Mixtape: 7 Ways to Paint and Draw Birds with CBTV

Chapter 1 - Mixtape: 7 Ways to Paint and Draw Birds

Watercolor chickadee with Jennifer

- Let's paint a bird. I love the color and the shape and the different variations of texture I can put on them. I'm gonna do the first bird looking backwards, so his head is going that way, and then his body is here coming around. There's some feathers, so it's not a straight line and the tail. His wing can have all different kinds of patterns. There could be ones that go that way and little dot, Let's give him a little mask. Some birds have that detail. And then his legs, and he's on a branch. This one will be looking up, so I'll start with a beak in his head. They always have really cute, big bellies. Maybe not always, but the ones I'd like to draw to this time, the wing is going to come out over the edge of his back a little bit. And the same we'll have him on a branch. Okay, with a large brush. The number eight, I'll give him a yellow belly and maybe a little bit of yellow. That's gonna show up in his wings or give him an orange head. You can use reference from the internet or an Audubon book or any kind of photographs of birds, but I'm just making this one up and making up my own patterning, giving him a darker tail just to simulate feathers. I'm making a detail in with these small lines. I wanna give a little bit of a greenish cast to his belly. Also give him a little more color and a little more interest. Oh, I will add a little red to the front of his face and I'll blot that out a little bit to make it blend. I think I want the yellow to be a little stronger on his belly. I will take the number one and draw in the beak. Maybe we'll give a little bit of finer detail here. And his legs could be this color too. Make the branch, you can go into more detail. Put sticks coming out. Make it look springy and happy. I don't mind adding a color here and there. That's not really part of a tree. It makes it look pretty that that color looks nice with it. I need to put the eye in, but I have to wait for his head to dry, so I'm going to just paint a little dot for his eye and we're done.

Traced bird figurine with Lisa

- I have these little bird figurines at home. You can use any figurine that you have around, or even a paper cut silhouette. So if you're flipping through a magazine and find a shape or something that you really like, you can cut it out and use it for the shadow exercise. Gonna use some paint to start with. And let's use an analogous warm palette just 'cause there's a little bit of orange on this bird and he's brown. So I think I'm gonna stick with warm tones. Going for my red. So I'm gonna stick with these colors right here. They're all analogous, which means they're next to each other on the color wheel. And let's do kind of a bigger bird up at the top. And it's definitely an abstract bird, so we'll see how birdlike it ends up looking. When I'm done and I'm debating about adding the base, maybe I will not. Let's see what happens. And I think I'm gonna try and do different directions of strokes. This one, I'm gonna do vertical strokes. Just gonna go back into the tail and make some vertical strokes. And I am just gonna make the beak a teeny bit pointier. Okay, let's just move down the palette to this kind of orangier color. Maybe it's called Chinese red. I don't know what it's called. I'm making that up. And let's do a smaller one. Okay, and then this one I'll do horizontal strokes. Two birds! Clean off the big brush, too. Sometimes I switch the direction of the object, but I'm not going to this time. Okay, I'm gonna skip this orange 'cause it's really similar to that one. I'm gonna move on to this lighter one. Okay. And I'm not having 'em overlap, at least not yet. And maybe for this one I'll put some water down. We'll make this one kind of dreamier. Get the beak back in there. And while it's still wet, let's just plop some darker polka dots. Okay, my yellow is dirty with green, so I'm gonna

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clean that off. Go away green. Okay, now that I have clean yellow, I'm gonna go back and do one more bird. Ooh, how did I do that? I dunno. That's okay. All right, let's do this nice dark yellow. And let's do kind of a bigger one. And maybe I'll have his tail go off the edge. This one, I'm just gonna leave straight. I'm not gonna do any brush strokes. So somehow I got my hand into my red bird 'cause I'm a slob. And let's see if I can kind of fix it up a little bit. Maybe I'll just move this red around a little bit. Give him a little bit of a red shadow. Make it look like I did it on purpose. Don't freak out if you make a mistake, it's totally fine. This is all play, right? We're learning, we're experimenting. It's not super serious. - Okay. - All right, now I've got a series of birds and they're painted. I think I'm just gonna contour on top just to give a little bit more texture and another layer to what I've got going on. Are they dry? This one's dry. So let's start with that one. I'm gonna do a tight little line. Since the watercolor's kind of loosey goosey. I wanna see what happens if I do a tight line and there's a little notch in the tail that I didn't get in any of these paintings. So I'm gonna turn my shadow a little bit to see if I can get that in there. And I don't even see the legs, but I'm just gonna add them all. Okay, there's one. And I kind of liked what happened when I went over my line. It was a little wonky. So I'm just gonna go over this again. And make it... Okay. Are you dry? Yellow one? I don't know if you are. I am gonna use a yellow Micron pen to have one relate to this one. And I am gonna switch it around this time. And I want that notch in the tail again. - Okay. - And I'm just gonna go over this line a couple times too, 'cause I like how that looks. And also, 'cause I got this very strange divot over there and I'm just gonna make it look like it's part of it. Okay, and for this red mess of a disaster, hmm, what am I gonna do? Let's use a red Micron pen. I think I'm gonna try and have it interact with that messy tail area so that it looks more deliberate. Okay. And again, I'm just gonna go over it a couple times just to give it some texture so that I'm not so worried about the inconsistencies in my line. Okay. And now this orange guy needs a friend too. Maybe I'll do that one in brown. - Okay. - I am looking at this top one, the one that I feel like I messed up on and I kind of like the way it looks, but I feel like it's really random and different from the other ones. I'm thinking I might wanna do one more bird at the bottom, maybe in the same red and do the same technique. So I'm kind of pulling the paint away from it so that this one doesn't look like it's all on its own. And then it won't read quite so much like a mistake, at least to me. Okay, so I'm picking up the red paint. I'm just gonna go ahead and let this guy go off the page. And when I'm looking at this too, since I've got the red out, I'm gonna put a little bit more red in the first sky. 'cause I'm not really loving those vertical strokes. And now that it's dry, I can kind of make the tail a little bit sharper again too. There we go. Okay, that looks so much better. Now to do kind of the watery mess on this one. I'm just gonna rinse off my brush and outline this bird. Letting the watercolor do its thing That looks so much better. To me, it looks like it's much more deliberate. I just need to add one little bit of Micron red so that everyone's got a Micron friend. I'm all about everything matching up. I don't know why super matchy-matchy. You don't have to do this. And you'll notice I'm not doing a lot. I'm just doing a little. Okay, phew! We recovered from a mistake.

Pen and ink birds with Pam
- I love to draw birds. Although I have seen some like birdwatching books and things like that, I really am just using my imagination and being playful with it. So let's start doing one. I'll show you how I start. I always start with a beak, and then I do the top of the head, and then I will do the body. Then I kind of just do the tail and attach here either the body or I'll use that to put in a wing design, give him a little eye, little separation of his beak. And sometimes little bird feet that are a little bit more typical where they've got that bend. They always bend the wrong way, which is funny to me.

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And you could even do a little bit of this feather or wing on the other side showing if you wanted to. Another bird, just to vary it up a tiny bit, is to have his head looking a different direction. So I'm starting the beak up. I still do the head, then I'll do the body again, and maybe this time I'll connect the other side of the body, do another tail, and maybe I'll give him a longer tail and do the eye. And then I might just even give his body some connection to the wing. And that other wing just peeking out. So I'll make this one longer to match. And then he might just have some silly little feet straight down. And I could even give him some decorative elements like scallops on his body. These are just fun stylized bodies, drawing, but not realistic drawings. And I'll show you what I mean, because now I'm going to do one. I remember seeing in a bird book, they almost looked like a bandit to me. I don't know what the bird's name was or what kind of bird it was, but I'll show you how I like to incorporate that. I have his beak facing the other direction. I still start with the beak, then the head. And this time I'm gonna do the eye and I'll give him a just a little bit different eye by making it stronger and darker. And then I'm gonna do these lines, which is why I think of him as a bandido bird. Bird. I'm sure someone out there knows the, the real term for birds that sort of have that stripe on them. But I'm also gonna give him a different direction that he's looking. So I am now, you can see it's like his neck is turned and he's facing these other birds. So I'll bring his body down and then we'll give him a tail. Maybe we'll mix it up and give him different tail. And then I might add some scallops here so it ties in to the tail. And if I ever make a mistake, I just fill it in or you know, something that I think, ah, I wish I hadn't have done that. I just fill it in when I'm using a black pen. And then it gives it it's own tie in. Now he needs to have his wing over here, so I might just do some scallops that are longer and the wings tend to taper down from when they start. And we'll again, give him some cute little feet. He's looking at them. You can see his neck is kind of turned. If you wanted to demonstrate that, you could just kind of give him some of these little markings on his neck so that you're seeing that this is his neck turning. You could have just a little bit his other wing peeking on the other side. I'm gonna draw one more bird and make this one a little bit simpler. And I also wanna change the scale a little bit because these are all so similar. I start with the beak as always, but I'm gonna make his head a little longer and then give him his body. And I'll stop there. And I'm gonna do the wing, just a really clean, simple wing design. And I'll bring the body back down and now a little tail. And if I need to, I might have to make this wing to connect them, cover over it. And sometimes birds have these little round areas where their legs connect. Give him a solid, solid eye. And if you wanted to, you could even give him a solid wing or do stripes almost of his wing area. Let's color one of these in. You can go ahead and color in all of your drawings. I just went and colored in this middle guy. He was just begging for it. And also, I wanted to tell you that this is a good opportunity to fix any little marks that you don't like. Like I had a smudge here, so I put in these cute little dots, which give it a lot of character. Just roll with it and have fun.

Watercolor birds with Carolyn
- Today we're gonna be doing some birds. I love fat little birds 'cause they have lots of character. We are doing a pink robin and an orange headed thrush. I'm working from some photo reference that I found. Our pink robin has a lovely fat body. I'm gonna start with him and just, it's really about painting the shape first and getting that correct. And then you can add some finer details. So I added a mix of opera pink and shell pink. I'm just laying down that color. So he's got a pink body and then I'm trying to do it as fat as I can. And then a gray head and like a brownie wing and brownie clothes. So I'm going to use Payne's gray, light Payne's gray, with a bit of white for the head and getting the shape of the body. I'm just try and start as light as possible. So he has the

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head and we can do his eye after. In fact, I'll just dab a little area where his eye might go and his beak we can sort of put in as well. Okay. And then we can just come down a bit and add the rest of his head there. Okay, so that's his head. And then we are gonna just lighten it a little bit more and come down and show the back of his body. There's too much water, you can just let your brush absorb it and dab it on the tissue. Okay. And then we are gonna change to a bit of burnt umber and kind of start to add his wing. So it's a mix of Payne's gray and burnt umber. I'm not gonna go into the pink as yet. I'm gonna let that dry a little bit more 'cause I don't wanna make that area muddy too much 'cause it is beautiful and pink. So with the wing, I'm just gonna kind of use my brush in that kind of motion to suggest the shape of it, like a sideways kind of action. And then his tail, which is maybe a darker shade of brown umber, and Payne's gray. Let that come off like that. And then you're just gonna fill in a little bit there, his wing. So it's a little bit straight. So I'm just gonna turn it down a little bit like that. And I think that's good. So really that's basically it. Now I'm gonna add his claws, his feet, they're divided into like 1, 2, 3 in the front. And then there's one coming out the back. And then this one is a little bit shorter. Okay, 1, 2, 3, a little bit coming at the back. So that's basically it. We'll just see how dry he is. And then we can go in a little bit deeper with the color. So we'll do that first. And I'm gonna start on the other bird, the orange headed thrush, 'cause I'll let this guy dry a little bit and then we can come back and give him some more details. I'm gonna do the same thing with this one. He's gonna be facing this way and he is orange, has an orangey yellowy head. So it's your basic orange yellow mixed together. So I'm going to also draw in the shape as much as I can of the yellow orange part. And then we'll add the gray. So we're gonna leave an area for his beak there and we are gonna kind of come up and come down again and add a bit more orangey with a bit of India red mixed in. We'll leave a space for this one's eye like that. Okay, so do a bit of dabbing and we'll come back and add some more detail and darker tones after. Just trying to get the shape of that color in there. Darkness. There's a lot of texture within birds, their feathers, so they're not flat for sure. Now we're gonna add the gray and it's like a bluey gray. And I'm gonna add some white as well to make it a little bit more opaque. So that's it there. So we are gonna just draw his shape. Now his wing is at the bottom of that, but then there's a bit of wing sticking out there. There and there is his wing and that's his tail. So we are gonna just try and visualize all of that. But first you gotta get the shape right. So say that's the wing and that's the other wing. And then his tail, it kind of comes down. And then I'll add a bit of blue and then couple more darker bits there. So now we have to join it all together. Just gonna dab it a little bit here. When I do that, it's to give a texture and to be able to go in and add another layer of color. So I think it's just gonna come round a bit more like that. And we'll add some deeper colors to that, the wing there with the feathers. And then again here, it needs to be much darker there. And then we are going to extend his tail and maybe much lighter. So there we go. So he is looking a bit unfinished, so we'll add more to his body here. I'll just bring his body around there like that. And then we are gonna give him his beak. I'm waiting for that to dry a little bit more before I let those two colors touch. Now I'm gonna give him a beak. He's got like a kind of long-ish roundish pointy beak that looks so much better. And I'm gonna give him his eye much, much better. And you can give a little, make another little section to the beak like that. Now his feet, I'm gonna just mix, they're kind of like a pinky gray color and they come out of the bottom end of his body like this and give him a couple of claws. And then there's another foot behind that. So it's gonna be shorter. And there we go. Okay, he is almost done. Just add a little bit of orange. I think we can go in there and finish that off and that. I'm just gonna add a bit of the wing like that in a lighter tone. We'll come back to him in a minute. We're gonna go back to our pink robin now and add the final details. His eye, a darker beak and more contrast in his body and more texture and

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feathers. Go back to using burnt umber. Just some lines to show that he has feathers, thick and thin, mainly thin lines. I'm gonna add a bit of white at this point to the gray, like a light gray, light gray. Just 'cause I think his head needs some more highlights. It's looking just a little flat. Yeah, that's better. And then we'll go back to this one. Take that same lighter gray and we'll add some feathers and lines. It's still quite wet in there, but that's okay. It's wet on wet, which gives it a different texture. Okay, and then we'll go back to our robin and add some marks and dots just to give the idea that he has feathers on his body and it's kind of like not too much, just a little bit there like that. And this one, I think it just needs a little bit more contrast. He's just looking a little flat. So I'm mixing Payne's gray and Prussian blue. And I'm just gonna add a bit of darkness to the underside of his wing over there and his wing over there, and under his tail. And I think that is pretty good. There we go. Yeah, that's those two. I love painting birds. There's so many varieties to be found. You can take any bird and break it up into colors and shapes and add details like feathers and dots and splotches, splotches.

Gouache rubber ducky with Jon
- Today's object is a rubber ducky, and we're going to do this exercise in graphite pencil first, and then we're going to paint on top of it. One of the most important things to remember if you're going to paint something that you've drawn is that you don't want to just draw a completely finished painting and then treat the painting aspect as if you're filling in a coloring book. It's better to sort of leave the drawing a little looser and then add the paint on top so that they really interact with one another. To begin, we're gonna use our B graphite pencil, and we're gonna look at this drawing stage the same way we do other drawing stages. But the main thing is that we're not gonna take this to a finish. We're just gonna sketch in the necessary info that shows the shape of the rubber ducky, and we're going to allow it to seem a little unfinished. 'cause what you don't want to do is create a drawing that is so finished that when you add paint on top, you feel like you're just filling in areas with color. So it's important to think of this as not necessarily a finished drawing that you then add paint to, but as a drawing, that helps you to see where the paint is gonna go. I even like to add a little bit of value before I add paint so that I can really understand what it is I'm looking at. So there's a little bit of value here. A little bit of value here. This side of the head is in shadow. Okay? And again, like anything we do, this is loose, and if it ends up needing to be changed, that's okay. Okay, so we have our quick sketch in, and now what I want to do is I want to mix up a color that works as kind of a ground color for the entire painting. So there's lots of yellow, but I don't want to mix the brightest yellow. I can see, I wanna mix kind of a color that's a shadow area of that yellow. So if I start off with my yellow here and then I add a little bit of red and blue, which is essentially adding violet it, then I'll be able to have a more muted yellow color to begin everything with. And again, it's important with gouache that you start off a little bit thinner and then work your way towards thickness. So here I am covering the entire rubber ducky with this muted yellow color. And right now I'm using my bright number six brush. Another thing you want to think about when you're painting is the idea of starting with a larger brush and then getting a little bit smaller with brush size as you go. It's the same idea as starting with a large shape and getting more specific in that regard as well. So now we have our ground color, and I'm gonna add a little bit of this lighter color on top. So that means we're getting some yellow in here. And I'm gonna add some white. And remember, white works as a thickening agent in a lot of ways. And we should also fully expect that when we add this lighter value on top, it's gonna dry a little bit darker than what we anticipated. So sometimes it's okay to overshoot how bright it gets, but I'm still gonna add water because we want

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to build up towards the thickest part. All right, I'm using the Raphael Kolinsky size 4 brush. So as you can see, we are getting a little bit of a sense of the light source. It's subtle, and remember, you don't have to have it look totally perfect the whole way through. So if it looks a little light and you wanna push the contrast later, you can. So I'm gonna add a little bit of red and a little more yellow 'cause I want this to be warmer. And now we're gonna add some value to the tail right here. Okay. And always keeping in mind that you can always get thicker with the paint later. So it's a good idea to let it be thin at first and work your way up. So if you add a thin layer and it's not exactly how you want it to be, that's okay, but if you add a really thick layer, then it's harder to work backwards from. All right, so adding some color here to the beak. And this is seeing a a lot of bath time, so it's a little worn out. So we're gonna let some of that beak sit there. Okay. And now I'm gonna add a little bit of this red into the shadow area that I already mixed up. Okay, so I'm just integrating this with that first muted yellow. And I'm gonna add a little bit of that on the edge of the beak here just to sort of define the edge. And I'm gonna do a little bit of that on the tail, too. All right, so now we're starting to see some of the shape come together. I want the shadow underneath the duck to be a little darker than it currently is. So I'm gonna add more of this blue, this katsura blue, and I'm gonna add a little bit of red as well, so that it's not completely green. I'm going to add this under the shadow to help define that a little bit more than it currently is. And you can see how this brush does a really nice job of filling in a broad area where you need it, and then also making a fine line when you want that instead. So I'm gonna darken some of the shadows within the yellow area right now. This part in the tail on the edge of the beak right there. Now let's add some blue to the eyeball right there. Now that eyeball is kind of a cobalt blue, which we're never gonna perfectly get using a limited palette, but if you use some of the blue here and then mix it up with some of these other colors, it'll match better on the page. And again, that's what matters most. It doesn't matter if you get every color perfect compared to what you're looking at it, it matters most what it looks like on the page. So we're linking that blue up right there and getting that onto the duck. And we'll take that blue and mix it in with some of the shadow color, because I actually see a little bit of blue in the shadow. And that's the fun part of working with paint, is that you can decide how much you want to accentuate certain aspects, whether you want to play up that blue, or if you're doing a portrait and you see a certain greenish tone in someone's flesh, then you can play it up as much as you like. And that's the fun part about painting as opposed to just trying to make it as photorealistic as possible. All right, so the last thing I want to do, 'cause I'm liking the way this is looking so far, it's a good balance of loose and finished. I'm going to add a little bit more white to this yellow here and a little more yellow. And I have a little bit of a mess, but it's kind of fun to look at the palette as you're working and see all the colors you've gone with. Okay. And again, this Venn diagram technique is what really helps to link all your color together. So I'm adding white to this yellow. I'm adding a little bit of yellow as I go. And this is gonna have a little water, but I'm gonna try and make it thicker overall so that we can really see the brightness once we add it to the page. And this is gonna help frame out the top part of the rubber ducky. And I'm also gonna put it right here on the top. And then I want to take one part that's almost pure white and it's very, very thick. A little bit of water, but not too much. And I'm just gonna add that right on the top there and right on the side right there. And now let's take a bath.

Walking birds with Mariko
- Today we're gonna experiment with orientation in the work sketchbook just to see what happens. Sometimes if you're stuck and looking at the paper can be a bit intimidating or you haven't got any

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ideas, it can help to just play around and use some materials. Today I am gonna try using watercolors and I'm going to be drawing birds 'cause I quite like birds. And I'm gonna be turning the paper around because then well, we'll see what happens. I'm not using any reference material, so I'm just using my memory of what birds look like. So they're probably not going to look very real. But let's see. This might be a robin. - I, - So by moving the sketchbook around, I'll try another bird from a different way round. Maybe a slightly bigger one. Oh, this looks like it's becoming a kiwi. I think this is what they look like. 'cause I know that they don't fly. And again, I'm going to move the sketchbook around, try something with a long neck. Turn the book around again. So sometimes I'm playing with the brush quite loosely to get bigger shapes and sometimes using a smaller brush can be a bit more delicate. I like that. Bird's legs usually quite skinny. I think I didn't give this bird an eye. So if we turn the book around the right way again, I think something interesting is happening. I actually look, I didn't realize it, but they're all walking around in a circle and maybe that's quite nice. By moving the sketchbook around and trying to draw things from a different angle, you can see things in a way that you might not usually, and that often triggers ideas for me. So looking at what I've just done, I'm now thinking about doing a drawing with birds going around in a circle, which I definitely wouldn't have thought of before.

Two birds in pen and pencil with Lisa
- Everybody loves a bird. And in this session we are going to experiment with two different ways of drawing birds. One will be very whimsical and stylized and the other a bit more realistic. And in both we'll use lots of different marks. In this first one I'm going to use a pen, but you could also use colored pencil. So this is the body right here, sort of like a, I don't know what shape this is, but a kind of quarter circle. We're gonna draw the beak here and then a little tail here, some scallops at the end. And two legs. You'll notice in a lot of the things that I draw, I draw the outline of the thing first, if there is an outline, and then I divide that shape into sections and then I fill those sections with different marks. So I'm gonna draw this wing first. Birds are really fun because they have so many layers of feathers and kind of sections to their body where you can decorate them in different ways. Kind of similar to the owl, I always like to start with the, I gives some life to the animal. And then I'm going to add some scallops here in this section and repeat them to make a scallop pattern. And in this section here, I'm just going to draw some lines at the same curve as the shape ending up here in this corner. 32 00:02:14,075 --> 00:02:14,295 And in this section here, I think I'm just going to use some basic little marks. You'll notice I use these a lot to fill space when I'm using marks in my drawings. And that's because they suggest texture and they're really simple to draw. These are a great way to fill space. You can make them really close together, further apart, longer, shorter, you can draw them in a variety of ways. So simple and yet so effective. We always think of drawing as being so complicated and overwhelming and intimidating, but actually it's just lines and shapes. Okay, as I finish this section, I'm thinking about what I want to do in this section to the left. This one right here, I think I'm actually gonna fill this with some triangle shapes. But before I do that, I'm going to draw lines and then I'm going to add the triangles inbetween the lines. So let me do this first and then I'll show you the next step. I'm just making a zigzag pattern that turns the entire pattern into a series of triangles. And as we get to this smaller space, we have less and less room. So my triangles are getting smaller and fewer. And that actually looks really cool because it makes the negative space here a little bit less sparse than it is here and it gives a sense of depth. Now I've got this little section here and I'm gonna actually divide that into a few other smaller sections. And inside of this one, I'm going to repeat the same pattern of lines that I did in this section here. You

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can see we already have a really handsome looking bird. We've still got a little bit left to do. And I think in this section here at the bottom, I'm going to do some herringbone. You saw me do this on the owl. Similar here except much smaller section of the animal. And then on the wing, I'm going to sort of mimic what I did here and just use some lines. I'm going to start here and then I'm gonna go this way and work my way in with curved lines until I kind of hit the center. And I'm gonna add one more down the middle. And then I think I'm gonna make some scallops on this little tail. One really fun thing you can do with scallops is add like little dots on the inside, adds even more detail if that's something that you're interested in. You can also use lines inside of scallops. And there we have a very handsome, whimsical little bird. I love drawing things that are kind of not realistic looking 'cause you can really think outside the box and use your creativity in a way that is a little more difficult when you're trying to make something look more realistic. We are going to draw another bird. This one will look a little bit more realistic and we'll still use marks. And for this one, I'm gonna use a pencil. And we're gonna start by drawing like a little branch for the bird to sit on. And I'm going to fill that branch in similar to how we filled in the trunk of the tree when we were drawing the tree and pencil. And now we'll start drawing the bird. - Let's see. - Right now I'm getting the basics, getting the legs on the branch and the beak. And of course I'm gonna add the eye. And then going to do the same thing that I've done before. And that is we're going to divide the body into kind of different sections. And I'm going to kind of draw a little area here for the face. I'm worried that my wing is not big enough in proportion to the rest of the body, so I'm going to make that a little bit bigger. One advantage to working with pencil is that you can edit as you go. There we go. Inside of the head area, I'm going to use those little marks again, which you know, I love. All the way around the eye. Want to actually make the beak just a little bit bigger - And color that in. - And then until about, I don't know, here, I'm going to use dots as my mark to fill in this section of the bird. Part of what makes this bird more realistic than the one we just drew is the shape of the bird looks more like a real bird. I'm not looking at a photograph of a bird, I'm simply drawing it out of my imagination. But this does look more like a bird you would see in real life than the one we just drew. Part of what makes this look more realistic is that the marks that I'm using on the inside of it mimic kind of real markings that you would find on a bird versus triangles or lines. And in fact, when I work on the this wing, I'm going to use these sort of elongated scallop shape that mimic feathers. And if you want to make these look even more like real feathers, there are a couple different ways to do that. A one is to add like a spine to each one up the center like so. And if you wanted to get really detailed, I'm not gonna do that now. You could even go in and add like little marks on each side of the spine inside of each feather. And you know, that gives a really sort of detailed feather effect. I am going to fill the rest of the body with these simple line marks, and then I'm going to take a look at it when I'm done with that and see if there's anything else I wanna add. Now that I've got the entire body filled in. This is an opportunity to also, since we're drawing a more kind of realistic bird, to go in and add some depth and dimension. The area underneath the wing, we can go in and add a little bit of shading there, which will give the effect of the wing kind of popping off the bird a little bit. And we can also add a little shading at the top of the head and under the chin. This is optional. And maybe even a little bit under the body, under the feet, a little shadow. I wanted to show you a really similar bird that I drew the other day. Has very similar kind of markings and wings is a little bit smaller. Birds are really familiar to us in terms of shape, and they're a really fun thing to play around with when you are looking for something to draw.

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