

---

## 30 Coloring Pages: A 4-Part Series with Courtney Cerruti

---

### Chapter 1 -

#### Series Overview

(upbeat music) - I don't know if you've noticed, but coloring books are super popular right now. They're everywhere. We wanted to harness that energy and that creativity and create our own coloring book pages for you to download, print, and fill in on your own. We're working with Lisa Congdon, Pam Garrison, and myself. We each did a suite of pages that you can download every week and fill in. We're gonna use the basics like colored pencils and markers, but we're gonna add in some gel pens, some glitter glue, talk about shading and creating shapes and shadows within coloring book motifs, how to use watercolor pencils and actual paint to do some of these as well. Use these coloring book pages as a foundation for your own creativity. Use the medium and the techniques that you love to really make these pages your own.

### Chapter 2 - Get Creative with Colored Pencils

#### Materials

- The best thing about working in coloring pages is really you can use any media on them. And I have a ton of stuff here, some of my favorite things, some new things that I'm wanting to try. And they're kind of all organized in the way that makes sense to me because there are so many materials. You can of course use whatever you have lying around the house. And feel free to experiment and mix things and see what kind of results you'll get. I've got sort of metallics in this little caddy and this is colored pencils, gel pens, marker pens. I've got some glittery stuff like glitter glue, a variety of colored pencils, all different kinds of brands, Crayola. I've got some Blick Art Supply brands, some Faber Castell, so you could have kinda high quality more expensive colored pencils. You could have colored pencils from your kids school kit, like it doesn't really matter. Some fun markers, I really like using brush pens. I've got a few of those here. Some Microns, because those are waterproof so I can mix them with paint or watercolor pencils. Gel pens, because they're one of my favorite things. These are the ones that are non-metallic. I also have my whites in one area, so white jellyroll pens, white colored pencils. And I also have this clear wax resist crayon. It's just like a kids crayon but it's used in fabric dyeing and it's a clear wax. You could use a white crayon, or a light colored crayon as well. And then of course all my neons are in one space. So that includes markers, colored pencils, et cetera. So like neon, that's the neon spot right there. If you do an experiment with using watercolor paints I really like the Windsor Newton brand for a basic set that's not gonna frustrate you. It's a little bit better than your super cheap craft set. This one has a lot of colors, but you could just do something with like a four or five color palette. I've also got watercolor crayons and watercolor pencils, a couple of brushes in a six and a two, just smaller sizes because our coloring book page has a lot of details. I'm gonna show you a little technique a little bit later using some Q-tips. And if you are doing a lot of colored pencils especially for the first class you definitely wanna have your sharpener on hand. A few other things you might wanna consider is your workspace, a couple of sheets of paper underneath you so you don't pick up the texture of the surface that you're working on. If you are gonna work with paints you'll need water, maybe a tray to mix colors on and a couple of paper towels or an old rag. And then of course you're gonna need your coloring book pages. I just have a few selected from the months offerings. A variety of styles by a few different artists. And I've just printed them at home. If you are gonna use watercolor they

need to be laser printed because ink jet printed bleeds. So you want to consider that depending on what media you're using. This is just regular laser printed on inexpensive copy paper, 'cause we're just gonna do colored pencil for the first one.

### Part 1 Overview

(upbeat music) - If it's been a while since you've colored in coloring pages, we're gonna start with the basics, but elevate it a little bit from maybe what you did in the first or second grade with crayons. We're actually gonna use colored pencils. They're still very basic, but I'm gonna walk you through different ways to make your coloring in look a little more professional. We'll talk about pressure and quality of line, blending colors together using a darker edge and then fading to lighter colors to give some shape and shadow. It's still really approachable and really fun, and it's a great time to break out the colored pencils and give them a second try.

### Coloring with colored pencils

- We're gonna start with this coloring book page, you can start with whichever one you like, and I love this one by Lisa Congdon. It has birds and flowers. I think it'd be a good place to start with our colored pencil. I've got a little stack of scratch paper underneath so I don't pick up the wood grain as I'm coloring along, and you may just wanna do that so you have a little bit of padding. I'm gonna start by just kinda showing you some pressure, different ways to handle your colored pencils. Of course I'm starting with a neon pink because everyone loves neon pink, right? So, this is just with light pressure, coming and coloring in. I'm kind of doing medium-sized strokes, very light pressure, and just coloring in the shape, and that gives you just a nice solid band of hot pink. But if you wanna step it up a little, I'm gonna show you how to make a darker edge and then work toward a lighter color in the center, and this kind of gives volume, a little bit of volume. And I remember when my mom showed me this technique. We were sitting in a diner and I had crayons, but she told me about this boy in junior high who showed her how to do this. She said he was a really good drawer. So, I'm just kind of going around the outline of the shape and I'm pressing really hard. So, you can see the difference in the color just from a light pressure to a dark, heavy pressure. And then you can come back in with your light pressure, and you could even come along the center line so that it looks like that little line creates a fold in the petal. And the nice thing about the colored pencil is, even if you started with a light pressure, you can still go back in and add the darker edges if you want. So, I'm gonna do that for this whole flower. I can even add a different color to kind of enhance the shadow or the outline. I can pair the hot pink with a red, which kind of clashes a little, but I really love that. I love that you have a very primary kind of red with a very bright neon pink. And already, you can see how it's creating depth in the petals. And keep your pencil sharpener on hand if you need a crisper point, sharper point at the edge. You can vary your pressure. So, you can see how those petals are really starting to pop. And on this outline, just because the color is different, I'm not pressing quite as hard. I'm kind of doing a medium pressure instead of light pressure. Come in at the bottom of the petals and add a little bit darker. And then we can do our centers. Thinking maybe like a green for the center. I guess yellow might be more traditional, but let's do a teal color. I'm just gonna color the whole thing and deal with those little dots after. If I wanna drop a shadow into that, I can go with a darker blue. And maybe I just add the shadow on the left side to help create volume. And then let's say I want that to be a little brighter, maybe I could put some neon yellow on top and that would make this look a little more green, which, I love that. You can see how it really transformed that teal to a really vibrant green, just by adding some neon yellow on top. And you could come back in and

do a little bit of darker color in those spots. I might just add a little bit of red into these petals so they feel like they're part of this whole flower. And different brands and different colors may have sort of different waxy properties, so some colors might layer better together and others might have a little more resistance. That's just something to consider and play with. These pages are really about practicing your technique, trying your materials. You shouldn't feel pressure that these should look perfect. Of course you wanna color in the lines, but aren't you taught to not color in the lines, right? That's part of creativity, so really, this is on the more structured, tighter side, but this could be looser if you want to. Alright, let's do something more fun for the leaves, and let's do a lot of different colors. So, I'm using kind of a medium cerulean blue sort of color here. And I'm actually, instead of just focusing on one leaf, I'm kind of moving the color around, and that's something that I would tend to do when I color in any kind of coloring book page, is I might pick one color and then move it around the page. Just so it has flow and balance, you may just wanna focus on one leaf at a time and that's fine, too. This is a nice way to just have cohesion amongst your whole page. So, if I were gonna do this page, I would then go into these other leaves and probably add some of the same blue just so I have it. I'm doing a medium pressure so I get a rich color. Let's pick something a little more muddy, like an olive tone, to pair with these jewel tones. I really like how that looks together. I might do one of these metallic, kinda sagey, greens. And then I wanna come back in and do that same technique where I've outlined the outside and then filled in with a lighter color inside, and maybe we'll use kind of two shades of the same color. So, like a darker teal on the outside here, and then I'll come back in with a lighter kind of aqua color to fill that in. Like this guy. And you can, of course, put little strokes in this if you want it to have a little more texture. Whatever you like. It's kind of fun to play with all the different options. What else should we add to this? Let's do darker teal here. Maybe another one here. And I might wanna add a little bit of this neon yellow just to really switch it up, kinda bring those centers back in. I really like how that sort of activates the colors around it. It's really bright, though, so especially when I'm using something like a neon with these kind of more muted tones, I would definitely make sure to sprinkle that throughout so the eye really flows and is carried throughout the entire piece. Let's do another flower, but this time let's use an orange. So, I'm kind of staying on the warmer side with my flowers, right? These are more analogous colors, which means they're next to each other on the color wheel, so red and orange. I mean, in our case, it's pink, but it's pretty close. But we're gonna add some neon yellow to this flower, too. So, I'm just going in with the darker orange outline, and I'm not being super perfect with this. I like a little bit of messiness 'cause I feel like it helps blend later. So, that dark outline that my mom showed me when I was little while we were waiting for my grilled cheese sandwich to show up. You could even come down and do the bottoms of these petals. And then let's go in with the neon yellow. I'm gonna do it really light and kinda loose here so that I can go back in with the orange and blend this even more. So, really quick, scribbly strokes just to get the color in there. And then back with my orange over top to kinda really blend that in. Also sort of light, scribbly strokes but together they kind of fill the space. It's just a fun way to play with color and layer color, and really, kind of understand about optical mixing. Like when we did the blue and the yellow on the center, it gave us green. It's a good way to play with your colors and your color choice. So, we do the same thing on this center. Got this kind of aqua color and then a dark blue on the left side, then we came back in with that neon yellow. Really create that intensity. And then, again, continue on with my kind of variegated leaves here, and until you fill out the whole piece. I think I would probably tend toward filling in all of the foreground shapes and then attacking the background, but I did wanna show you a technique for filling in the background. I was thinking about doing sort of an ombre in the back in

black, from black to gray. So, it's something to think about, these coloring pages, too, is that this is just a canvas for you to put your own stamp onto. You may just wanna fill everything in, but you could, of course, come back in and add more pattern into any of these leaves or choose to do something in the background. You could draw something yourself. I wanna do an ombre from dark to light in black. So, it's gonna go from black to, actually, gray, and I wanna add marker instead to get that really rich, saturated black in the very back, but I'm gonna start with my colored pencil. Instead of starting at the bottom, I'm actually gonna start kind of in the middle because I know that's where my solid black is gonna start to creep out of black and go into charcoal and then a paler gray. So, I can do all of that with just the black colored pencil and a black marker. I don't need to use a gray colored pencil. Remember, it's the pressure that's gonna change that tone for us. But I know that this is gonna be a medium, so I need to give it medium to light pressure here. I'm just gonna do this in one section so you can see, but you would do this to the whole background if you wanted this ombre look. And you could do this with any color, you just need one colored pencil in your chosen color and a matching sort of marker to give you the saturated dark depth. Alright, I'm gonna fade this into a little darker. I can come back over. And then we're gonna start to lighten this up a little. So, just less pressure, that's all that means. So, lighter pressure. And it's better to start lighter anyway and then you can always add another layer if you need a little bit more depth or darkness. You can't really take it away, so start light and go heavier pressure after. So, I think that's a nice light, this is a nice kind of dark that's gonna go into my black, but this middle tone could be a little darker so I get more of a medium range. So, we're going back over that. This is where my dark is gonna happen. Deep dark. And then I'm just gonna use a black Micron. I really like using the brush pens for filling in because it lets me cover a lot of ground really quickly. This is what we're gonna fade into our colored pencil. And you could use this technique and combine it with paint, too because the Microns are waterproof. If you've never used a brush pen before, you can see I'm not holding it down upright 'cause I would ruin the tip. I'm holding it on the side to apply the ink. It gives me more coverage. I'm using the widest part of the brush pen to really lay down the color. But you can use it on the tip too if you need to get right into some little detail here, and that's fine. Really light pressure is gonna go a long way. The fun part is, you get to continue filling this up until your page is done. And I have one that I've completed, and you can see we've employed all of those techniques I've talked about where we've done the darker outer edges with some shadow inside and then the lighter fill-in over top. We've got that orange and yellow flower. Some of these I did more solid, like this one's just a solid orange but using the darker edge with a lighter center. The neon yellow, you can see, is really sprinkled throughout this so the eye travels. It's in the leaves down here at the bottom. It's in these little blossoms here. I even used some of that blending technique in the birds, too. So, with this bird, I used neon orange and sort of a traditional orange so you get that kind of muddy darkness with a bright pop, and on the top bird, the yellow is neon and then the orange is also that sort of muddier traditional orange. And you can see how pretty that ombre looks when the whole background is filled in. This is just one way to fill out a single coloring book page but you're gonna have a variety to play with and I would love to see what you create. Be sure to upload your work to the student gallery and share with us on Facebook and on Instagram. Just use the hashtag #CreativeBug.

### **Chapter 3 - Get Creative with Markers, Pens and Glitter**

#### **Part 2 Overview**

(upbeat music) - When I was little and I used to color in pages with crayons, when I was really little, I

eventually graduated to markers, and as an adult, I wouldn't think of markers as something I would use for a coloring book page, but because coloring books are so popular, we have the adult version of markers. I'm not talking about X-rated markers, what I mean by that are gel pens, brush pens, things that are a little more elevated. They have a wider range in color palette, and they're super fun to work with. So I'm gonna show you a variety of techniques using a variety of different types of markers and inks, so that you can experiment with color and texture in your next coloring book page. Can I say X-rated? (laughs)

### Coloring with Markers, Pens and Glitter

- I'm working on a page that Pam Garrison drew, and I love it because it has her sort of iconic stylized little flowers. It has a little bit of her lettering in it, and it has a lot of open white space in the back, and I'm gonna show you how to add a fun little drop shadow to some of these elements. I think we're gonna start with our gel pen, and if you haven't used this before, it's one of my favorite pens to use. It has a really paint-like ink, and so it goes down really thick and nice. And it also covers dark paper, so if you're just using this to doodle on your own, you can do it on black paper, which is awesome. What I really like about these gel pens is that you kind of get the feeling of paint because it's so opaque and inky, but you get the precision because it's a pen, so you can come into these small, little shapes really easily. And remember to be working on a stack of paper just so you have a little bit of cushion underneath. And just like I talked about in our first class with our Lisa Congdon page, when I'm using something bright like this, and really in all colors, I like to kinda sprinkle them throughout the entire composition. So we're gonna add a little bit of this neon coral color into some of our lettering. I'm gonna bring the color down to this second word, and then maybe in this little corner. Again, we're just moving the color around the page to kinda create flow within your piece, keep the eye moving. Ooh, I love working with these pens. They're so awesome. Also, if you're in love with neons like I am, that perfect neon coral, like the one I'm using, is often just called neon red. It's not the neon pink. It's called neon red, usually. So I think that applies to this pen, as well. Maybe do this one here. So it's evenly dispersed, which is nice. Let's move on to, we've got two other kinds of Gelly Roll pens here. These are both actually a metallic. Even though this one has like a glittery cap, it's not as glittery as another pen I'll show you a little bit later. So this one is a sort of a metallic gold with a purple undercast, and this one's just a kinda more metallic purple. So I'll show you the difference. They're both super awesome and fun to draw with. Let's add some in here. This one goes down purple, but as it dries, you can see it becomes more and more gold. So it's more like a gold color with a purple undercast. So the other pens like this will be gold with like a blue undercast or a green undercast. They're really fun. And just for comparison's sake, I would probably do a bright center on this normally, but just so you can see the two side-by-side, that is a purple metallic center. So these looked really similar, but when you look at them on the paper, you get this really kinda gold color with that purple center. I'm gonna distribute this color, or both of these colors, sort of all over the page. And one thing you wanna be careful of is, a lot of these Gelly Roll pens take a minute to kind of dry because that ink is so rich and kind of opaque. So if you put your hand in it, and then put your hand down somewhere else, you create a little stamp of the shape with your hand. So I do it here, and then I put my hand down there, it kind of creates this weird little residue. You could actually just doodle right over that. I think Pam would probably totally advocate for us to do that 'cause I know she does that a lot in her sketchbooks. So I could come in and try to draw another little flower in here. And you can do that, color that in with a different color so it feels a little more cohesive. Let's add some of that neon yellow. Instead of the neon yellow colored pencil, like we



were using in the first class, we're gonna do the Gelly Roll pen. (gushes) I love this color so much. It's so bright. The nice thing about the pens, too, is you can just get a ton of variety in an image like this with just a few colors. So they're really good for kinda drawing on the go, doodling on the go, coloring in on the go. Let's add a little bit of glitter to this, and there are gel pens that actually work really well for glitter. They don't give you any texture like a glitter glue, which I'm gonna show you a little bit later, and they kind of have this clear cap with a little ball at the top, which is a little misleading 'cause I would think that is glitter, but it's not. It's metallic. This is the glittery one. Let's just color this. And as it dries, it gets really glittery. You can see the little shimmer bits in there, unlike the other ones, which are just really metallic. So kind of use that in a few different places. You can see it's getting really shimmery, like an eyeshadow or something. Another thing that I do often is I actually kinda rotate my page as I'm going if I'm afraid I might smear something with my hand. So if I just did that in the center and I wanna work up in this area, I'll just rotate the page a little. Seems obvious, but it's a real bummer when you've worked really hard on coloring this beautiful page, and then you have a big smear because you dragged your hand through something that wasn't dry yet. You know how to fix it, but it's still nice to avoid. I just wanna show you, using the brush pens. Let's put this back. And I like pairing all these bright colors with, again, sort of more muddy tones, or kinda more neutral greens. So we're gonna add some of this spring green and this kinda more olive-y in here, and the brush pens are super fun. If you haven't worked with them before, they give you really quick, easy coverage, and you can go from a fine point for detail into a thicker, broader line or stroke just by pressing a little harder. Come in with the spring green. Do the same thing. And you can see I'm going a little bit outside the lines, and that's fine. I don't mind the way that sort of off-register feel looks. And using the brush pens are gonna make everything go really quickly, so I feel like you fill up the space quicker using the brush pens, which you may or may not want. Another thing that you can do with the brush pen is choose a really light color. You can do this with a dark color, too, but light to start, and I'm gonna add a little drop shadow under some of these letters and some of these little elements because we have a lot of white open space, and the brush pen works really nicely for that. I'm just going in and taking my pen, and just following the shape that's already there to add a little more depth. You'll notice I'm just doing them on the right side. So it's sort of like the light is coming this way. These aren't perfect. This isn't art school drop shadows. This is just quick and easy, quick and dirty, drop shadow. They're just kind of fun. We're doing it with such a light color that it just gives a little bit of dimension to the work. The brush pens are super fun and they're one of my favorite tools for drawing and coloring in pages, and I thought that this would be a good page to add a little bit of glitter to, and that goes beyond our gel pen. I was actually gonna add some glitter glue. Bringing it back. Glitter glue, y'all. I have a little paper towel 'cause sometimes, when you squeeze out some of the glitter glue, it has a liquid in it and you just wanna get rid of that first. And thanks to Martha Stewart, you can buy a little glitter glue in really beautiful, soft palette colors. So we're gonna do this kind of pretty mossy green, and it's really fine, so it's easy to just draw along your shape. And it's actually so fine, you could fill in the whole shape, or you could then do sort of like another drop shadow to add some more dimension. I'm just gonna fill in the O in good. You definitely wanna do this last because this needs awhile to set up, and you don't wanna be moving your hand around and smear glitter glue all over the place. So this is definitely a last step, once you've colored in everything. But it's a really fun step. Who doesn't like a little bit of glitter. Just filling in these leaves or petals here, but you could also just use it for the center, and I would recommend putting it on top of something that's already been colored in, just because, as it dries, you may see the white space underneath, so it's nice to put it on top of an

existing color. And then, once you're done, your piece might look something like this. I love how bright, and happy, and cheery this looks with all the bright neons. We've got some muted kind of purples and sage-y greens in there to kind of give balance, and then that super fun glitter glue, which is really textural, with the subtle metallic pens, as well. Again, markers are something that, kind of, I probably colored with a lot as a child, but never really thought they were appropriate for adult coloring books, but they're so much fun to work with, especially the brush pens and playing with all the different types of ink and a lot of the markers that you can get on the market now. This is so pretty and vibrant. It's totally something I would frame and give to a friend.

## **Chapter 4 - Get Creative with Watercolor Pencils**

### **Part 3 Overview**

(upbeat music) - Adding water to coloring book pages is something you may not have thought of but I'm gonna show you a happy medium using watercolor pencils. They combine really nicely with markers and ink like we've been using and I'm gonna show you how to use the two together. We'll talk about some blending techniques and even using cue tips so that you can really nice, interesting gradation and fades within your colors. If you've been curious about painting or curious adding paint to your coloring book pages then using the watercolor pencils is the gateway to that. (upbeat music)

### **Coloring with watercolor pencils**

- We're gonna use some watercolor pencils. I've got two brands I'm working with. Caran d' Ache is just a standard 12 color set. And then, I've also got some Stabilo all surface Aquarelles which I love. They're a little bit waxier. They just come in a few primary colors plus a black. I also have a Micron brush pen which we're gonna use to fill in the background. That's optional. And then I'm gonna show you a few little techniques on how to use watercolor pencils. Some of them are gonna be a little creamier. Some will be a little waxier. So feel free to work with whatever you have. And I also have some water, and Q-tips. You can also use a paintbrush of course. And the one that we're gonna start with is this really awesome, all over pattern of these sort of mum, chrysanthemum style flowers by Lisa Congdon. I'm gonna start in this larger flower in the center. Using just my yellow and I'm gonna just kinda loosely color in some of these rainbow stripes or striation shapes here. It's not perfect. I'm not like, I'm really not staying in the lines here because we're gonna blend all this. I just wanna disperse the yellow. And then I'm gonna do some pink. And this is just one technique to use them. The nice thing about the watercolor pencils is that you can have your little kit on the go, be in the car waiting, you know for a kid to get out of soccer or something. Just be waiting in a cafe with a friend and you don't have to have any wet medium with you. You can put down all the pigment using the pencils and then add the water later, which is the beauty of watercolor pencils and watercolor crayons work really similarly. Usually the crayons are a little bit thicker so you can't get into the fine details as easily as you can with the pencils, moving to a darker pink. And I don't even have to get all the petals because we're gonna have enough pigment to move around. I'm gonna add some purple and then we'll add water to this. Okay. I filled in probably, 10, 20% of this flower so not all of it. Now we're gonna use our Q-tip and dip in a little water. And I'm just gonna kind of in circular motions, move the Q-tip out from the center. And you get this really, soft lovely, kind of radiating color. It's kind of like sherbert-y, which I really like. If you wanna switch to another side of the Q-tip you can. There's really quite a bit of pigment on this. And it's gonna be a kind of neutral middle tone for whatever colors you put down because I did pink and yellow, it's kind of orange. So

I still have pigment on here. So it's really soft and pretty. It reminds me of like plushy colors. I think it works really nicely in a large flower like this but you could use the exact same technique to do a background shape, to do just a single petal within like a larger flower of a different style. Maybe a little animal. It's really fun to just kind of play with how you can push the pigment around, just using a Q-tip and water. So I'm gonna show you a similar technique but we're gonna go from dark to light on this chrysanthemum, and we're gonna do it in kind of blue colors, I think. I'll start with like a darker purple in the center. Again, I'm not coloring in every petal. Or perfectly coloring, I'm just kinda adding a little bit of color. Let's do blue. Then let's go to, kind of this like minty color. When I bought the basic set, it didn't have a light blue or turquoise in it so, I bought just a mint color from a different brand, where you can buy it single-y just so I could have a variety of colors that I like to work with. And the nice thing is too, let's say you do your blending technique and you feel like you want a little more color, you can always come back in with the colored pencil and then add more water. Okay I think that's good. Using a new Q-tip, I'm gonna start from the center and just go out. And I should mention too, since this is the first time we're using water, we're applying very little water here and this is just photo copied on regular standard copy paper. You could photo copy this on a thicker card stock or even a watercolor paper, but needs to be laser printed. If I rub water like this around with a Q-tip and it's ink jet printed, it's gonna blur all of the lines that you've printed. So that's really important. It can't be ink jet printed if you're gonna add water. So you see we're going from the purple to the blue. You might wanna just use the other side of the Q-tip. I want a little blue to spill into this kind of aqua color but I don't want too much blue. I want it to be more pale. It's getting really soft colors in here. So there you use it where it's dark, and sort of in the center. And then, it's radiating out. I'm gonna go back in and just use a little more blue on top of the purple, right in the center. Just to get a really dark center. Blend my colors a little. And then we continue to do that, I might play with a rainbow of colors. I might stick to flowers of one, kind of similar color palette. Maybe just do warms, or just do cools. For the background, you could also use watercolor pencil but I like the contrast of using the brush pen that's really solid, saturated black, especially because these centers, as part of the coloring book page already have that really dark, rich black. So I'm just gonna kind of unify all of that. It's just using our brush pen, you can come in and do this. And you could've done this first. Remember I said that the Micron is waterproof. So you could do this. And once it's dry, you could still do that watercolor pencil technique on top. And you could even go back in. Let's say that you wanted to add more details to these. You could go back in with the brush pen and add just some black little striations in here. What's really nice to about using the watercolor pencils is that you're laying down a really thin, fine veil of color with the water so it's primed surface for kind of anything on top. So it's easy to do marker pen on top or more watercolor pencil, whatever you like. You would continue filling this out, and filling it in until it's totally full. So I have one that has all different kinds of colors. I went with the sort of rainbow choice. But I didn't do a rainbow within each flower. I kind of did a solid, kind of a warm or a cool flower and then sprinkled them throughout for this really pretty kind of multicolor. And you can see here's a purple one that has that initial style we did where we just added color all over. Versus here's a purple where we started dark and then radiated out from the center. And I think they look really pretty and soft, and it's a new kind of different way to approach a coloring book page. This is a Pam Garrison drawing. It's another that has lettering and geometrics and florals mixed in. It says, "Go and make something." and I think it's a super fun thing to color in. I like these kinds of directions, or kind of inspirational quotes that she does are super fun. And we're gonna do watercolor pencil to begin with in these letters. And so just like a regular colored pencil, you're just gonna color this in. And you probably



will be able to tell pretty quickly, when coloring a shape like this that these are a little creamier than just a regular colored pencil which tend to be a little waxier. You don't have to worry about pressing super hard because we're gonna come back over this with water. Normally I would wait until I had all my colored pencil down to add water but I just wanna show you what this looks like. So with the paintbrush, and a little bit of water, I'm just gonna come in and you can see that most of the texture from the lines disappears when you add water. And you get a much more painted looking surface. You can see also how rich and vibrant the pigment is. It's pretty saturated, which is really cool. Then I'm gonna continue. Let's do maybe this, that mint green color. This is a different brand, so this one has like a chalkier feel. Just add a little bit of water, see what that looks like. Probably can't tell a lot of difference here because the color's so pale. But you definitely get like a smoother texture once you add the water. And once this dries, you could go back over it with Micron, or more colored pencil. I like the watercolor pencil because you get like rich, saturated colors. But I love my neon, and you cant get watercolor pencils in neons. So that's why I like to add the ink back in. Use a highlighter, which is like my favorite way to get neon anything. Here's a neon yellow. Again I would continue working around the page so that I could disperse this neon yellow all over. But something you do wanna consider is that in most cases, the highlighters or the brush pens are not waterproof. So if you put this right next to your watercolor pencil, and add water, you could get some bleeding between the two. So I'm gonna show you what that might look like. With the neon, it's not too bad. But if I just got water on the neon ink and moved it into this area, it's pretty pale but it's starting to seep over. So you do just wanna be mindful of that. It's not a problem. It's fine. But just keep it in mind if you got like a black watercolor pencil next to a really pale highlighter pink color, that black might bleed a little bit. So that's something you wanna think about. You can also add some metallics to this. And I like the metallic markers for something like this as opposed to the metallic watercolor pencils which aren't as common or easy to find. But this bright, silver metallic marker is really cool. And you can see just by mixing the two medias that you get a more variety and color and texture within a piece. I would continue working on this until I had a nice disbursement of the watercolor pencil and maybe the marker, a variety of color. I wanna show you one that's slightly more finished. I left this big purple M to show you how we could add another medium on top. What I like about these bigger open lettering shapes is that I can go back in and add my own pattern to again, make this even more my own. Just do some little scallops with the Micron. Which I could go back in with a gel pen and fill in even further. Be like hyper pattern on pattern. You could add like a little band here, fill in the back of this. Maybe, do some kind of wonky triangle shapes. Do more scallops. You could do these like larger scallops, like rainbow shapes. Which is kind of mimicking that shape there so I could go back in and fill them in. You can do lines here. Rotate, do something like that. Some triangles here. You can try a little bit of gel pen in a contrasting color. Just to fill in. You could break out that glitter glue and add those final layer. Feel free to add more doodles, and patterns on top of the images that already there. And what's nice about combining media is that it gives you even more opportunity to play with the interaction of color and line and shape, and even pattern.

## **Chapter 5 - Get Creative with Watercolors and Wax Resist**

### **Part 4 Overview**

(fun music) - I don't wanna built it up too much, but I may have left the best for last. We're gonna use paint this time and work on a coloring book page of my baby pup Charlie. I'm gonna show you how to work with watercolor, how to do a wax resist which is a technique you may not have tried before, and maybe if you did it was probably at an elementary level. So we're gonna do some fun

little things to mix it up with using paint and coloring book pages.

Coloring using watercolors and wax resist

- I just wanna give you a quick overview between the difference with watercolor pencils and actual watercolor pigment in pans, like you'd find in a little travel set. If you've played with any of the watercolor pencils in some of the other coloring book pages, you can see the range of tones you can get from it, so it goes from light to dark, and the most saturated I find is where you have water on the paper first, and then you color on top with your pencil, which is what you see here, versus coloring first and adding water second, but you still don't quite get as rich, deep, dark colors as you do with just straight paint, so this is a little sample card of all of the paints that are in my palette, and of course, you can mix these to a whole range of colors. We're not gonna worry too much about it, you can use the paint just like you would use colored pencils or markers, whatever you feel comfortable with, but it's a fun way to start playing with paint, and we did the watercolor pencils as kind of a lead-up to that, so I've got my watercolor paints here, and I've printed my Pup Charlie coloring book page on a cardstock, it's laser printed, that means I can add water on top, and it's not going to smudge, as inkjet prints would smudge, and because it's slightly heavier stock, it's not gonna curl quite as much as if it was just copy paper. I wanna show you a technique with the wax resist first, and you can use wax resist to save white, so the paper color, which is white, you can lay it down, and then watercolor on top. I'm gonna show you how to do a wax resist just using a clear wax crayon. This is sold in a package intended for fabric dyeing, for resists, so you can actually draw and then do fabric dye on top. This will protect whatever's below it, so if I just colored right on top of the white, then it would save just a white little spot, but I actually wanna lay down a light color first, let it dry, and then do the wax coating on top so that I have a two tone in the color, not just white. If you don't have a clear wax crayon, you could also use like a light yellow, a peach, or a white crayon, too, but you're going to obliterate or change slightly the paint that's below it. The clear's nice because it doesn't inhibit the color below. So think about what your light color's gonna be. For this leaf, I want it to be like a bright, spring green. I already have some pigment on my palette here, and I'm just adding a good amount of water. I'm using a 6 Round, which is my normal go-to. Oh, before I do that, even, there are these little tiny openings in these tropical leaves that shouldn't have the light color under them 'cause they're actually splits in the leaf, so it's a perfect opportunity for us to just take our wax crayon and draw over them really quickly, just like a tiny little line to preserve those openings so they don't even get this first layer of watercolor. So I can just go over the entire leaf, and I have a good amount of water here, but it's not pulling, it's not like super thick and running all over the place, because this isn't watercolor paper we're working on. It's just cardstock, so I don't want too much water. And you can see already where the paint is kind of sloughed off the white crayon there, and leaving little white openings like we intended, which is super cool. This has to dry entirely before we do our second layer of wax, and then a dark color wash on top to then let that light green that we just painted pop through. I wanna do the same thing to this pillow. This is really something that you'd wanna do where you could see yourself doing a big wash, but there's some kind of detail that you wanna preserve, so in this case, I can do a quick wash over this pillow, but I wanna have brightly colored dots first, so let's do kind of a coral-ey color, just mixing a little bit of orange and a warmer red, something like a pinkier red, and now we're just gonna come in here, that's a little too much water. I want this to dry quickly so I can put the wax over it when I come back. Aw, I might even do his tongue, just while I've got the peach happening. Charlie's tongue is always partially out, or almost always partially out, so I feel like that's part of his signature look.

While that's drying, I actually wanted to show you how we can also do a resist with colored pencil, and I don't need to put down a color first, 'cause the pencil has color in it, of course I'm using the neon yellow because I love neon, and I'm going to do these ikat shapes on this little blanket on the couch that Charlie's sitting on. This is a little drawing of one of my Creativebug sets. I added a little bit of detail in this blanket, we don't have this cool neon yellow ikat blanket. So this will also act as a resist, and I can show you that right now. We don't have to wait for anything to dry, and just go right over this. You can see how it acts as a resist. Now any place that I didn't get all the colored pencil in, you might get a little remnant in there, and that's fine, too. You can use your paper towel or a clean brush to kinda pick up any pigment you don't want, so you can see there's a little bit of red peeking in there, and that's fine. Dipping back into my paint. It's funny, I don't think people would necessarily use paint for coloring book pages, but because that's mostly what I do, that's like the first place my brain goes, is like, oh, I'm gonna paint that in, and of course, some pages might be really super detailed and you can use a really small brush, or maybe it's more appropriate to use a pen in those cases, but for something like this, I really like the idea of using paint, because it's another opportunity to really make this image your own. When you're just filling things in, I think any chance where you can add your own color palette or your own texture to it is a good way to just kinda make the artwork your own, and it makes it a little more frame-able or whatever. So you can see that acts as a resist, too. I kinda painted around it in some cases, but if I get right up to it, it resists the paint which is really nice. Let's do these little tassels here. I think our watercolor is dry enough for us to do our wax resist on both the pillow and the plant. I actually might even do Charlie's tongue because his muzzle's kind of darker, so maybe I wanna paint that as well, but not obliterate the peachy part of his tongue. So just with my wax crayon, I'm just loosely, very loosely drawing over the parts we've already painted. So on the pillow, it's the dots, and then in the leaves, I'm just gonna do kinda scribbly lines from the center out, and you can't see what you're doing because it's clear wax, and that is totally fine. That's what's really fun, and makes this like magic, 'cause let's be honest, coloring in is magic, that's why, as an adult, you're still entranced by it just like you were when you were a kid. You don't have to wait for anything there, 'cause it's just the wax. Let's hit this with a kind of dark, luscious tropical green, so it's like a Viridian green, which is super, super teal-ey. I'm gonna add a little Sap green to it, and then I love Payne's Grey to make everything a little darker. This is my jungle-ey green. We're just gonna go right on top of the leaf, and anywhere where we did the wax crayon, the bright first layer of watercolor is what's gonna show through. Oh my God, I love it. Looks so cool, and I feel like the wax resist, it's just like anything else, like certain mediums really have their own quality, so trying to paint this effect would not look the same as using a wax resist, so I like that kind of play that you get, and definitely the unexpected quality, 'cause you're not really sure where these light patches are gonna show up, but it really has that effect of a variegated leaf. Let's do this one a little more, I'm gonna add a little more teal. Oh my God, it's like magic color. Maybe I'll add that super teal color back in here as well. Oh, outside the lines there, that's okay, and for this pillow, I wanna do sort of an indigo color, which I'm gonna mix Payne's Grey, probably like a cobalt blue. This is why you made yourself a little cheat sheet of your palette, because right now, all the blues kinda look the same color, it's hard to tell what's what, so you can refer back to your cheat sheet. I coulda put a little wax on Charlie too to preserve his lightness. You can see how that peach still popping out, it's not influenced by the indigo, and you'll notice, you'll definitely know if you forgot to wax one of the circles, because it'll become like this brown color if you were using this color combo, but because we did the wax, it preserved everything so nicely, and then from here, it's just about filling in with color. Things that are light like

Charlie, you might consider mixing up like a really pale gray or a really pale, kinda warm tone to give him a little bit of coloring, because even though he's a white dog, he definitely has spots of darker color. Maybe, like I said, around his muzzle is a little darker, and little places in his fur. His tail definitely has a kinda creamy tone, let's give him a little texture, don't come in with a darker color and fill in his nose, oop, I got a little bit of bleeding 'cause that was really wet, that's fine, just use my paper towel, I can fix it later if I need to. I definitely need to fill in his eyes, 'cause right now he's looking a little demonic with these white eyes. This was really hard to draw, actually, when I was drawing these pictures of him to not fill in the eyes, but I wanted to let you guys fill in his eyes. Oh, he's so cute, starting to look like my Charlie. You can come back in with your metallic pen to do his tag. Fun thing about coloring book pages is that you can invent whatever colors you want, so I can have a neon pink couch, even though in real life I don't have a neon pink couch. I'm gonna do this ochre yellow, which is another one of my favorite color combos. That's actually the color of this couch, or similar, it's kind of a mustard color, and again, this is a really big, open shape. Some of the coloring book pages have a lot more detail, so once you paint in these colors, you can feel free to go back in with a pen or even a smaller brush and add a newer element, another pattern, whatever you like. You don't wanna overwork the surface, like I don't wanna keep coming back in and painting in one area, especially because this isn't watercolor paper. You can quickly overwork an area and it gets kinda fuzzy, it doesn't take the pigment well, just look kinda mucky, so just keep that in mind. All these little color variations in the way you're painting are what's really beautiful about watercolor so it doesn't have to be flat, even color. Again, you can rotate too if you think you might run your hand through something, and come in, and I do work kinda quickly on a big shape like this because if you let any area dry, then you kind of see more of your brush strokes. I like how this is kind of soft and flowing from one area to the next. I'm gonna add a little darker brown to my ochre tone, and then just maybe go back in where there is this piping or lines in the couch, and just add this slightly darker shade of the same color we're using, kinda like a shadow. Do the little bun feet also. And you can come in and like, put a shadow in here, right, 'cause the creases in your couch, they're darker where the two edges come together. You can do something like that if you want. It's kinda fun to paint these. I never, ever sketch when I paint 'cause I feel like it's doing twice as much work, so it's really fun to come in and have something already ready. I'm not thinking about the image, I'm just thinking about the color and how to lay down the paint, which is kind of freeing and fun to do. There might be a little shadow under Charlie too, right? He only weighs eight pounds, but there might still be a little shadow. Okay, and then you would continue just developing this. You could add a background with like a patterned wallpaper would be really fun, that's another way you can do stripes. You can just fill in a solid color, you could leave it white. I've got a finished one here. You can see, I didn't add the shadows on this couch, but I could go back and do that now. You can always continue to work back into these, I could add a little marker or pen in some of these details, but I just finished coloring in kind of this little art moment in the background. I added a little bit of texture to this white fur rug. Right now, the background is white, but you could color that in, or create that wallpaper I was talking about, and I wanted to show you one other way that you might use that wax resist. I have this picture, also Charlie, on a quilt on my bed that has this sort of patterned pillowcase, and even painting, even drawing this pattern was kind of tedious and finicky, so if I wanted to paint all these vines, but then do a big wash of color like we did for the pillow in the other picture, it's nice to do the painting, and then the wax, then I can just do a big brush stroke of color, and not have to come in perfectly to do a background around all these finite little lines, so I just did a little bit here to show you what I'm talking about. I've already laid down that ochre vine.

I'm gonna take my wax crayon and just color over, and I'm being a little sloppy, and I don't mind that. That's what's nice about the watercolor, is that you can just let the medium do what it does and it can be very loose and playful, and colors can overlap, and that's fine, too. Let's do that indigo color again, just 'cause it's a nice contrast, and you can see, as I just brush over this whole area that it's not polluting the yellow ochre. Of course, those other parts I haven't painted, this is just a little swatch. Now, once it's dry, you can do a really concentrated red on top, or a bright color. You could do a darker blue to fill in these other parts that we didn't pre-paint or wax over, like these floral shapes. I've got one that's finished. I used a slightly lighter blue here, there's my baby, Pup Charlie, and he's on this really brightly colored quilt. I did the wax resist on the white for these polka dots. I did it on all of the vine work so that I could do a big blue wash, and then I went back with a tomato red on top, and because the background was pretty light, that red was really saturated and intense, I didn't need to do the waxing. I left a little highlight in his eyes, obviously I used the wax crayon for that. What I love about using the watercolor is that you have a coloring book page to start, but you get something that's very much more painterly and loose, which is sort of unexpected for a coloring book. Again, it's just another opportunity to play with color and make something your own, and now that you have all of these pages that you've colored in in your various ways, you can of course frame them, or give them to a friend. You can make a cool envelope out of them and send a letter. You can also bind them together, we have a couple classes on the site, one with Jody Alexander that's a side stitch bind, it's a Japanese binding style, where you can literally just stack them all on top and do a binding on the side. I think Dawn Sokol and Pam Garrison also show you how to use found papers to create your own books so you can combine them some way like that, and of course, we want to see what you do with these coloring book pages. They are just a foundation for your creativity to shine through, so make sure you share them in the gallery, and you #Creativebug. If you do one of Charlie, I wanna see it, #PupCharlie, it'll show up on my Facebook page, I can't wait to see what you'll make.