Orizomegami Easter Cards with CBTV Live

Chapter 1 - Chapter 1
Orizomegami Easter Cards
(uplifting music) - Hey, everybody. Welcome to Creativebug Live. We're here live like we are always on Tuesdays and Thursdays at 4:00 p.m. PST, which means that you can write in and ask us questions as we craft. We love your questions. We have some regulars, and some fans like Brianne. We always love her questions on our live shoot. So feel free to ask while we're making stuff. This craft is for Easter. It digs deep into the Creativebug archives. One of my favorite classes on the Creativebug site is Jody Alexander's Orizomegami class. It's a total tongue twister. I don't exist you to have to spell it. But it's a really fun and easy craft that you can absolutely do, and Alex is gonna post a link to that class. Orizomegami is a Japanese folding and dyeing technique for paper. And if you aren't totally wowed by what you're seeing right now, we should check your pulse, because this is so much fun to do, and it's actually super, super quick. What you need is some food coloring and some kozo or rice paper. This is actually pretty readily available if you know what you're looking for. It usually comes on a roll like this. It's found in the calligraphy section usually. And kozo is a rice paper, it's very, very absorbent. I wish you could all just reach through the screen and feel this. It has kind of like a tissue-papery, kind of paper towel feel. What's great about it, it's very easy to fold, it almost works like fabric, it's very thin, but it's still very sturdy, which means we're gonna get this wet in the dyeing process, and we can easily unfold it, and it's great to work with. And then once these pages dry they could be used for collage, or for anything. I'm gonna show you how to make an Easter card out of it. I thought I'd start this with the dye that you get in your Easter egg dyeing kit. So this super easy to find, and you might even have a package or two lying around from last season. And I've place the little tablets of dye into this palette, just to get these started. They do take a minute to dissolve. And we'll start with that. And then I'll show you how to really bump up your color and get super vibrant, saturated color using the Wilton Color Right system, which is also a food coloring, but it's like really saturated, allows you to mix your own custom color. So while your dye is being setup in your palette, you need to tear down your kozo paper. There's no reason to have to cut this or be precise. I find tearing the easiest thing, all you'll need is a straight edge. So roll out your paper. I kind of just vary my size on this. I like something, maybe 8 1/2 by 11, or a little bit bigger. And because I'm using a ruler that has a grid on it, I can line it up with the bottom, and then I'm sure that I'm gonna get an even tear. You can see how easy that is. This process, once you get going, is very, very quick, so I would recommend just tearing a lot of sheets, and then we're gonna fold them, and then dye them all at once. So almost like a little assembly line. If you have more than one kit, or more than one friend helping you, then someone can each have a task. Somebody can be tearing paper, and someone can be folding, and then you all can be dyeing. With your paper, it doesn't matter which side, you're gonna start by folding it in half. So line up your edges, check your sides. Then we're gonna take these open ends and fold them back to that center fold. Because the paper is on a roll, it doesn't want to lie flat immediately, but the folds will help. Just line it up as best you can. Essentially what we're gonna be doing is an accordion fold, which means you don't have to do any measuring, which I love, it always just folding in half. So I take that open edge and fold it back to my center folds. You can do the same thing on the other side. Maybe some of you guys have tried this class, it's so much, write in and let us know. And then I'm just gonna take what I already have, fold that back to the center, do the same thing on this side, and then reverse my

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center folds, so now I've got like a little accordion pleated. You can just line that up and then press really nicely. And once you have this fold, you have two ways to make your patterns. You can eyeball this and fold this into squares, or you can fold it into triangles. I'm gonna start with the squares. And this is not precise. So if I wind up with something that's not perfect, it's fine, I'll just trim off the edge. So I'm not folding like this. You need to expose every edge, so that's a back and forth like a pleat or an accordion. Here we go. Fold here. You can see I have a little bit on the edge. Just so that I can make sure everything is dyed evenly, I'm actually just gonna trim that little bit off. You may have a perfect fold at the first time, and that's fine, that's great even. Let's fold one more, and I'm gonna show you the triangle folds. Again, we start by folding in half. I'm folding this way, but you could also fold this way. This piece is pretty square, so it really doesn't matter. Let's start by folding in half. I first learned to do this when I was in a book binding class in college. We did a lot of really cool painted paper techniques, and that's how I started doing paste paper, and paper marbling, and Orizomegami as well. But then my love was reignited after I saw Jody's class, because it's so really, super beautiful, and you could do this in any color, you could do it in all blues, which would be really pretty. We're gonna do an Easter Palette. Again, just folding in half. Oops. It doesn't want to fold that one because it's still round. There we go. Fold them half here. Fold back to that center fold. Oops. This one is very finicky. Here we go. There's this thing in book binding that paper has a memory, so because this was rolled, it wants to continue to roll. Once you have that accordion pleat, then we can do a triangular fold. So this one, you start on one and you fold up like that. Remember, we're not folding over itself, you need to flip and fold on the other side, so that every edge is exposed. This one's a little bit more finicky, so it's not gonna look perfect, and that's totally fine. - [Woman] We have our first question. - [Courtney] Yeah, first question. - [Woman] Bri's asking-- - [Courtney] Hi, Bri. - [Woman] Do you have to use food coloring because it's rice paper? Have you tried any other type of dye? - The question is, do you have to use food coloring? I would say that food coloring gives you the most bang for you buck. It's super saturated, really vibrant, really translucent colors. I tried it with water color, the water color separates really quickly, and so you don't get consistent colors, you also get a little bit of water color sediment. The dye works much better. You can try using acrylic ink or a water color ink that's already emulsified, and super vibrant, but it would be really expensive. The food coloring is definitely the most economical way to go, plus, it's like probably something most of you already have in your cabinet. So if you just wanna try this technique, then you'll have half of the materials on-hand. And I'm using a palette for this, but you could use a muffin tin, or little tiny cups that you would dye your eggs in, same thing. All right, so I'm at the end of my triangle fold here. I have that weird little kind of one-off shape, I'm just gonna trim that off. I'm not cutting into any of my folds. I want this to still be a continuous piece. All right, I got a few that are ready to go. I would recommend tearing and folding and then doing all of your dyeing. Let's start with the square one. You may just wanna give these a little stir. We've got a coffee stirrer here. I start with my lightest colors, move into my darkers, so we limit our contamination. And because this paper is really absorbent, it's going to take the dye on really quickly. You're gonna get some secondary and tertiary colors happening as things overlap, which is really fun. You can double-dip, so in my yellow, I could go back into the pink, in my pink, I could go into the blue, and I can continue on and one and on. And you do want to open this pretty rapidly. Now, the paper is fragile because it's wet, but that's the great thing about the kozo, it definitely more sturdy than, let's say, a bond paper. In fact, if you use like a typing paper, it doesn't really absorb the dye in the same way, it just kind of a slick, and the dye runs off the surface. The one thing about tearing down your paper is finding that edge can be a little bit tricky in this stage, but I

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think it's a nicer look, and it's much, much easier, and I don't have to go to the paper cutter for that. So I'm being gentle. Give it a little shake. Ooh, I tore a corner there, but that's okay. When it dries, I can repair it with a little bit of glue. You can see, unfortunately, we're on a dark table, but if I slip this underneath here maybe you can see how pretty and vibrant that is. Now, this will dry lighter. Let me show you a few that have been dried. We'll set that aside to dry. Let it dry flat if you can. Once it's dried you can go back in and dip it again, refold it, and redip it, and that's totally fine. But this will give you a sense of how pastel the colors become once they've dried. Here I've got red, pink, and yellow. There was actually a little bit of orange here, but it was very pale, so I did a double-dip on these. If only you could touch this, it feels so cool. There's one using some blue. This is where I used the water color. Bri, you were asking about the water color. And you can see you get this weird sedimentation. That could be really cool if you really push it, but I love the vibrancy of the dye. This one, I think, is my favorite. I just love it. It feels like a very traditional kind of Japanese pattern, but it has an updated, and kind of contemporary color palette, which I really love. Let me show you what it looks like with the Color Right system. If you guys haven't watched our Wilton classes yet, or not familiar with it, this is a custom, it's a water-based food coloring, it's a little bit like a gel. They've just came out with it sort of recently, in the last couple of years, but allows you to custom mix all of these colors. And of course, if you know anything about me, the hot pink, I was all about this when I first saw this. I really love the carmine crimson color, I think is the official title, base crimson. The blue is really pretty, and is the yellow, so we're gonna work with those four colors. But you could mix infinite amounts of colors. And we'll start on a new palette. When I was playing with this earlier, I just added this straight to my existing Easter egg dye, and you can try that too. But I just wanted to give you a sense of what this looks like. Now, all food coloring will dye your hands and stain your clothes, so wear an apron if you need to. You probably don't even need that much, but wow, look at that color. It's so pretty. I think we have a question. - [Woman] Thank you. Susan is asking, I think she's just joining us-- - [Courtney] Hi, Susan. - [Woman] And wants to know, what is the paper? - We're using a kozo paper for this. This technique is called Orizomegami, it's a Japanese folding and dyeing technique, sort of like tie dye, but I feel like a little more planned, a little more geometric, a little more elevated in its final aesthetic. But it is kind of a similar process. And the reason we're using the kozo paper is because it's very absorbent, the dye disperses really evenly, allows for really nice, saturated color. And this is a technique that Jody Alexander teaches on our site, and it's traditionally a book binding technique, but we're gonna use it to make an Easter egg card. All right, and add that yellow. Oh, I'm using the blue end of my stick. This is gonna be a little bit citron, if you will, which is fine. You can see how potent this is. We already have some of pieces of kozo paper folded. Let me just give you a sense, ooh, that yellow is super vibrant. Look at this hot pink. Ay-ay-ay, so pretty. We could do a double-dip, but actually I want to show you, leaving a little bit of white space in the middle, I really like how that acts as a 5th color. And so far we've been doing the pieces that we folded as squares. Oh my gosh, it's so pretty. This is so addicting. Let me put a piece of white card under here so you can see. Like look how vibrant that is. And when it dries, it really retains a lot of its vibrancy, whereas the Easter egg dye is not as saturated. So if you have this system, the Color Right system, or you save your coupon and go to your local Jo-Ann store, and grab it, it's really worth the investment, 'cause it's so much fun, and these will last a really long time. You could definitely dye an entire roll of paper, which is 60-feet of paper, in an afternoon. You can do this in less than an hour. It goes so quickly once you're setup. All right, so now what are you gonna do with all of this paper? I was gonna show you how to make a really cute Easter Card. Should I give you a sneak peek? We're gonna make this little card that has a surprise inside, but it's

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a moving egg, it opens up. I'm not gonna show you what's inside this yet. And then I'll show you how to make an envelope liner, so that you can really customize your set. You want to grab a piece of card stock, and one of your dry pieces of Orizomegami. You'll also need a glue stick. And our egg isn't gonna be super huge, so I'll probably just use a portion of this. It's so precious, I don't want to waste it, but it's so easy to make, that you could just make so many of them. Just a regular old good stick, whatever your favorite one is. My favorite glue stick's actually the Scotch Crafts Stick, but I've used it all up, so I didn't have one in the studio today. This one works really well, so that's fine. You could use double-sided tape if you're more comfortable with that. Let's put that on an edge. And you can see, even though it's folded, it really does lie nice and flat. The nice thing about this paper is it does act a lot like a fabric. So once you have that down, if you want you can cut this out. I like to draw an egg shape on the back to give myself something to cut to, otherwise I'll wind up with something really wonky-looking. So on the back, I actually turn it at an angle, so I can get the maximum height. Draw yourself an egg shape. If you have a template for this that's totally fine, for that's even better. Do what you're good at, and leave the rest to the professionals. So if you're not good at drawing an egg, then get an egg template. If you're great at drawing an egg, then you can free hand it, that's fine. You might not even need to draw this, maybe you can just cut it, and that's great too. Just turn it over, make sure your egg looks okay. I think it looks pretty good. Yeah, I'm happy with that. And then I'm just gonna cut it in half, and again, I'm just eyeballing this. This is going to overlap a little bit. So what I like to do is just check and make sure I don't have any pokey bits. Usually the end part, or the bottom piece of my egg, I just bring in at the corners a little bit, Because we want to have a hinge in there, this will overlap like that. So that's look good. We want to make sure it fits on our card. Here's our envelope. - [Woman] Our next question. - Yes, next question. That's great, while I'm look for these cards. Here they are. - [Woman] Dennis is asking, "Could you do this with white tissue paper?" - Could you do this with white tissue paper instead of kozo paper? I do think that the tissue paper would melt, basically, in the process, because you're dunking, and dipping, and dyeing, very quickly, you want that dye to disperse onto the fibers of the paper, but you have to be careful it doesn't saturate it, because when you go to unfold it, all those crease lines you've made to make this beautiful pattern, makes that paper really vulnerable in those crease lines. So the kozo is kind of the perfect thing. I've tried this using bond paper and other paper, the kozo works best. So if you can find it, definitely get it. It's also known as rice paper. And like I said, it usually comes on a roll like this, and it's meant for calligraphy practice. All right. So here is our little card. I just want to make sure our egg fits on there, which it does, really nicely. While we got the glue stick and everything out, why don't we also cut our envelope liner. Every envelop has a different lapel, that's what this is called, and it's actually like a proprietary sort of thing, so the shape of the lapel depends on the company making the card. And we're gonna just make our custom liner, and the way we do that, you've probably seen me do this before, I usually just line it up on one edge, and I trace, and then I actually just bring this down about half an inch or so, and trace again. And this is the line I'm actually gonna cut on. I need that space, because there's usually gum here on the envelope, and our liners gonna start after that. And then on the sides, I eyeball that. It doesn't actually have to go all the way down to the bottom of your envelope, it can just come down a couple of inches. We're gonna glue it into place. So we're cutting on this inner line. And the other thing about the kozo that's really nice, there's not like a right or wrong side to this paper, you can use either side. Just shimmy that into your envelope. I actually can cut a little bit off the bottom. Save every little scrap, it's so precious. Okay, that looks good. And then to fully attach this, I usually just fold that back, and using my glue stick, try not to wiggle it out of place, since we just lined it up.

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You always glue to the smaller things, so the paper is smaller than the envelop lapel. There's no need to glue this, that can just float. And now you have an egg that matches you envelope line, which is super cute, it's an easy way to customize just a blank set of cards. Okay, so let's attach this. Now, there are a couple of things. We're gonna attach this with brads, which are these, they come in a bunch of colors, shapes, and sizes now, which is really fun. They weren't like this when I was in elementary school. But basically, is it's a way to attach that's not a staple. So you need a hole, and then you can put multiple layers, and open up these little arms. I think it's easiest to line these up and punch a hole first. Depending on the size of your brad, you can use a quarter inch punch, or you can do a mini-punch. I don't know if you can see that, but it's a really tiny, little punch there. We can use our little punch, because we have a little brad. Just line that up as best you can, and punch. Now, we don't want to put the brad in yet, we're actually then going to then put a hole into this card. We could punch through, but then you'll wind up with a hole here and a hole here. Instead, what I'm gonna do, is line this up, make sure it looks good on the card where you want it, I'm gonna mark with my pencil, and then you can use like a tie pin, or a needle or something just to punch a hole. Be careful not poke your finger. And you can make that even bigger. If you have a toothpick, you can run a toothpick through there in case you have a bigger brad. Now let's just make sure everything lines up well. Oops. This is such a tiny, little brad. And you can see that you open this up, and you have an egg. Before we glue any of these components down, we have to think about what's gonna go inside of our egg. Are there any guesses on what I might put in my egg? How 'bout a little Charlie? I might've prepared that in advance. I have some cutouts of my dog. I love his little tongue. Let's see if we put that in the there, would that still close? Oh, his paws would be sticking out. Do we like that? Should we keep that? Maybe we'll do that. Why I haven't glued this down, is also if you need something to nestle inside of there, if you're doing this with like kids, and you want them to be able to pull this out, then you can just glue on the backside of this. But we can glue the entire thing down, because he's actually gonna hang outside of there. Ideally, I would probably take the brad out, but it's okay, we're just gonna glue it, since we don't have to be precise about our gluing. We'll glue this bottom one down. On a scrap piece of paper, let's glue Charlie. And I want him to look like he's just hanging out of this little Easter egg. Aww. He's so cute with his little tongue. I might be a little bit biased, since he is my dog. And there's your Easter egg card. It's making me love Easter a whole lot more. Oh my God, how cute is that? Here's another one I did earlier, prototype Charlie Easter egg. This one he actually does come in and out of, I just glued on the edge there, still using a glue stick though. If you are not making Orizomegami, or you don't have a super cute Charlie, or maybe you have a super cute kid you can put in this little egg, or you could do something a little more traditional. This was a little chick inside of a wallpaper Easter egg, and we added a little embellishment, and a little cute hat. And since I'm doing my 100 Days Project, and I'm supposed to be sending a piece of mail every single day this month, it's the perfect thing for me to make and achieve my 100 Days Project. It's also the Write-a-Letter, Send-a-Letter Month. April has a lot of things happening in it. So I hope that you'll check out the Orizomegami class with Jody, if you haven't done this one today with me. And I think you could find many uses for this paper, but I think it makes a really, really cute Easter egg card, and I can't wait to make more with my little baby in it. Thank you for joining us live like you always do, we appreciate your questions, and we'll see you next week.

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