

**Branching Coral— Digital Pattern by Medina Domestic Arts Studio. Coloring instructions by Medina Domestic Arts Studio.**

There are a few videos made for using Inktense pencils and setting bling on my website: [www.medinadomarts.com](http://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 specific block. Instructions are written using paint by number methods. Please contact us at [medinadomarts@aol.com](mailto:medinadomarts@aol.com) if you have additional questions about how to color and bling this block.



## Zen by the Sea– Branching Coral

Materials included in your packet:

One stitched Zen by the Sea Branching Coral and Paper Version for Pre-coloring. The coral can be colored with two different colorways. You can substitute watercolor pencils for the Caran D'ache crayons.

Recommended Coloring Materials:

Large Branching Coral (Turquoise)	
Colors:	
Caran D'ache	Faber Castell
1 Yellow Green	166
2 Turquoise Blue	156
3 Yellow	107
Inktense Pencils:	
4 Teal Green 1300	
5 Green Aquamarine 1230	
6 Dark Aquamarine 1220	
7 Cadmium Yellow 0210	
Izink	
8 80320 24 Carats Green Pastel	
9 80318 24 Carats Light Blue	
10 80821 Blue Caribbean	

Worksheet for Small Branching Coral (pinks)	
Colors:	
Caran D'ache	Faber Castell
1 Pink	130
2 Carmine	128
3 Purple	125
Inktense Pencils:	
4 Carmine Pink 0520	
5 Red Violet 0610	
6 Fuchsia 0700	
Izink	
7 80317 24 Carats Pink	
8 80330 24 Carats Peach	
9 80841 Fuchsia	

Fabric Medium

Paint Brush

Paint Palette

Use the Black and White Version attached to test colors first and to set up a color code chart before coloring on sampler. You can use fabric medium on paper in order to see final color. The numbers designated above for each coloring tool are the numbers used in each diagram included in these instructions.

## 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 are some universal steps that can be used throughout the quilt.

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### 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](mailto:medinadomarts@aol.com) for any questions in order to complete your work of art!

Enjoy!

Michele Markey

Medina Domestic Arts Studio LLC

The attached color charts use the numbers for each color for placement.

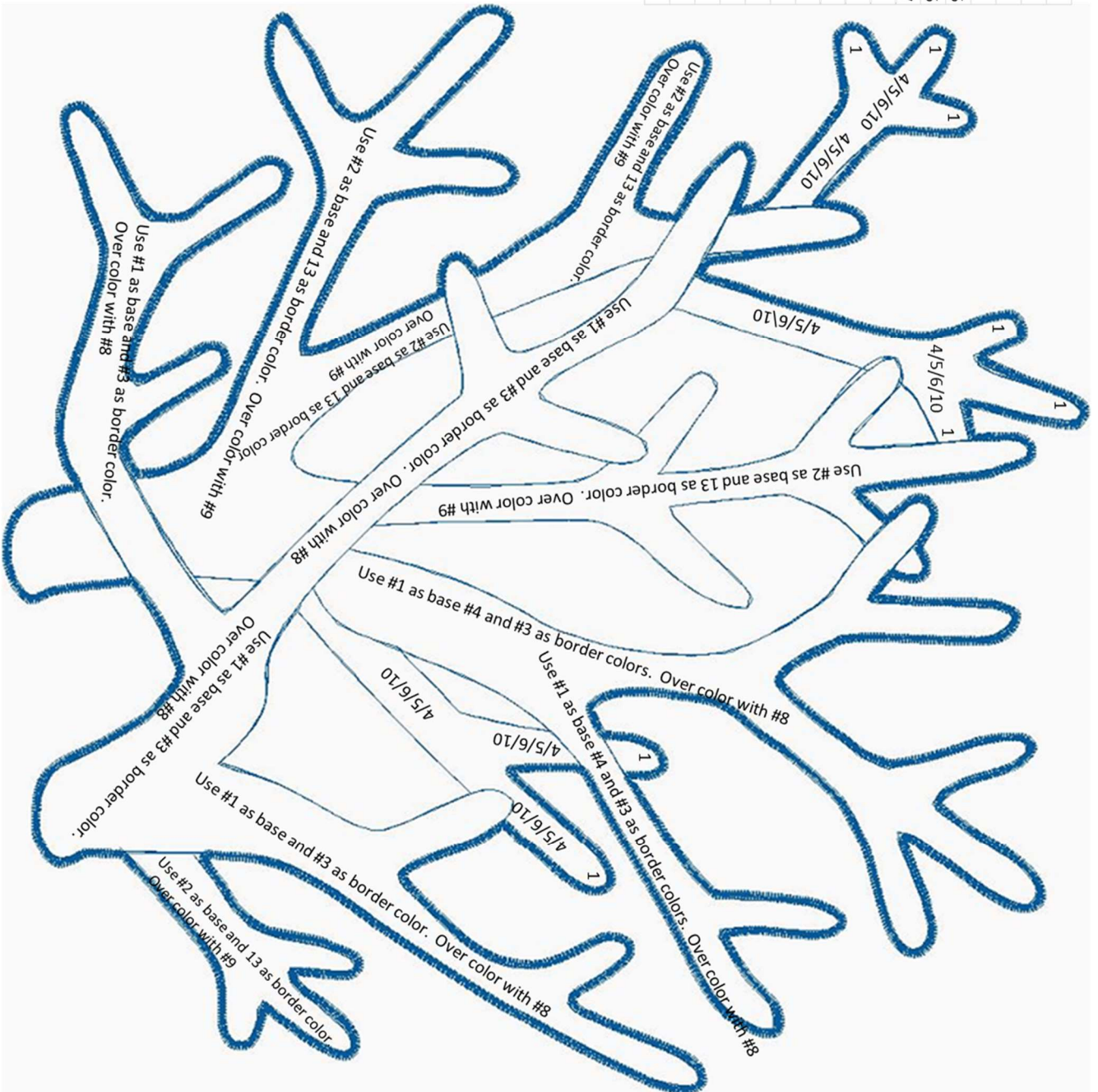
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The base color is laid down first then the edging color is done after the base color. Please refer to the colored version of each Of the branching coral to see how the color Layering is done for each branch.

For Yellow outlining, use #7 if preferred for Easy edge coloring

On 4/5/6 section, over color with #10 after areas are dry.



Worksheet for Small Branching Coral (pinks)	
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