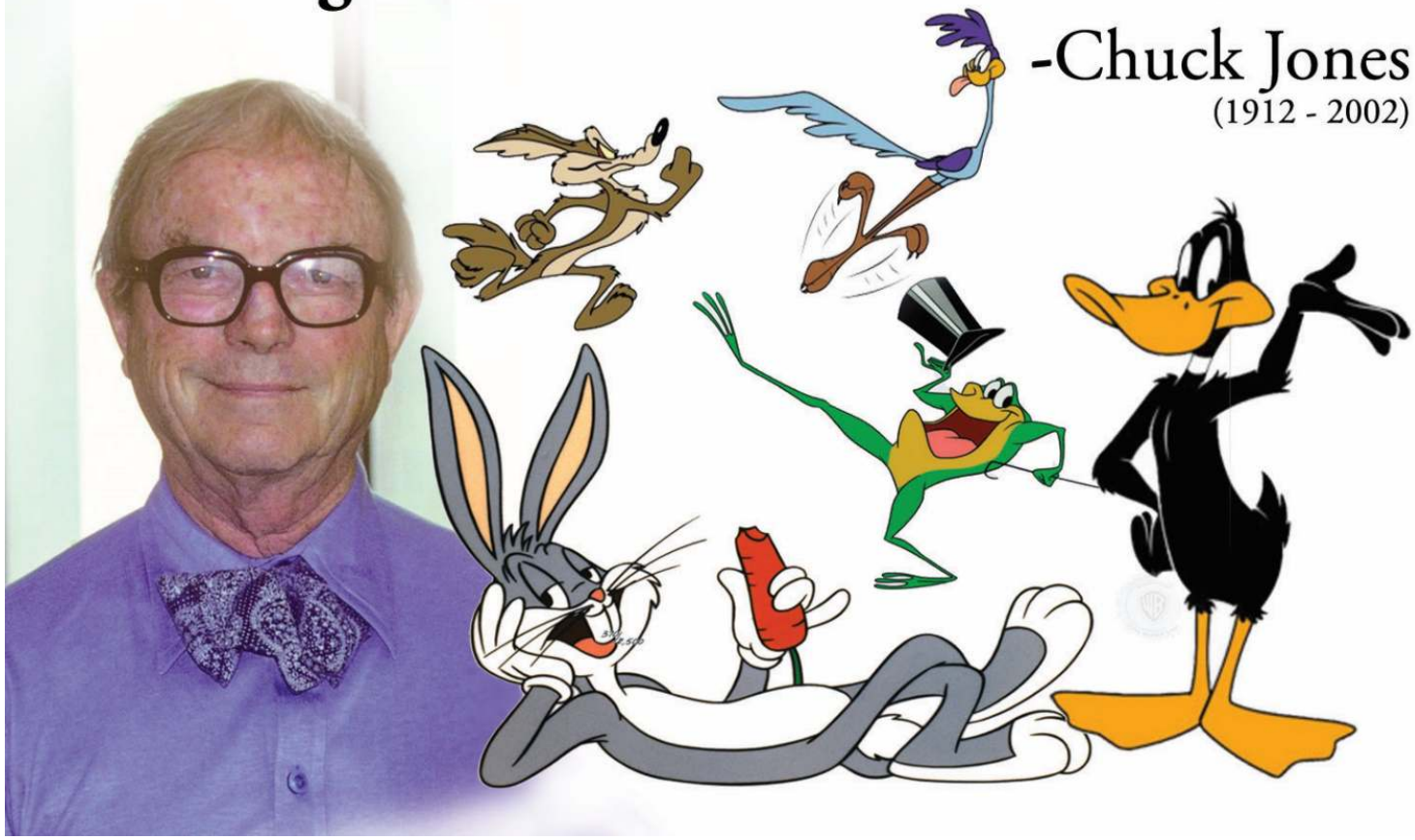
-Deer #4 was drawn using squares, triangles, and some curves.

Since blocking is about finding the overall shape off a subject, different people will arrive at that final shape through different methods.



“Every artist has thousands of bad drawings in them and the only way to get rid of them is to draw them out.”

-Chuck Jones
(1912 - 2002)



"Old Farm Rooster" Photo by Mogan Clasper,
Digital photo, cropped
Public Domain

https://www.publicdomainpictures.net/en/view-image.php?image=243273&picture=old-farm-rooster

Blocking -
Check size & proportion of parts of image


Once blocked in,
you can concentrate
on over-drawing
the blocking marks
with details, or textures

https://www.publicdomainpictures.net/en/view-image.php?image=231068&picture=ow