



2016 National Quilting Day Free Pattern

A gift to the quilting community by the Quilt Alliance.

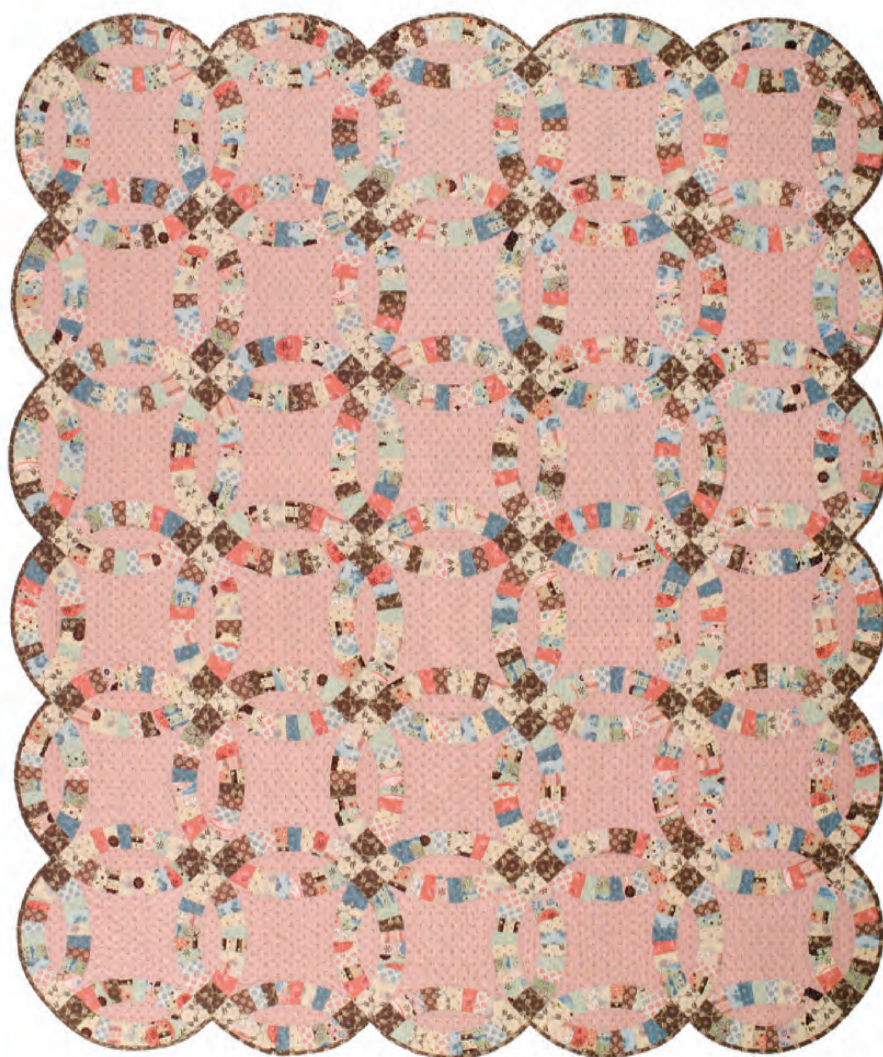
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www.QuiltAlliance.org

A Graceful Wedding

Pattern designed by Shelly Pagliai as featured in *Quilting the New Classics: 20 Inspired Quilt Projects: Traditional to Modern Designs* by Michele Muska, Sixth & Spring Books, 2014.



above left:

Michele Muska
www.lolarae.com

above right:

Shelly Pagliai
prairiemoonquilts.com



Pattern includes 9 pages.





Double Wedding Ring
Collection of Roderick Kiracofe;
Maker: unknown;
found in Kansas City, Missouri;
Ca. 1940-1960; 84" x 76";
Photo by Sharon Risedorph



Double Wedding Ring
Collection of Roderick
Kiracofe; Maker: unknown;
purchased in Fayette,
Alabama; Ca. 1940 to 1960;
Cotton, hand-pieced and
quilted, yellow muslin backing
same as the front, brought
around to the front;
Photo by Sharon Risedorph.



DOUBLE WEDDING RING INSPIRATION

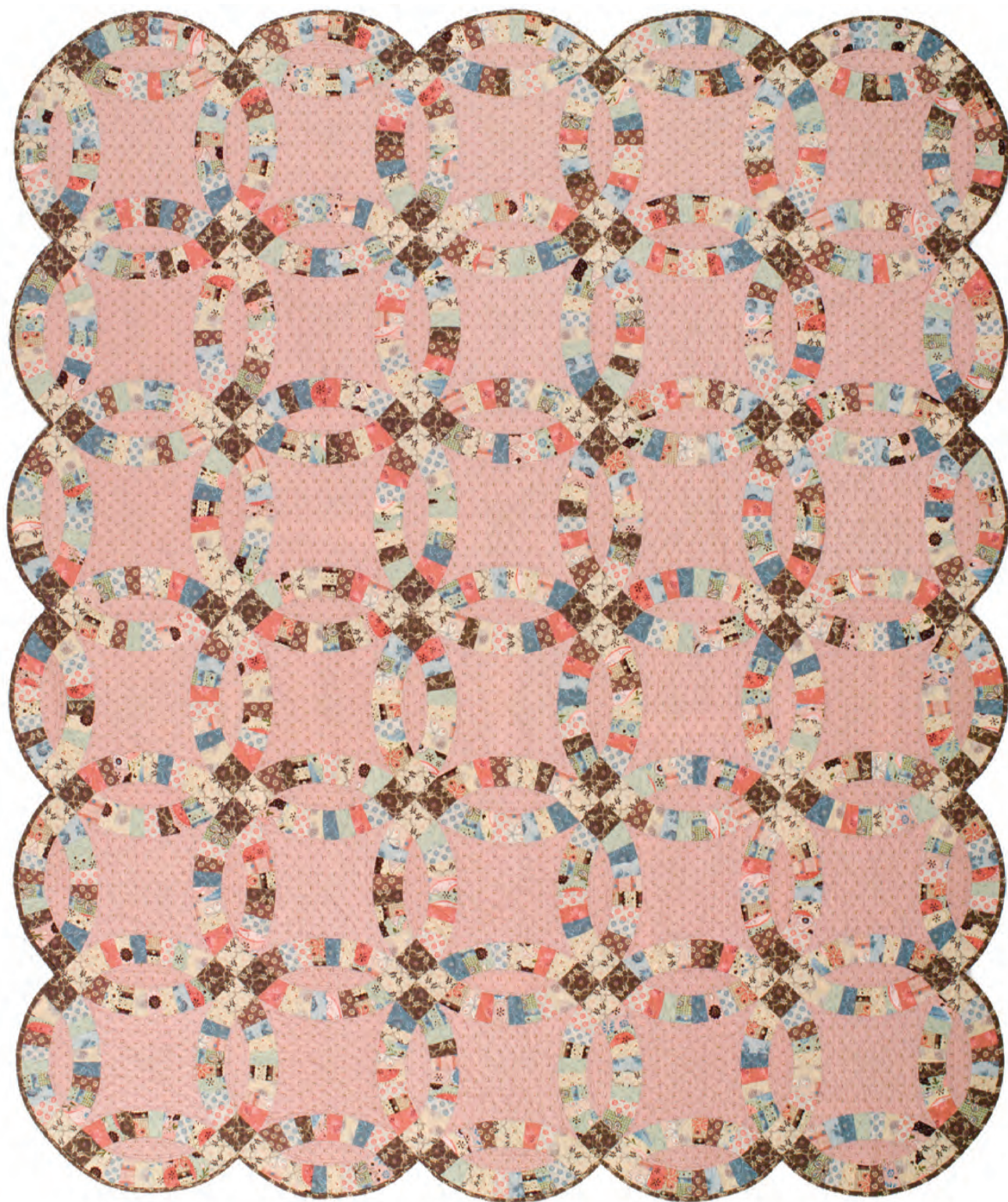
■ The interconnected blocks or circles of Double Wedding Ring quilts symbolize love, something that is or should be steadfast. Unbreakable! It is probably one of the most recognizable quilt blocks among non-quilters today. The Double Wedding Ring gained popularity in the 1930s among the broader quilting public. Small print fabrics and pastel colors were top choices, but those who had suffered most during the Depression gravitated toward a bolder palette. Earlier versions of this pattern, pre-20th century, were called Rainbow, Around the World, Endless Chain, King Tut and Friendship Knot.*

This intricate pattern, with its many curves, was rarely attempted by beginning quilters. However, today's acrylic templates and die cutters make cutting exact pattern pieces easy, and have enabled a whole new group of quilters to be very successful. The variations on this interlocking ringed pattern are many. Modern quilters, in particular, love to explore and integrate negative space into their designs. The quilting is often highlighted in the center space to create several focal points or a space to rest the eyes. It's exciting that a pattern that symbolizes love is having its own love affair with modern and contemporary quilters today. And perhaps only a modern quilter has the strength to break the rings and push the design elements in an entirely new direction.

■ Shelly Pagliai and Victoria Findlay Wolfe's Double Wedding Ring quilts are similarly constructed. Both use modern acrylic templates, yet with very different results. The fabric choices and placements of each designer dictate the overall aesthetic of the finished quilts.

*Pg. 136, *Minnesota Quilts, Creating a Connection With Our Past*; Voyager Press 2005.

TRADITIONAL DOUBLE WEDDING RING



A Graceful Wedding



INSPIRATION

I always envision the Double Wedding Ring Quilt in soft colors with a scrappy, yet controlled look. For my version of this traditional and well-loved quilt, I chose fabrics from one collection. I mixed them up to create the scrappy look I was after, yet kept the certain soft palette I desired. I chose traditional motifs for the quilting, and put feathers in the large open areas, to maintain the quilt's soft and elegant, old-fashioned feel.

DESIGNED, PIECED AND QUILTED BY SHELLY PAGLIAI

FINISHED DIMENSIONS Approximately 70" wide x 83" long

FABRIC

Use a great variety of prints to achieve the best scrappy look. I used a fat quarter bundle of 21 fat quarters from the Twig & Grace Collection by Sue Daley Designs for Riley Blake Designs. Yardages are based on 44"/45"-wide fabrics.

Various prints: 5¼ yards total for the rings

Pink print: 4 yards for background

Brown print: 1⅝ yards for connecting squares and bias binding

Cream print: ⅝ yard for connecting squares

Backing fabric: 6 yards of 44/45"-wide OR 2½ yards of 108"-wide

Batting: 2¼ yards of 93"-wide batting

SUPPLIES

- General Sewing Supplies (page 150)
- EZ Quilting Tools Simpli-EZ Double Wedding Ring #8829419A by Darlene Zimmerman or template on page 142

■ SHELLY PAGLIAI

Shelly credits her grandmother, Mildred, for starting her down the road of quilting obsession. Mildred enrolled her in 4-H sewing classes at the age of eight. One thing led to another, and in 1999, Prairie Moon Quilts (www.prairiemoonquilts.com) was born. From her home studio, Shelly sells her original quilt patterns and kits, and does professional machine quilting for

other quilters. When she's not teaching classes, selling her designs, operating the longarm, running her charity "Necktie Social," or creating her own award-winning, nationally exhibited quilts, Shelly can be found spending time with her favorite cowboy and all of their many animals on their Missouri ranch.

CUTTING THE FABRIC

1. RINGS

Use the wedge templates provided with the Simpli-Ez Double Wedding Ring tool or the template on page 139.

From the various ring fabrics (or scraps):

- Use the wedge template A to cut 852 pieces
- Use the wedge template B to cut 142 pieces
- Use the wedge template B reversed to cut 142 pieces

2. CONNECTING SQUARES

Use the Simpli-Ez Double Wedding Ring tool to cut the squares or the template on page 139.

- Brown fabric—cut 71 squares
- Cream fabric—cut 71 squares

3. SMALL MELONS

Use the Simpli-Ez Double Wedding Ring tool or the template on page 139 to cut the small melons.

- Pink fabric—cut 71 melons

4. BACKGROUND

Use the Simpli-Ez Double Wedding Ring tool to cut the curved edges.

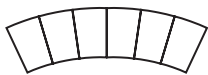
- Pink fabric—30 squares, each 10¼" x 10¼"

SEWING INSTRUCTIONS

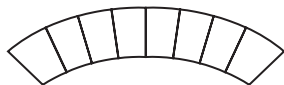
All seams are sewn right sides together using a ¼" seam allowance unless otherwise indicated.

Assemble the Rings

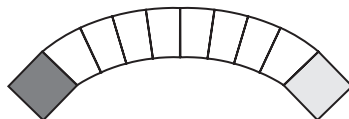
1. Sew together six A-wedge pieces to make an arc, mixing up your fabrics to create a scrappy look.



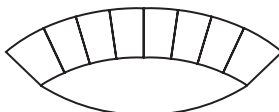
2. Stitch a B-wedge piece to the right end of the arc, and a B-wedge reversed piece to the left end of the arc. Press all seams to one side.



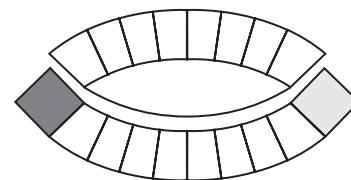
3. Repeat to create a second arc. To this second arc, add a brown connecting square to one end, and a cream connecting square to the opposite end. Press seams toward the squares.



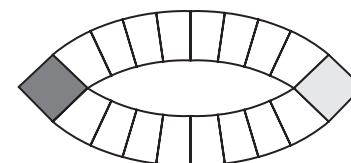
4. With the arc on top, pin centers together and sew a background melon to the first arc as shown. Press the seam toward the background melon.



5. Add the second arc to this unit, matching centers and the connecting squares on the ends of the first arc. Press the seam toward the melon.



6. You now have one "melon" completed. Repeat steps 1–5 until you have made 71 melons.

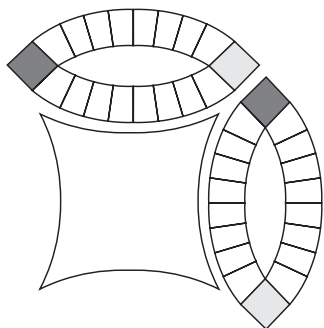


ASSEMBLING THE QUILT TOP

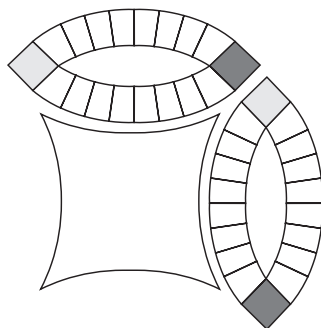
1. Now you're ready to set the quilt together. It may help to lay the entire quilt out on a design wall to make sure you have an even distribution of color, and that your connecting squares are all in the correct positions. Pay special attention to the following diagrams to make sure that you have the melons turned correctly so that the connecting squares make the proper design in the finished quilt.

2. Sew the melons to the center background pieces, matching centers, and making sure the connecting squares line up. Press seams toward the center background pieces. Make a total of 30 units as shown below, making sure the position of the brown and cream squares match the diagrams. You will have 11 melons left; save them for a later step.

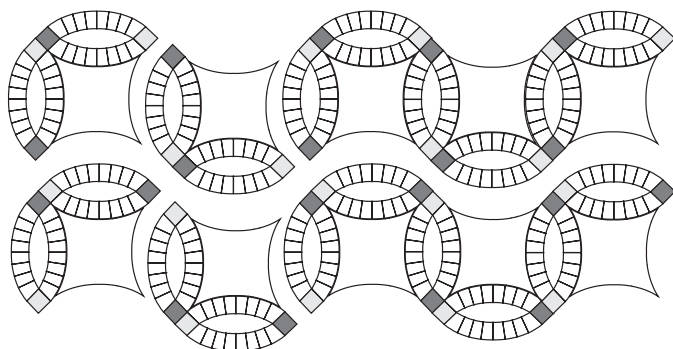
■ Make 15 units like this, using one background piece and two melons. Note the position of the brown and cream connecting squares.



■ Make 15 units like this, using one background piece and two melons. Note the position of the brown and cream connecting squares.

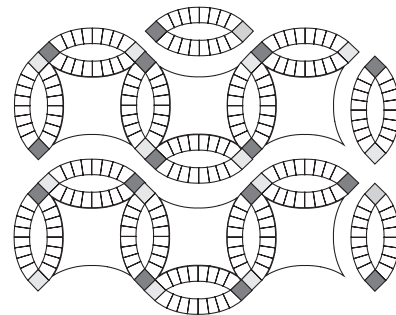


3. Sew these units together as shown, into rows of five units, alternating the units and making sure you have them turned correctly. (You should always be sewing a cream connecting square to a brown connecting square where they meet up.)



4. Make six rows. Sew the rows together, matching up the connecting squares carefully.

5. Use the remaining 11 melons to fill in the gaps across the top and bottom and down the right side of the quilt.



FINISHING THE QUILT

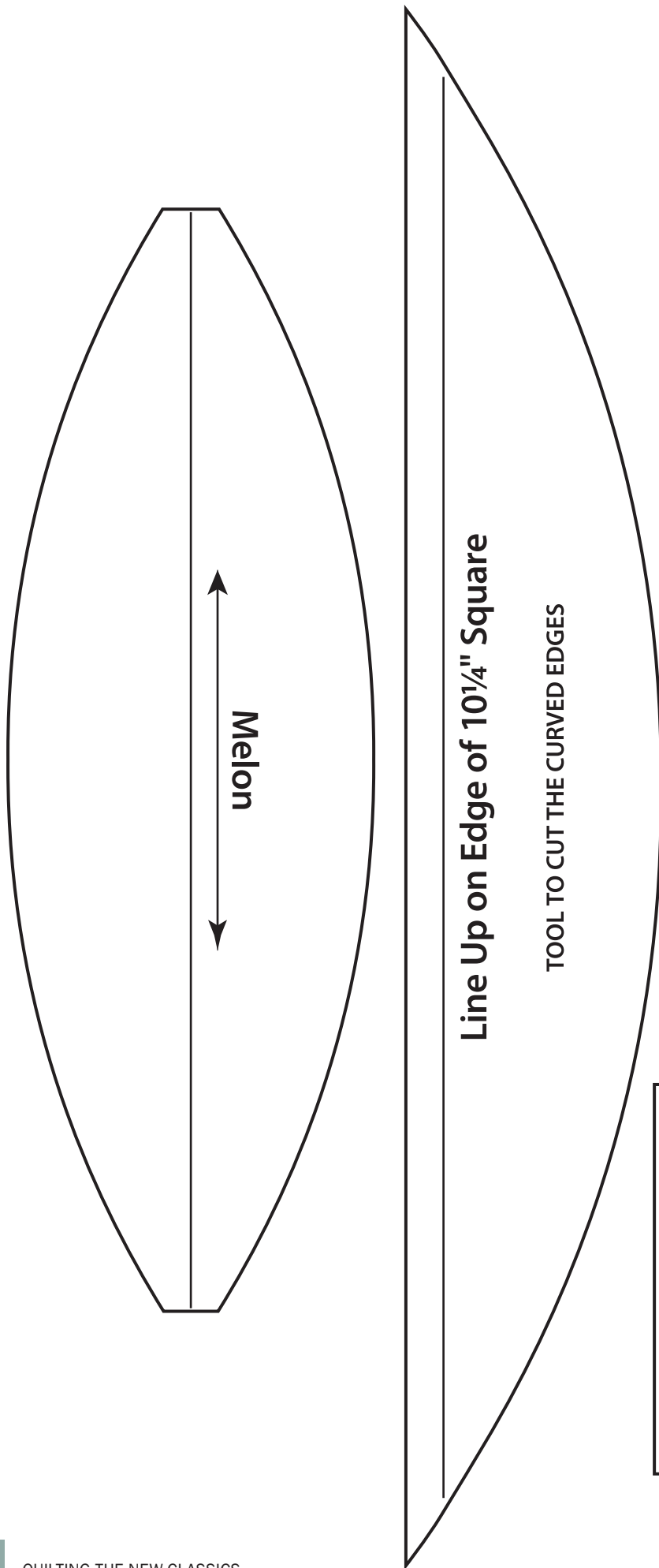
1. If using 44"/45"-wide fabric for the back, cut and piece the backing fabric to create a backing that is at least 4" to 6" larger than the quilt-top measurements.

2. Prepare the quilt sandwich and machine- or hand-quilt as desired (see page 154). Trim the edges.

3. Make bias binding from the brown print fabric (see page 155).

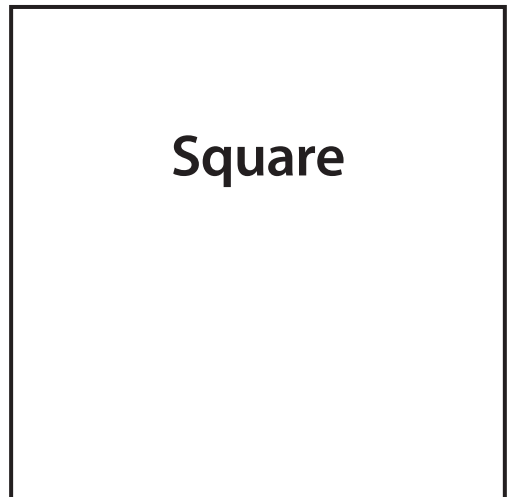
4. Sew binding to the front side of quilt with right sides together, folding binding to miter at each outer point (see page 155). Turn the binding and slipstitch the binding to the back side.

**DOUBLE
WEDDING
RING**



Line Up on Edge of 10 1/4" Square

TOOL TO CUT THE CURVED EDGES



Square

PERMISSION TO PHOTOCOPY