Linked Butterfly segments are accented with a lovely heart bead from glass bead artist Susan Stortini of Toronto, Canada. The black and white dimensional dotted design on the heart is repeated in the black and white beaded dangles.
WEAVE
Butterfly weave

DIMENSIONS
23 in. with a 3½-in. pendant

MATERIALS
Jump Rings
- 54 16-gauge 6mm ID jump rings (Möbius centers)
- 356 18-gauge 4mm ID jump rings (wings and connectors)
- 5 16-gauge 3mm ID jump rings (clasp)
- 13 18-gauge 2.5mm ID jump rings (dangles)
- 14 18-gauge 6mm ID jump rings (teardrop beads)

Beads and Findings
- 34x34mm pendant focal bead
- 14 teardrop beads, coordinating color with focal (Unicorne Beads)
- 20 (approximately) assorted small beads (4–6mm) for the dangles
- 4½–5 in. 20-gauge round silver wire
- 6 2-in. silver headpins
- silver toggle clasp (Somerset Silver)

Tools
- 2 pairs of pliers (flatnose, chainnose, bentnose)
- roundnose pliers
- flush cutters

Plan of action:
- Make the Butterfly components
- Link them together
- Attach the clasp
- Wire wrap the pendant bead
- Wire wrap the dangles
- Add the dangles to the pendant bead
- Attach the pendant
- Add the teardrop beads
- Make adjustments
- Explore and experiment: bracelet and earrings

Make the Butterfly components
Review the Butterfly weave instructions (p. 88). Follow steps 1–8 and make 18 components.

Link them together
Open four small rings. Place two Butterfly components end to end. Insert one ring through the two end rings (the pair in the middle—the “bread slices”) of each segment and close the ring. (The red dots on the photo show the spots to insert each ring.) Repeat for the other segment. (Only pass through the top and bottom rings at the end of the segment.) Hold an open ring with your pliers, and add the end rings you just added. Close the ring. Place a second ring through the same two rings. Repeat this step to continue joining the segments together to make the necklace.

Attach the clasp
Review the technique to attach a toggle clasp (p. 110). Open five 16-gauge 3mm jump rings. Use four rings to attach the bar and one ring to attach the ring.

Note
These jump rings are round, sterling silver wire. The 16- and 20-gauge wire is half-hard. These ring sizes also work for Argentium silver and 10% silver filled. For copper, use 16-gauge 6mm ID and 18-gauge 4.25mm ID jump rings.
As you create this necklace, picture the stepping stones in a Japanese garden. This is an intricate and feminine pattern that demands a simple, but stunning, pendant.
EXPLORE AND EXPERIMENT

Bracelet
Make additional components and link them together to make a bracelet and add a clasp. An alternative is to source larimar links and use them as elements in your bracelet. Or, wire wrap larimar beads and add them like charms to the large rings along the edge of the bracelet.

Give yourself permission to play—make several components and play with other ways to combine them.

Link two chains side by side to make a double-width chain. Or, use two different metals for the small and large rings. What if the large rings were black enameled copper?

Earrings
Two components, attached to a decorative earring finding, make an elegant pair of earrings. Here, larimar stone chips are wrapped on fine headpins. Three are dangled from each earring at three levels.

Add drama by attaching a top-drilled crystal or wire-wrapped dangle to the bottom ring. Earring findings are from Nunn Designs.
A V-neck of flat mesh is highlighted with playful beads from glass bead artist Marcia Kmack of Pagosa Springs, Co. The lighthearted round beads made me think of La Ronde, a large amusement park in Montreal, Quebec, Canada.
This classic necklace has a spiraling, rope texture. It’s impressive, whether it’s worn with or without a pendant. Creating a seamless graduated rope means designing a chain where one size and gauge of jump ring flows into the next with no obvious transitions. The goal is a smooth sweep from large, heavy rings at the center, to small, light rings next to the clasp. The cluster pendant featured here features beads from glass bead artist Maureen Ross of Delta, Ontario, Canada.
EXPLORE AND EXPERIMENT

**Bracelet**
This three-strand bracelet is similar to the necklace, but it has two strands of Chinese Knot and one of Jens Pind in the middle. The clasp is a three-strand slide clasp. Another option is to make a single strand bracelet that uses a heavier weight of jump rings. For Jens Pind, you’ll need 87 14-gauge 5mm rings for an 8¹/₂-in. bracelet, not including a clasp. For Chinese Knot, you’ll need 110 16-gauge 4mm rings for an 8¹/₂-in. bracelet, not including a clasp.

**Earrings**
I decided to have fun with the earrings. For each earring I made three lengths of chain using the same weaves as the bracelet. The Jens Pind lengths each have nine pattern repeats. The Chinese Knot length has two knots and then a connector ring added to each end of the chain. The 3-to-1 connector bar started out as a clasp, but I cut off the hook and extender chains. I used two 18-gauge 2.5mm rings to connect the bar to an earring post. Then I re-opened the end ring of each chain and connected them to the three loops on the bar.
This fantastic pendant by Susan Hood demanded color to look its best. The end result is serendipity at its finest.
The Byzantine weave is a classic favorite because it is so versatile. This necklace is not ornate. Instead, it's simple and surprising. It was fun to balance the two sides and create an interesting piece of jewelry featuring the work of glass bead artist Maureen Ross Henderson from Delta, Ontario.
**Japanese 12-in-2**

The Japanese 12-in-2 weave is composed of pairs of small rings that sit upright and large rings that lay flat. The center of each “flower” is a large ring pair surrounded by six “petals.” Wherever the large rings touch each other, pairs of small rings connect them. The strategy for each segment is to complete the center circle of rings, add the top layer of large surrounding rings, make the connections, and LAST of all, add the second layer of large rings.

**Japanese Flower segment**

1. Open two large rings (not too wide). Close 12 small rings. Hold an open ring in your pliers, pick up the 12 small closed rings, and close the ring. There’s not a lot of room for the pliers, so chainnose pliers, or the tips of bentnose pliers are helpful.

2. Hold the second large ring in your pliers and feed it through all 12 small rings. It will sit as a second layer on top of the first large ring. Be careful not to cross the other large ring. Close the ring. This is the center of the flower.

3. Open six large rings. Insert a large ring through two small ones in the flower center. Insert another large ring through the next two small rings.

4. Repeat until there are six large rings surrounding the center ring and all 12 small rings are in place.

5. Open 12 small rings. Link each pair of large ring petals with two small rings. Photo shows all 12 small rings in place.

6. Open six large rings (not too wide). Insert one large ring on top of each large ring around the center of the flower. Maneuver each ring carefully so that you pass through all six small rings. Be careful not to cross the two large rings. The introduction photo shows all six pairs of large rings in place.

7. Repeat steps 1–6 to make additional Japanese Flower components.