

General Instructions for All Zen by the Sea Blocks



Coloring

The Zen by the Sea wallhanging was created as an applique quilt. In order to simplify the process, each block is colored using a “paint by number” system. However there some universal steps that can be used throughout the quilt.

There are videos made for using Inktense pencils and setting bling on my website: www.medinadomarts.com. The Zen by the Sea videos and instructions are located in the top Menu button More then Zen by the Sea blocks. Each video highlights a particular aspect of coloring that can be used for any of the blocks. Please contact us at medinadomarts@aol.com if you have additional questions about how to color this block. You can also watch the general how to videos for additional information.

Master List of Colors Used: I have tried to provide color reference charts for ease of use when coloring these blocks. As many colors used I have stayed with Inktense and Caran D’Ache Neocolor II crayons however you can use any color tools you would like. I have included a color chart of each at the end of this document. Below is my latest master list used:

Master Coloring Tool List for Zen by the Sea Wall Hanging	Number
Gelly Roll Stardust pens	
Yellow	703
Purple	724
Green	727
Blue	736
Dark Blue/Marine	738
Sky Blue	725
White Out Pen	
Kaiser Craft Gel Pens	
20 pen set	
Pentel Sparkle Pop Pens	
4 pens: Pink, Green-Blue, Orange, Purple	
Fabrico Markers (or Arteza Markers)	
Pea Pod (Arteza Color A601 Olive Green)	167
Pale Aqua (Arteza Color A500 Spearmint Blue)	139
Cerulean Blue (Arteza Color A501 Sky Blue)	119
Lemon Yellow (Arteza Color A100 Lemon Yellow)	111
Tangerine (Arteza Color A102)	112
Peony Purple (Arteza Color Grape Purple)	116
Pale Lilac (Arteza Color A403 Ube)	137
Bubble Gum (Arteza Color A400 Bubblegum Pink)	134

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Lipstick Pink (Arteza Color A401 Raspberry)	106
Midnight Blue (Arteza A504 Peacock Blue)	162
Black (Arteza Color A003 Black)	
Inktense Pencils	
Sun Yellow	200
Siena Gold	240
Sherbet Lemon	100
Tangerine	300
Lagoon	810
Deep Blue	850
Bright Blue	1000
Green Aquamarine	1220
Spring Green	1520
Beech Green	1510
Dark Aquamarine (or Caran D'ache Turquoise Blue)	1210
Cadmium Yellow (or Caran D'ache Yellow)	210
Carmine Pink (or Caran D'ache Carmine)	520
Oak (or Caran D'ache Raw Umber)	1730
Fuchsia (or Caran D'ache Purple)	700
Light Olive (or Caran D'ache Light Olive)	1540
Apple Green (or Caran D'ache Yellow Green)	1400
Field Green (or Caran D'ache Emerald Green)	1500
Hot Red (or Caran D'ache Scarlet)	410
Iris Blue (or Caran d'ache Light Blue)	900
Sea Blue (or Caran D'ache Cobalt Blue)	1200
Mauve (or Caran D'ache Violet)	740
Caran D'ache	
Light Grey	
Grey	
Pink	

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White	
Ultramarine	
Periwinkle Blue	
brushes	
Fabric Medium	

Most of the colors should be easy to follow however the Kaiser Colour gel pens do not have any kind of name on them so you will have to match to the color of the pen itself. If you have any questions as to what color pen is the most appropriate, please contact us.

Some basic information regarding fabric painting

- Just about any paint or pencil can be used in fabric painting. However, all of them have one thing in common – you must use a hot iron to set the color so that it will not bleed or run. Make sure your work has completely dried then with a dry iron and press cloth press the iron over the entire work letting the iron sit for up to 10 seconds. This will ensure the color fastness of your work.
- The fabric used for painting should be a high grade/high thread count cotton. Kona white cotton seems to be most artists' favorite but I seem to do just fine with Roclon Industries Avalon 200 count bleached muslin. Washing the fabric first helps to set color better.
- Cotton thread/fabric will only absorb so much color at one time. If you notice that you continue to apply color but it doesn't deepen, let the first layer dry then go back over it with a second coat to deepen and intensify your color.
- Although you can wash your painted work; any metallic or glitter paint used will wash off in the wash. To be safe consider this as a work of art rather than a quilt! If it is to be used as a table runner or other type of use; spray it with Scotchguard to protect the paint finish.
- Color your lightest areas first then graduate to dark. Start working in the center and work out if possible.
- Sometimes it pays to plan ahead – color a paper version first before jumping in on your block. It is very hard to correct a mistake. You have a paper version of this pattern in your kit.
- Continually stir your paints if mixed with textile medium to keep it from drying out and blended. Use a drop or two of water to thin but **NO MORE THAN TWO DROPS!** Too much water can cause bleeding. You may want to mix your paints in Dixie cups with lids as they can be saved for a short while using the lid. However, the paints will eventually dry so use them within a couple of days after mixing. You may also try using a couple of drops of your fabric medium to revive your color.
- **Do not use water as a medium nor any kind of alcohol based product. Both cause bleeding. By the way, Sharpie pens have an alcohol base – do not use for outlining.**
- In order to keep track of paints used, create a chip chart to help you remember what color is used on your block.
- A word about fabric paints: there are a number of fabric paints and fabric inks available on the market. I have tested and use a wide variety in my own quilts. I have made a test quilt of all the paints I use and how they look after the quilt has been washed. Of all the paints out there. I believe that Jacquard's Textile Paints are best suited for beginners. They don't bleed; they paint on easily and they are very washable. They also come in a variety of colors.
- **Using Inktense/Watercolor/Colored Pencils on Fabric**
- Most of the classes I teach involve using Inktense/watercolor Pencils and fabric medium. The techniques described below can also be applied to regular colored pencils as well. Be aware that the color in Inktense pencils is much more vivid than colored pencils so if you use colored pencils you may have to color the fabric more heavily.
- Derwent Inktense pencils are solidified ink in the lead and when activated with fabric medium permanently color the fabric. (Although permanent, the color needs to be set with an iron to make the ink colorfast.)
- You will want to put your fabric on a solid surface such as freezer paper, glossy poster board, and foam core. You can also use a heavy poster board instead of foam core – just be aware that the color can smear underneath on any paper product.
- Freezer paper: Can be ironed onto the back of your artwork and will act as a barrier to prevent leaking color from behind.
- Foam core: Another option is to use a piece of foam core shaped for the item. Spray a temporary fixative on the foam core and attach the fabric/artwork to the sprayed foam core or use painter's tape to hold it down.

Use of mediums: In order to get the brilliant colors from an Inktense pencil or watercolor pencil, you must use a wet medium to activate it. Water is not a good medium for activation on fabric as it bleeds into the fabric very easily. You must use textile medium to prevent bleeding. Medina Domestic Arts Studio sells their own blend of fabric medium but there are plenty of other high quality mediums out there: Golden, Delta, Americana all make their own fabric mediums and can be purchased on Amazon, Michaels or Hobby Lobby. You can also use Aloe Vera gel but beware that using too much Aloe Vera will cause the coloring to crack and flake off. Mediums should be heat set. The Aloe Vera gel should be washed out after it is heat set. The acrylic textile medium will, depending on how viscous the medium is, slightly change the hand of the fabric. I tend to use the fabric medium as I can control the color blending a bit more dependably.

Following the Color Charts

I have created color charts for each block based on the coloring I did for the show quilt version of Zen by the Sea. I used a wide variety of coloring tools in that particular quilt but please know that it is not necessary to use the exact same tool that I did. You can substitute with your own coloring tools. As an example, I used Caran D'ache water soluble crayons for some of my blocks but a quality watercolor pencil would be perfectly acceptable as a substitute. If you want to keep the colors as close to what I used but want to use a different tool; I suggest downloading the color charts to determine the closest fit for a specific color. If you cannot determine the best color substitute, please do not hesitate to contact me and I will help you choose the right color.

Coloring the open areas within a Block

Some of the blocks have open areas within the block itself. I chose not to cut these areas out but rather color them to match the background fabric. Simply use a fabric marker or colored pencil to match the shade of the background fabric – it really is easier than cutting all those little areas out!

Cutting out the Applique Once It has been Colored

It is much easier to color the block first before cutting it out as an applique. Actually some of the patterns can be used as blocks in a quilt. The stabilizer used for all the blocks is tearaway which should be removed before cutting out. Use a very sharp pair of embroidery scissors to achieve the cleanest cut. Cut as close to the edge as possible; most of the blocks have a tight satin stitch outline which makes it easy to cut out. **DO NOT CUT THE OUTLINE!** The thread will unravel if it is cut. If the white fabric is visible around the outline, use a black fabric marker to color the exposed white fabric.



Attaching the Applique to the Background Fabric

There are a number of ways to attach applique to fabric – and I do not have a strong preference one way or another. In fact, I attached all my appliques with the long arm which I realize is not a method most will be able to use. These blocks should be attached like raw edge appliques. You can either stitch them down with a sewing machine using a straight stitch or slight zig zag stitch or hand stitch them down. I personally glued them down first with temporary spray adhesive then stitched them down.

The other trick is to lay the appliques down on the fabric first (preferably on a bed where you can lay them all out). Then take a picture of your layout and mark the location of each applique with a light chalk marker. If you have purchased the background fabric kit, sew the water fabric to the sand fabric first then lay the appliques down. If you plan to lay the appliques out as the kit, please refer to kit picture. There is no specific measurements to use; just a good eye and your best judgement!

If you would like a great reference book for attaching painted applique, I highly recommend Linda Poole’s “Painted Applique – A New Approach” book. It is published by AQS Publishing and is my go-to manual for all things painted. She is a fantastic artist and was one of the biggest influences on me when I first started to paint on fabric.

Finally, you can contact me via email at: medinadomarts@aol.com for any questions in order to complete your work of art!

Enjoy!

Michele Markey
Medina Domestic Arts Studio LLC




















ORANGE 0250 Cadmium Orange

Caran D'ache Color	Sample	Inktense Color	Sample
Pale Yellow			
Lemon Yellow		0100 Sherbert Lemon	
Canary Yellow		0200 Sun Yellow	
Yellow		0210 Cadmium Yellow	
Golden Yellow		0230 Golden Yellow	
Sahara Yellow		0220 Sicilian Yellow	
Orangish Yellow		0230 Golden Yellow	
Apricot		0250 Cadmium Orange	
Flesh			
Salmon			
Light Fast Orange		0250 Cadmium Orange	
Flame Red		0300 Tangerine	
Vermilion		0320 Scarlet Pink	
Light Cadmium Red		0400 Poppy Red	
Scarlet		0410 Hot Red	
Ruby Red		0410 Cherry	
Carmine		0520 Carmine Pink	
Crimson Alizarin		0500 Chili Red	
Saffron		0240 Sienna Gold	

Caran D'ache Color	Sample	Inktense Color	Sample
Russet		1800 Baked Earth	
English Red		1910 Red Oxide	
Raw Siena		1900 Willow	
Cinnamon			
Burnt Siena		1920 Madder Brown	
Golden Ochre		0220 Sicilian Yellow	
Ochre		1700 Mustard	
Brown		1740 Saddle Brown	
Vandyke Brown		1930 Dark Chocolate	
Toledo Brown		1920 Madder Brown	
Raw Umber		1730 Oak 2000 Bark	
Sepia		2010 Sepia Ink	
Salmon Pink			
Rose		X 0710 Deep Rose	
Purple		0700 Fuchsia	
Purple Violet		0720 Thistle	
Mauve		0740 Mauve	
Lilac		? 9610 Red Violet	
Periwinkle Blue			

Caran D'ache Color	Sample	Inktense Color	Sample
Aubergine		0730 Dusky Purple	
Violet		0740 Mauve	
Royal Blue		0820 Peacock Blue	
Blue Indigo		0830 Navy Blue ⁰⁸¹⁰ _{? LAGOON or DUSKY PURPLE}	
Prussian Blue		1200 Sea Blue	
Sapphire Blue		1000 Bright Blue	
Blue		0900 Iris Blue	
Night Blue		0840 Iron Blue	
Ultramarine			
Cobalt Blue		1200 Sea Blue	
Light Blue		0900 Iris Blue (Lightly)	
Sky Blue			
Light Cobalt Blue			
Turquoise Blue		(Colored Very Lightly) 1210 Dark Aquamarine	
Turquoise Green		(Colored Very Lightly) 1220 Green Aquamarine	
Jade Green			
Veronese Green		(Lightly Colored) 1500 Field Green	
Emerald Green		1500 Field Green	
Phthalocyanine Green		1300 Teal Green	

Caran D'ache Color	Sample	Inktense Color	Sample
Dark Green		1330 Vivid Green	
Greenish Blue		1230 Mallard Green	
Malachite Green		1220 Green Aquamarine	
Grass Green		1520 Hookers Green or 1400 Apple Green	
Bright Green		1400 Apple Green	
Yellow Green		(Color Lightly) 1400 APPLE GREEN	
Lime Green		(Color Very Lightly) 1400 APPLE GREEN	
Chinese Green		0100 Sherbert Lemon	
Light Olive		COMBO SHERBERT Lemon + Light OLIVE COLOR LIGHTLY	
Chromium Oxide Green		1550 Spring Green	
Olive Moss Green		1540 Light Olive	
Moss Green OLIVE		1560 Fern	
Olive Brown		(Color Lightly to get 1730 Oak same Caran color)	
Charcoal Grey		2100 Charcoal Grey	
Black		2200 Ink Black	
Greyish Black		Color Lightly 2120 Neutral Grey	
Payne's Grey		Color Lightly 2110 Payne's Grey	
Dark Gray		1100 Dark Indigo X	
Grey			

Caran D'ache Color	Sample	Inktense Color	Sample
Light Grey			
Silver Grey			
Silver Grey			
Gold		1720 Tan	
Bronze		or BAKED EARTH 0260 Burnt Orange	
Beige		1740 Saddle Brown [?] (Light)	
		0850 Deep Blue	
		0870 Lagoon	
		0760 Deep Violet	
		1310 Iron Green	
		1320 Ionian Green	
		1520 Hooker's Green	
		1510 Beech Green	
		1600 Leaf Green	
		1710 Amber	
		2030 Chinese Ink	
		0750 Dark Purple	