

## FEATURES

### 32 WORKING IN SERIES: Constraints Give Way to Freedom

BY LORI ZIMMERMAN

What's to gain and what's to lose from working in series? With these questions in mind we set out to talk to four fiber artists whose body of work looked cohesive, artists whose work focused on a single theme or idea or who explored one visual element—such as a color palette or technique. Their focus on a concept, or their self-imposed constraint on their process, created a unified series of work. Learn how working in a series has changed their work and helped raise it to the next level.

### 36 GENERATIONAL CONNECTIVITY: The Work of Diane Savona

BY JOHN HOPPER

Diane Savona is that most interesting of textile artists, a creative individual whose thought-provoking work conveys a powerful grasp of the conceptual, the expansive. Her work is archeological, often generational in makeup, and rooted in the domestic ordinariness of life. Take a tour with us as we discover Savona's textile excavations.

### 40 RUG HOOKING REIMAGINED

BY TRUDI VAN DYKE

Rug hooking artists are expanding their range by fine-tuning techniques, taking risks with fibers, experimenting with color, and combining processes. Open calls for juried and curated exhibitions of fiber are encountering hooked entries that stand out and take awards. Solo shows by artists pushing the envelope of discovery are cropping up more frequently and are beginning to receive well-deserved accolades and press. In this article, we look at a wide range of remarkable work being created by contemporary rug hookers.

### 46 THE DELICATE VIGNETTES OF DIEM CHAU

BY KAREN SEARLE

Diem Chau's delicate embroideries mounted on china cups, plates, and bowls offer fragments of shared memories. Her intricate miniature totem carvings honor nature and note its fragility. She considers her individual embroideries as passages one might read from pages torn randomly from a book—they offer glimpses of a storyline. Step into these small and precious scenes.

HERE: Lisa Jordan; **Felted Stones**, 2013; river stones felted with wool and embroidered.

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COMPILED BY BRIAN JEWETT

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ON THE COVER: Anne Parker, **Thank You James**; 2012; cotton fabric and batting; machine pieced and machine quilted, hand dyed; quilted by Martha Tsihlias; 50 x 58 in.; [www.annerparker.com](http://www.annerparker.com). Photo credit: George Brainard

BACKGROUND IMAGE: Sarah Blevins, **Vortex**; 2013; detail. See the full image on page 59.

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