

Coloured Pencil  
Intermediate

£4

# Red Macaws

by David Lewry



Complete step-by-step instructions to reproduce this vibrant picture in coloured pencils

These two colourful macaws make an excellent subject for the exciting medium of coloured pencils. I will help you to recreate this picture for yourself using clear instructions and full colour step-by-step pictures of all the key stages. This is one of a series of similar projects that I have produced and more details can be found on my website: [www.learnartwithdavid.co.uk](http://www.learnartwithdavid.co.uk)



Copy or trace the template onto your paper. Keep the pencil lines as pale as possible so that they do not show on the finished drawing

## COLOURS USED

This is a list of the colours I have used for this project. I used Faber Castell 'Polychromos' pencils but it does not matter if you do not have the precise colours in your own collection - just choose the ones that best match the colour swatches.



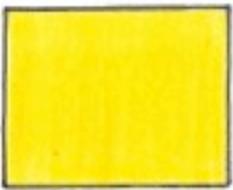
Scarlet Red



Deep Scarlet Red



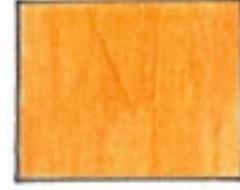
Middle Cadmium Red



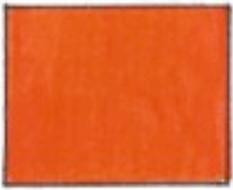
Cadmium Yellow



Dark Cadmium Yellow



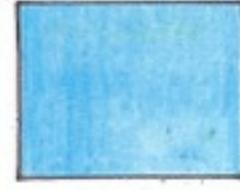
Dark Chrome Yellow



Orange Glaze



Permanent Green



Light Phthalo Blue



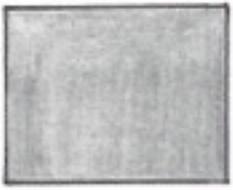
Middle Phthalo Blue



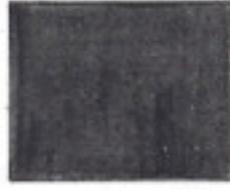
Cobalt Blue



Helioblue Reddish



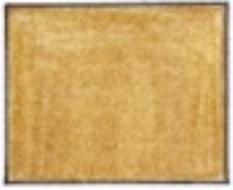
Cold Grey III



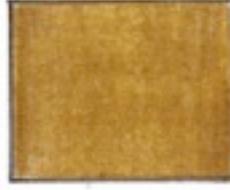
Cold Grey VI



Black



Brown Ochre



Raw Umber



Van-Dyke Brown

The background 'halo' is created using *ultramarine* at the top fading into *sky blue* at the bottom. The colours are applied carefully, using small circular strokes, so that there are no visible pencil strokes. When a smooth transition is achieved a light coating of *helioblue reddish* is applied at the very top of the circle and gradually faded out about one third of the way down.



Start working on the heads using *scarlet red*. The different shades are achieved by varying the pressure on the pencil and also by layering one coat on top of another. Take care to keep the pencils moving in the direction of the main masses to give the impression of feathers.

Add a pale layer of *Orange glaze* over the feathers that cover the ears, just to the right of the white facial areas. Use a very sharp *black* pencil to carefully mark in the pupil, preserving a very small highlight. *Cold grey III* is used to model the very small feathers around the eye using tiny flicked strokes with a sharp pencil. The beak is rendered using the same colours. Note carefully where the highlight areas are on the beak and also the small area of reflected red on the underside of the bill which helps to create the shiny appearance.



Work continues on the body of the macaw. *Middle cadmium red* (a darker red) is used to add a shadow line under the neck feathers, along the right hand side of the body (to separate it from the other macaw), under the wing feathers and to define the leg areas.

The highlighted areas on the legs and wing edges are created using *orange glaze*. The whole body mass is then built up using *scarlet red* and *deep scarlet red*. As before, keep the pencil lines moving in the direction that the feathers lie and build the colours up gradually in layers.

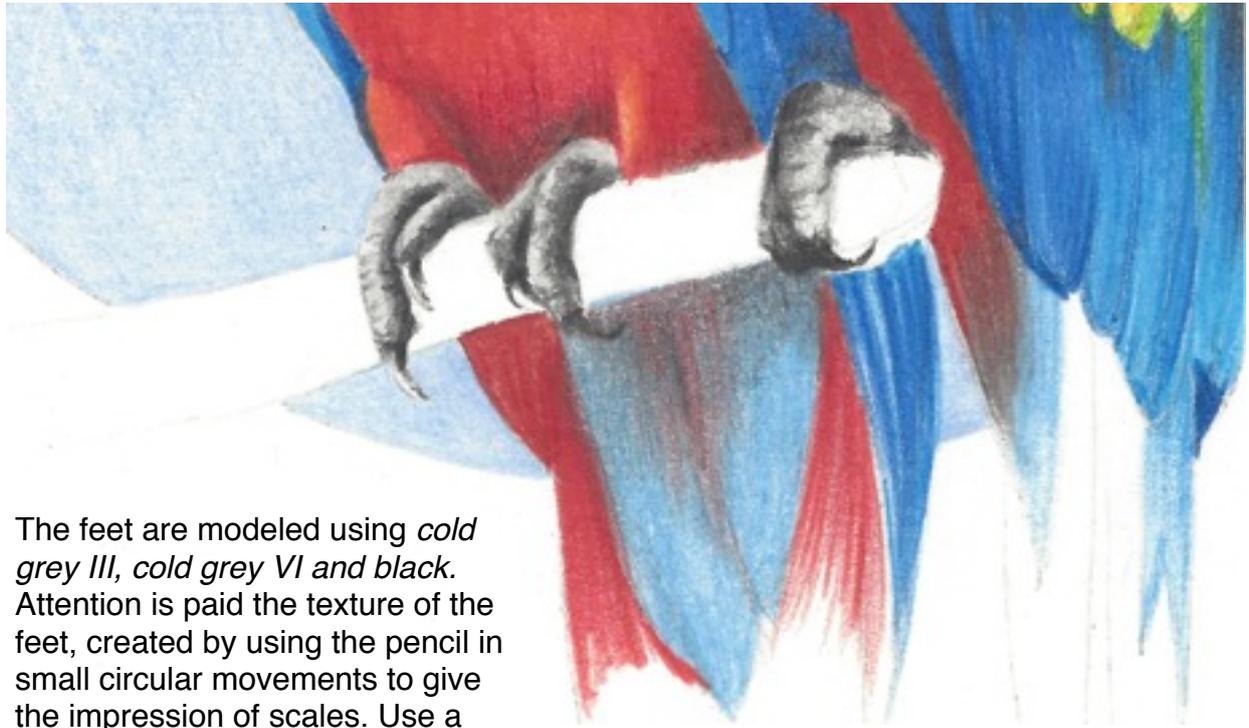


The red feathers on the other macaw are completed using the same three colours again. On this bird a little more attention is given to the shape of the feathers, with the darker colours being used to define the shape and separation. However, these colours are quite subtle, giving an *impression* of the individual feathers rather than accurately drawing each one. Notice the white edge which is left on the back of the bird to provide an area of highlights.

The yellow feathers are created using a blend of *Cadmium yellow* and *Dark cadmium yellow*, with a little *Permanent green* on the edges. Some of the yellow mix is dragged up into the red and vice versa to create a slightly blurred edge.

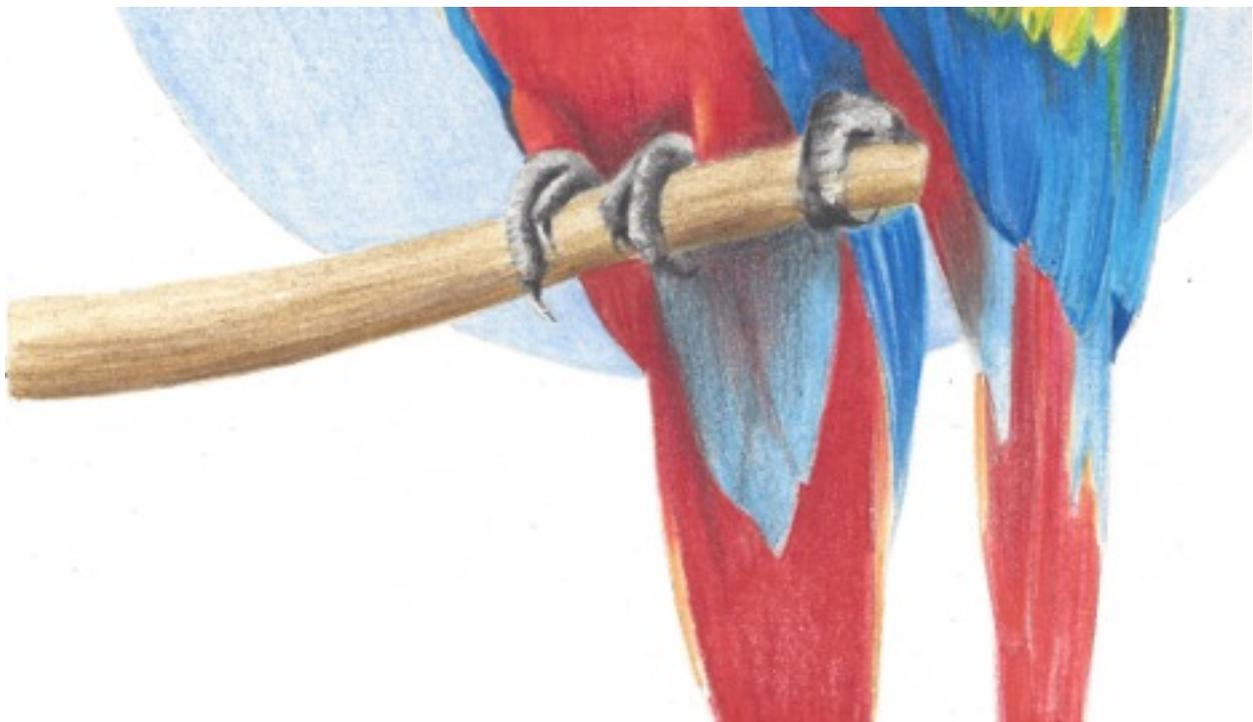


The blue feathers are made up of four separate blues: *helioblu reddish*, *cobalt blue*, *middle phthalo blue* and *light phthalo blue*. A little *black* is also used on the far right of the wing to establish the area of deep shadow where the wing folds over. The palest blues are utilised on the right but generally speaking all four blues are used together in varying amounts to create a unified colour. The very pale blue areas at the bottom have been left ready to accept some shadow tones.



The feet are modeled using *cold grey III*, *cold grey VI* and *black*. Attention is paid the texture of the feet, created by using the pencil in small circular movements to give the impression of scales. Use a very sharp *black* pencil to indicate the razor sharp talons. *Middle cadmium red* is used on the lower tail feathers which are in shadow and also dragged down into the central blue area where it is combined with more *cold grey V* to create the deep shadows.

*Cold grey VI* and *black* give form to the wispy feathers at the back of the neck.



The branch is completed using three colours: *Brown ochre*, *Raw umber* and *Van-Dyke brown*. I left a bit of texture in the branch to suggest wood.



I have checked the entire picture, cleaning up any fuzzy edges and adding a little more dark to define the shadows. When I was satisfied I fixed the picture using a light spray of fixative.

I hope you have enjoyed working on this picture and look forward to working with you again.

*David*