The background is a complex quilted fabric. It features a grid of squares and rectangles in various shades of red, orange, and blue. The fabric has a visible weave texture. In the upper left, there is a large, irregularly shaped patch of light blue fabric. In the lower right, there is a circular patch of light blue fabric with a dark red center. In the lower left, there is a small square patch of light blue fabric with a dark red center. The overall composition is a rich, textured collage of colors and patterns.

# Fiberarts Design Book 7

Edited by Susan Mowery Kieffer



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Cover: **Morgan Clifford.** *Sources (detail)*, p. 142.  
Lampas woven, brocaded, painted warp; silk, linen; 30 by 64 in. Photo: Peter Lee

Front Flap: **Koos Van Den Akker.** *Circles Swing Coat*, p. 156.  
Page 2: **Lauren Camp.** *Center Stage (detail)*, p. 13.  
Back Flap: **Jorie Johnson.** *Pomegranate and Green Plum*, p. 168.  
Back Cover: (top) **Liz Alpert Fay.** *Wheels of Fortune (detail)*, p. 152.  
(bottom) **Catherine L. Siterlet.** *Cedar Towers*, p. 65.

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3



4

**Jo Stealey**

UNITED STATES

**Shrine**

Papermaking, coiled, cast; flax, honeylocust thorns, waxed linen, embroidery floss, wood; 18 by 8 by 2½ in. Photo: Peter Anger

*This piece is a shrine to woman as vessel. The thorns that are poked inside the bottom vessel and around the openings of the niches are representative of the "little pricks of life."*

5

**Grimanesa Amoros**

UNITED STATES

**Fotomana: African Housing**

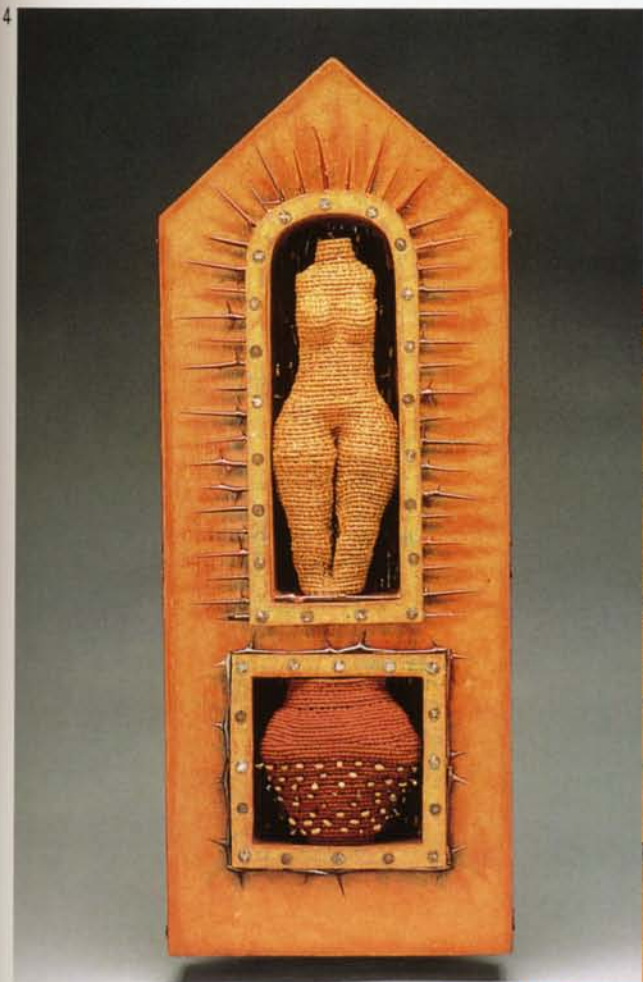
Papermaking; cotton pulp, clay, straw, sand; 30 by 48 in. Photo: Eric Guttelewitz

*In 1994, I obtained an NEA grant and an Arts International traveling grant to visit Ghana and the Ivory Coast. The trip lasted two months. In the small, tourist-free villages, I found a world that enchanted me with its spiritual and natural integrity and met people oblivious to many Western anxieties.*

5



4



CRAFTS/FASHION

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