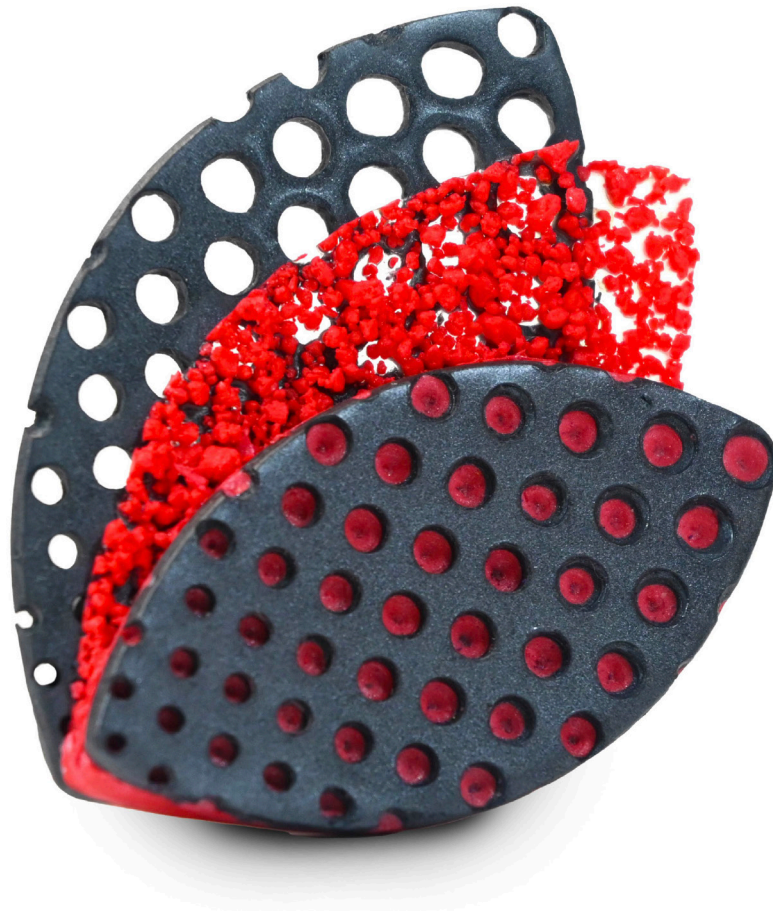


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16

PERFORATED LEAF RING

by Nadia Hernández

"It wasn't planned. It appeared while I was testing tools, textures, and paths I didn't know where they would lead," says Nadia Hernández about her unique ring design. Built from layered, perforated leaf shapes, this tutorial invites you to trust the process and always look for "another twist."

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TOOLS & SUPPLIES

POLYMER CLAY

- Cernit clay: hematite, pearlescent
- liquid clay

MATERIALS

- color pigment: red, black (optional)
- cyanoacrylate glue
- baking paper
- sandpapers

TOOLS

- pasta machine
- leaf-shaped cutters in 3 sizes
- blade
- scalpel
- metal stencils with dot pattern
- drill bits in various diameters
- coffee grinder or food processor
- silicone brush
- texture tool
- extruder and disc with 1.5 × 9 mm rectangle
- metal rod or tube
- cone-shaped sanding tips or sanding cones, grit 600
- glass tile or ceramic tile
- ring-making tool, or a metal cutter sized to your finger



1

Start by conditioning the pearlescent clay and add a small amount of red pigment. Mix until the color is sufficiently saturated.



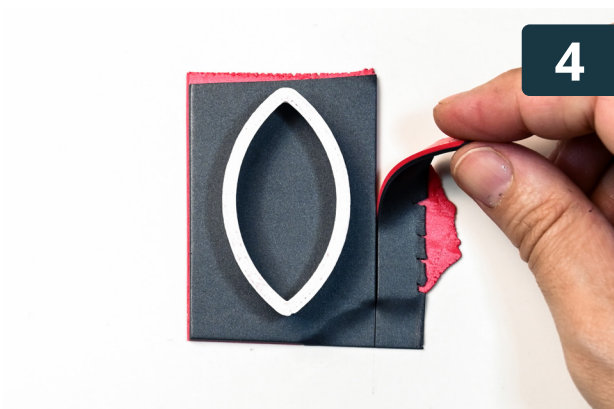
2

Condition the hematite clay as well. You now have the two colors ready for this piece. If you prefer, you can also create hematite by mixing pearlescent clay with black pigment.



3

Roll out a sheet of each color at setting 5 on the pasta machine. Place the hematite sheet on top of the red one, working carefully to avoid air bubbles.



4

Place the smallest leaf-shaped cutter on the sheet without cutting. This is only to measure the amount of clay needed. Trim the excess, leaving a border of approximately 0.5 cm.

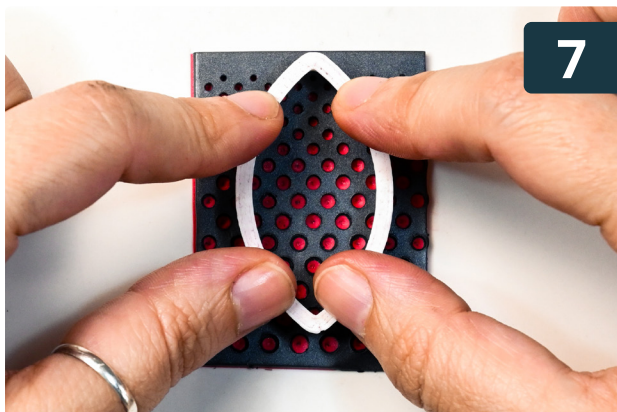
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Place the metal stencil over the clay sheet and press lightly so it adheres well and does not move while you work.



Using drill bits of different sizes, start drilling holes through the metal stencil perforations. Be careful not to pierce the sheet completely — you only need to reveal the red color of the bottom layer.



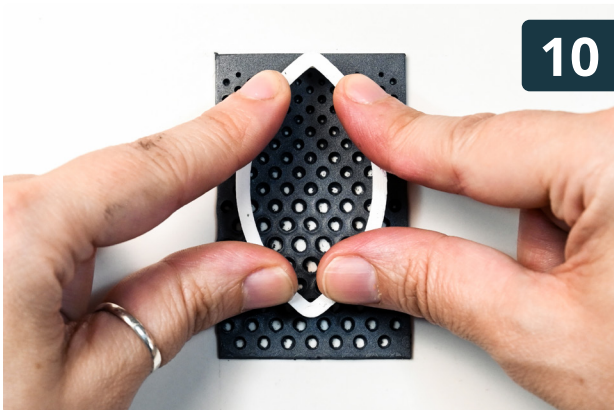
Once all the holes are made, remove the stencil and cut the shape using the smallest leaf cutter. Place the piece on a glass tile or ceramic tile and set aside.



Roll out a hematite clay sheet at setting 4 on the pasta machine. Place the large leaf cutter on top without cutting, only to measure the amount of clay needed. Trim with a blade, leaving a border of approximately 0.5 cm, and remove the excess clay.



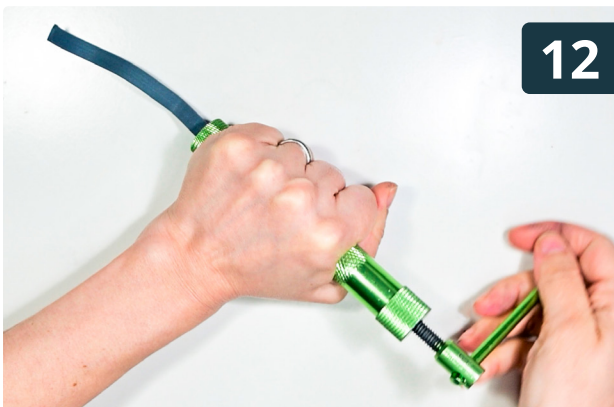
Place the metal stencil on the sheet once again. Using the same drill bits as before, make holes following the stencil openings, this time piercing all the way through the sheet.



Once the entire sheet is drilled, remove the stencil, cut the shape using the large leaf cutter, and place the piece on a glass tile or ceramic tile. Set aside.



Place a small amount of red clay in a coffee grinder or food processor to chop it finely. Transfer the chopped clay onto a glass tile or ceramic tile and spread it into a very thin layer. Set aside.



Extrude a strip of hematite clay using the 1.5 × 9 mm rectangular extruder disc.

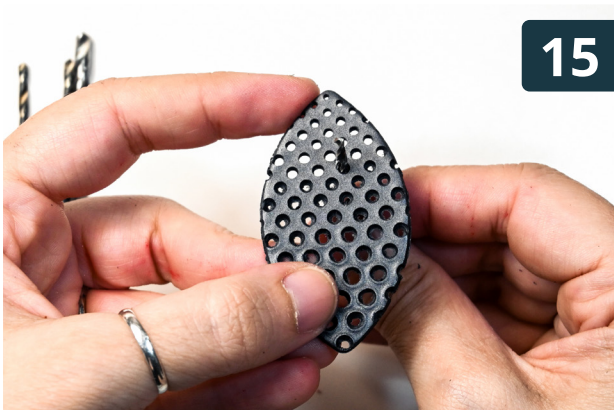
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To shape the ring band, use the ring-making tool from Goyna Studio or a metal cutter the size of your finger. A baked clay cylinder wrapped in baking paper also works well. Place the extruded strip around the form and join the ends carefully using a silicone brush. Bake all prepared pieces — the two ring elements, the chopped clay layer, and the ring band — for 30 minutes at 130 °C.



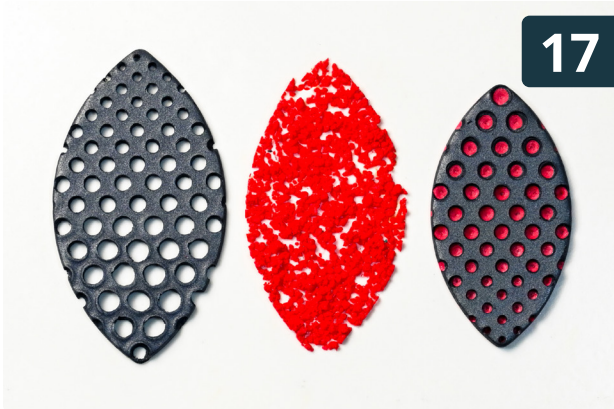
On a glass tile, spread a very thin layer of translucent liquid clay (FIMO in this case) and sprinkle the baked chopped clay on top. Bake for 20 minutes at 110 °C.



While baking, re-drill the large leaf piece to refine the holes and sand the edges.



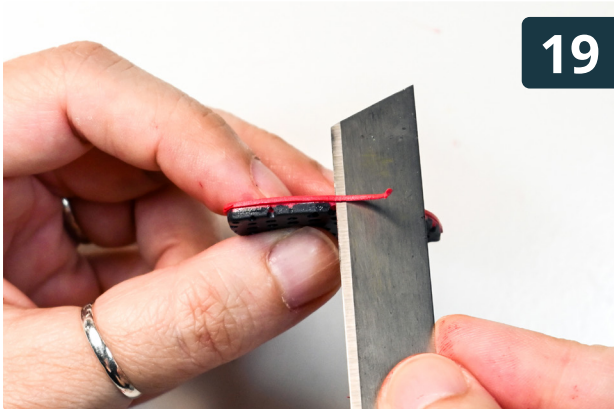
Sand the holes of the small piece using cone-shaped sanding tips or sanding cones, then sand the edges as well.



Once the liquid clay with the chopped clay is baked, cut it with a scalpel following the shape of the medium cutter. The three decorative ring elements are now ready.



For assembly, roll out a red clay sheet at the thinner setting 9 on the pasta machine and cut a piece using the small cutter.



Apply a thin layer of liquid clay to the back of the red holed piece. Place the fresh clay piece behind it as a backing and trim the excess.



Apply a thin layer of liquid clay to the front of the translucent piece and attach it to the red holed piece, as shown in the image.



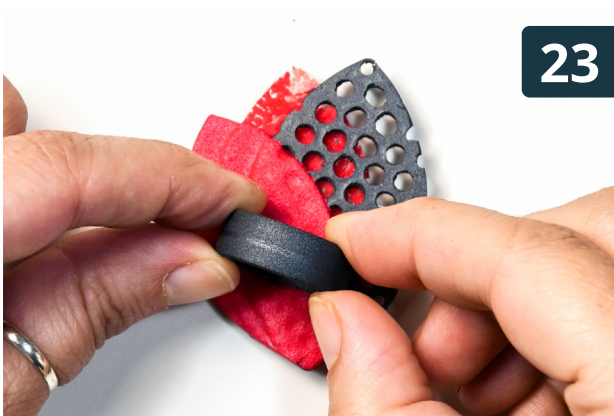
21

Apply a thin layer of liquid clay to the back of the translucent piece and attach the open holed piece behind it, as shown in the image.



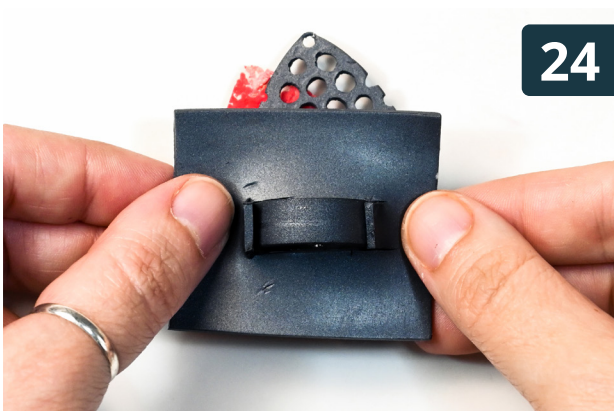
22

Turn the piece upside down and apply a thin layer of liquid clay. Roll out a red clay sheet at setting 9, cut a piece using the small cutter, and place it on the back to join all three layers. Secure well using a texture tool. Bake the assembled piece for 30 minutes at 130 °C.



23

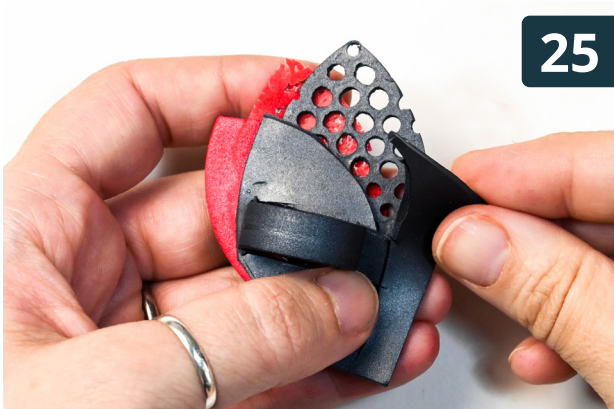
Once baked, mark the position for the ring band on the back. Apply a drop of cyanoacrylate glue and attach the band in place.



24

Apply a thin layer of liquid clay to the red back piece. Roll out a hematite sheet at setting 9 and make two cuts corresponding to the thickness of the band. Insert the sheet into the band.

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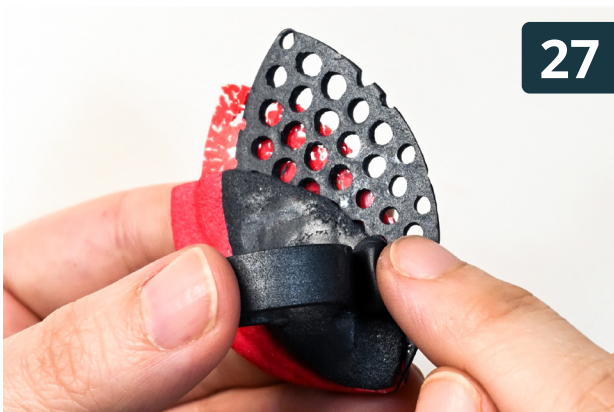
25

Trim the excess clay and secure it well using a texture tool.



26

Apply a thin layer of liquid clay to the inside of the band. Cross a small clay strip inside, press well with a texture tool, and trim the excess.



27

Make two small balls of hematite clay, shape them into wedges, and insert them on each side of the band.



28

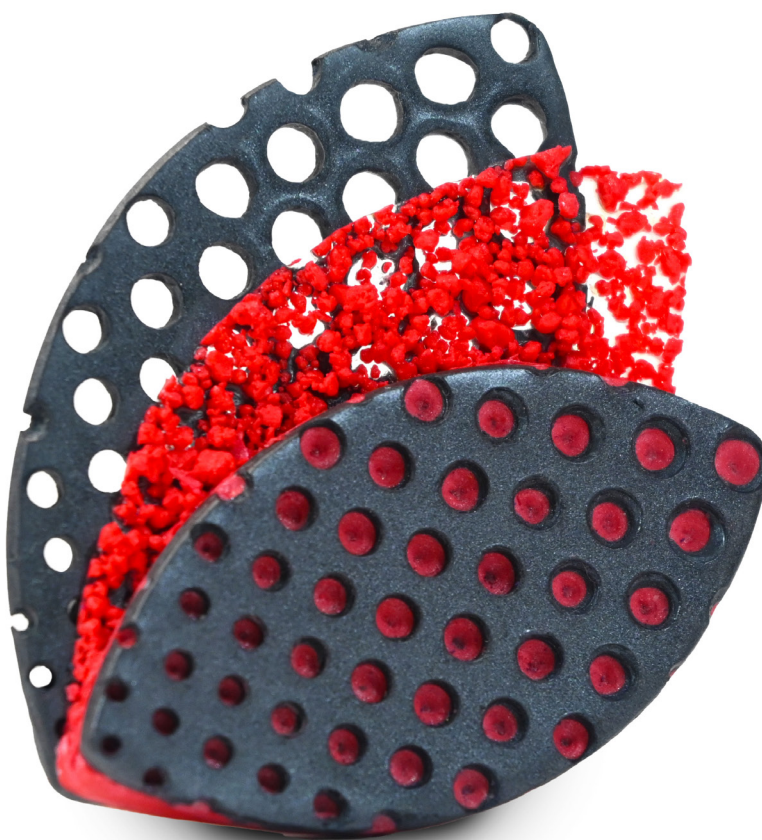
Round the shape using a metal rod or tube, trim the excess, press well with a texture tool, and bake for the final time for 30 minutes at 130 °C.

29

And your ring is done!



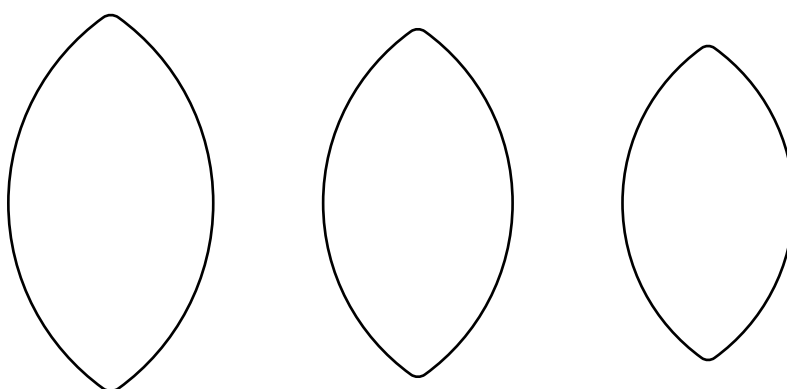
FINAL PROJECT



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TEMPLATE





NADIA HERNÁNDEZ

Nadia's artistic journey began in her hometown in Spain, where she studied ceramics at a local art school. Later, during her time in Chile, she immersed herself in the traditions of Chilean ceramics and glass art, further refining her skills. After returning to Spain, her search for new creative expressions led her to polymer clay. "I love it. Its versatility is both inspiring and overwhelming," she says.

@nadiucah