



## HENRY MOORE'S TAPESTRIES: THE TRANSFORMATION OF SCULPTORAL FORMS INTO TEXTILE ART

Review scientific paper  
DOI: 10.5937/CT\_ITI25031F

**Dragana Frfulanović<sup>1\*</sup>, Milena Savić<sup>1,a</sup>**

<sup>1</sup>Academy of Vocational Studies South Serbia, Department of Technology and Art  
Studies, Leskovac, Serbia,

\*e-mail: [dfrfulanovic@gmail.com](mailto:dfrfulanovic@gmail.com), ORCID 0000-0001-5184-2644

<sup>a</sup>[milennasavic@gmail.com](mailto:milennasavic@gmail.com), ORCID 0009-0006-5526-6633

**ABSTRACT:** Henry Moore, one of the most significant sculptors of the 20th century, is best known for his monumental organic sculptures. Although primarily a sculptor, his artistic vision was also translated into the textile medium through a series of tapestries. In collaboration with the West Dean Tapestry Workshop, some of his drawings and graphics were adapted into large-scale tapestries, creating a unique fusion of contemporary art and traditional textile techniques. This paper explores the process of transforming Moore's works into tapestry form, analyzing how color, texture, and composition were adjusted to suit woven art. Special attention is given to the role of collaboration between the artist and tapestry makers, as well as the significance of these works in the context of contemporary art and the preservation of craft techniques.

**Keywords:** Henry Moore, tapestry, textile art, contemporary art, craft preservation.

## TAPISERIJE HENRIJA MURA: TRANSFORMACIJA SKULPTORALNIH FORMI U TEKSTILNU UMETNOST

**APSTRAKT:** Henri Mur, jedan od najznačajnijih vajara 20. veka, najpoznatiji je po svojim monumentalnim organskim skulpturama. Iako prvenstveno vajar, njegova umetnička vizija pretočena je i u tekstilni medij kroz seriju tapiserija. U saradnji sa radionicom Tapiserija Vest Dean, neki od njegovih crteža i grafika su adaptirani u velike tapiserije, stvarajući jedinstvenu fuziju savremene umetnosti i tradicionalnih tekstilnih tehnika. Ovaj rad istražuje proces transformacije Murovih dela u formu tapiserije, analizirajući kako su boja, tekstura i kompozicija prilagođeni tako da odgovaraju tkanoj umetnosti. Posebna pažnja posvećena je ulozi saradnje umetnika i tapiserije, kao i značaju ovih dela u kontekstu savremene umetnosti i očuvanju zanatskih tehnika.

**Ključne reči:** Henri Mur, tapiserija, tekstilna umetnost, savremena umetnost, očuvanje zanata.



## 1. INTRODUCTION

In the 20th century, tapestry gained importance. It became a powerful means of expression, not only because of its historical significance, but also because it provided opportunities to experiment with colors, textures, and compositions in a completely new way. Traditionally, tapestries have served both narrative and decorative functions, but they also have practical applications, such as thermal insulation of walls and sound absorption. Today, however, these utilitarian functions are no longer in the foreground; contemporary tapestries are primarily seen as autonomous works of art, which retain their aesthetic and conceptual value. Many notable artists, such as Matisse and Picasso, explored a variety of media, including ceramics, stained glass, and textiles. However, tapestry stands out due to its close connection with painting and drawing, as it enables faithful reproduction of original works with exceptional precision.

Henry Moore was one of the few modern artists who extended his creativity to the art of tapestry. In collaboration with the West Dean Tapestry Studio, the artist began adapting his drawings and sculptures for tapestries, opening a new dimension in his creativity. This medium allowed him to explore colors, textures, and compositions in a way that differed from his sculptural expression, yet was deeply rooted in his artistic principles. Moore's move into tapestry was a technical innovation and a link to an ancient weaving tradition, which he modernized and adapted to his vision. Through this work, he combined the contemporary aesthetic language with the rich history of the craft, creating works of art that are not only visually striking but also culturally significant, deeply rooted in modern art.

## 2. A NEW DIMENSION OF ART: MOORE AND TEXTILE RESEARCH

Henry Moore, one of the most prominent sculptors of the 20th century, is known for his monumental sculptures that explore the human figure and natural forms. The worldwide recognition of his sculptures is reflected in the elements that combine abstract forms with aspects of human anatomy. Moore's sculptures, such as *Reclining Figure*, set new standards in contemporary sculpture, and his artistic oeuvre profoundly influenced many generations of artists. Although primarily devoted to sculpture, Moore did not limit himself to one medium. From the 1940s, he began exploring other art forms, such as drawing, graphics, textile design, and tapestry. Tapestry allowed him to think about color, texture, and composition in a completely different way, using the complexity of weaving as a means of artistic expression.

This exploration period coincided with the broader artistic tendencies of post-war Britain, where artists were increasingly seeking different media to expand their creative boundaries. A significant moment in the field of textiles is his foray into textile design, which became popular among artists during the 1940s. Czech textile manufacturer, Zika Ascher, commissioned designs from famous artists Picasso, Derem, Matisse, and Sutherland for women's scarves, in any color and size, for a 90cm square of silk or rayon. Henry Moore

also received an offer. Devoting himself to this issue, Moore even filled four notebooks with sketches of textile designs. Ascher produced four fabric designs, which were applied to scarves, dresses, and furniture [1]. Although this segment of Henry Moore's artistic output is less explored, one of his fabric designs is known to have been applied to the dressing gown worn by Sally Gray in *They Made Me a Fugitive* (1947), and another to curtain fabrics in his family home on the Hoaglands estate [2][3].



**Figure 1:** Women's Barbed Wire Jacket, screen printed rayon, fabric design Henry Moore, designed for Company Ascher Ltd, circa 1946, today: Victoria & Albert Museum, London [16]

**Figure 2:** Henry Moore, headscarf, Family Group design, maker Ascher, 1949, London, today: Victoria & Albert Museum, London [17]

During the war, Moore's dedication to textile design resulted from his inability to engage in sculpture. Still, it is noticeable that these works continue the beginning narrative. Although the format and medium of textile design are far removed from Henry Moore's monumental bronze sculptures, his specific techniques and motifs on Ascher's rayon fabric reflect his distinctive sculptural approach to form. Moore used crayons, pencil, ink, gouache, and watercolor in his designs, combining different techniques to achieve the desired visual effects. When transferring these motifs to screen printing, the results reflected the expressive depth and rich textuality of Moore's original work [4].

These engagements were part of the British government's initiative to provide consumer goods to its citizens, despite wartime conditions and supply and working conditions restrictions. The inclusion of artists highlighted to the public, especially in the industry, the untapped potential in design among "big-name" artists, which was applied to textiles, wallpapers, ceramics, and other consumer goods. In the post-war period, numerous British textile companies devoted themselves to revitalizing textile design after a period of simple design and a modest, usually dark, color palette. The success of applying floral, geometric, or abstract elements did not bypass other countries either, and the interest in "big-name"

artists expanded [5]. Henry Moore also collaborated with the company David Whitehead & Sons Ltd, for which he designed fabric for furniture in 1954 [6].

### 3. A NEW DIMENSION OF ART: MOORE AND TEXTILE RESEARCH

In 1976, Henry Moore and his daughter Mary visited the West Dean Tapestry Studio's exhibition of young tapestries, where they were impressed by the work on display. Delighted by the studio's quality and artistic potential, Mary suggested to her father that they establish a collaboration and commission a series of tapestries based on his works [7]. West Dean Tapestry Studio is one of the UK's most important and respected tapestry studios [8]. West Dean College was founded in 1971 as a center for education and training in conservation and the visual and applied arts, inspired by the vision of Edward James, a British poet, collector, and great patron of the arts [9]. In line with James' ambition to support and preserve traditional craft skills in the art world, the West Dean Tapestry Studio was established in 1976 to continue the rich history of tapestry weaving, linking it to contemporary artistic practices [10]. Specializing in hand weaving, the studio created high-quality tapestries characterized by precision, rich color, and intricate weaving.

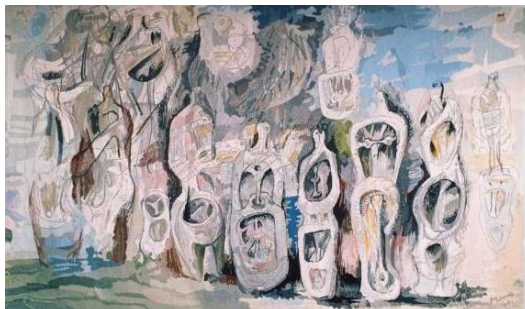
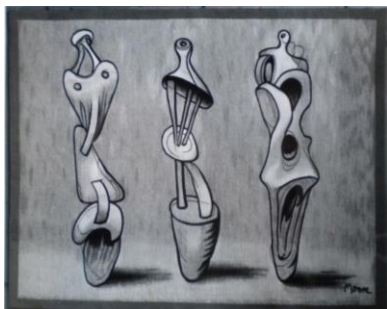
As Mary herself stated, Moore had worked before; a couple of tapestries were made according to his designs, about which very little is known today [7]. The oldest known tapestry in Moore's catalog of creations is the result of a collaboration with Dovecot Studio in Edinburgh, and today, its location and owner are unknown.[11] The preserved photographs show that the artist realized it as a paper transposition of one of his watercolor drawings. The process of enlarging the image from a small, detailed drawing required the patience, precision, and skill of experienced weavers, who carefully wove the layered shades of color into the very fabric itself. While faithfully conveying Moore's expressive visual language, this tapestry simultaneously reveals a new dimension to his work, introducing an unexpected complexity to his artistic expression [12].

From 1971 to 1974, Moore collaborated with Brose Patrick Studio in Scotland. In the catalog of his works, six tapestries are recorded that have not experienced public presentations at exhibitions, and the ownership of as many as five of them is unknown. Nevertheless, they are evident in their continuation of the set theme, which is transferred from the sculptor's oeuvre and the artist's drawing potential.

When the collaboration with the West Dean Tapestry Studio began in 1976, Mary Moore took on the job of selecting and overseeing interpretations of Moore's intimate watercolor drawings in tapestries, which were worked up from their almost miniature ratmeters to life-size human figures in this renowned studio. Following the example of Moore's previous tapestries, the basic motif, in the form of figures, usually women, as recognizable in his sculptural oeuvre, was transferred to this collection of 23 tapestries created between 1976 and 1986 [12].

The result was almost perfect reinterpretations of Moore's drawings, realized with extreme precision through the weaving technique. This undertaking was a technical challenge and required a deep understanding of Moore's art. With the help of exceptional weavers, including Eva-Louise Svensson, the tapestries have become a bridge between

contemporary artistic creation and traditional craft skills [13]. A key aspect of interpreting his drawings was the faithful transfer of colors, compositions, and textures to textiles. Moore's drawings and sculptures featured subtle techniques of shading and abstract lines, which in tapestries became a challenge to convey in yarns and fibers. West Dean weavers faced the complex challenge of conveying Moore's subtle nuances in the wool medium, an adaptation made possible by the natural properties of wool, including its ability to absorb dye and flexibility in processing. A fine woollen thread could be split into several thinner threads, allowing for endless combinations of colors and textures.



**Figure 3:** Henry Moore, Standing Figures Tapestry, woven at the Dovecot Studio in Edinburgh, 1950 [18]

**Figure 4:** Henry Moore, Standing figures, tapestries, 1973, 222.2 x 370.9 cm, Ownership The Leonard and Sophie Davis Fund: on loan to Fine Art Museums of San Francisco [19]

During this extremely long process, which lasted three and a half years, each weaver made key decisions at every stage of the work, from the choice of colors and their combinations to the thickness of the thread, weaving technique, and achieving the desired texture. These decisions required high precision and artistic intuition, making each tapestry a unique work of art.[10] The tapestries produced at the West Dean Tapestry Studio are Moore's best-known works in this field. Originally intended for the artist's family, they were not exhibited publicly for over a decade. They were premiered in 1980 at the Victoria and Albert Museum in London, after which they toured New Zealand, the United States, and Canada over the next five years. The last major exhibition of these tapestries was held in Hong Kong in 2021 [13].

Additionally, this project enabled the preservation of tapestry weaving art while giving it contemporary significance. Throughout history, tapestry has often been perceived as a secondary art form, primarily due to the technique's complexity and high production costs. It was also predominantly considered a craft skill. Because of this, Moore's tapestries did not immediately gain the attention they deserved, but they significantly changed the perception of this medium. Their presence in the contemporary artistic context demonstrates that tapestry can be an equally expressive artistic medium, capable of

conveying a creative vision as effectively as classical forms such as painting and sculpture [14].



**Figure 5:** Eva Louise Svensson showing Henry Moore the tapestry *Two Seated Women and a Child*, 1977 [12]



**Figure 6:** Henry Moore, *Two Seated Women with Children*, 1975, drawing, pencil, chalk, charcoal, watercolour, gouache, pen and ink, paper: 310 x 281 mm, private collection, UK [20]

Henry Moore believed that all his works, regardless of the medium in which they were created, were connected and mutually complementary. Although best known for his sculptures, drawing was a key component of his artistic creation, especially when he was working on his tapestries. They are an extended dimension of his creative expression, in which abstract forms from drawings were transformed into textile works, and he thought that this represented a great challenge for him.[7] "If it were just a color reproduction, I wouldn't be interested. Because it is a translation from one medium into another and must be different, you get the "surprise" [10].

#### 4. MOORE'S DRAWINGS AS A BASIS FOR TAPESTRIES

Moore never made drawings specifically intended for tapestries, but as a sculptor, he had a keen eye for proportion and magnification. He could use this ability to judge which of his drawings could function as large tapestries. Eva-Louise Svensson, who ran the West Dean Tapestry Studio in the 1970s, noted: "He [Moore] was not interested in designing specifically for tapestry and was willing to leave the interpretation to the weavers, provided it was faithful to the original." Moore's drawings were based on his sculptures and abstract forms, so the selection of drawings for the tapestries was a delicate process. Based on his ability to "see" the enlargement of his drawings, Moore chose those that could easily be transformed into tapestries, retaining his artistic integrity [14].





**Figure 7:** Henry Moore, *Three Reclining Women, One with a Child*, 1975, drawing, pencil, wax crayon, watercolor, gouache, paper: 290 x 222 mm, The Henry Moore Foundation [20]

**Figure 8:** Henry Moore, *Two Seated Women and a Child*, 1977, tapestry, wool warp, wool weft, 212,5 x 269,5 cm, detail, private collection, UK [21]

The tapestries were created based on drawings from the 1940s, 1970s, and 1980s. Moore was completely devoted to sculpture during the sixties, and some were enlarged 12 times. The largest tapestry, *Three Fates*, required 18 months of work by two weavers and measures 240 x 330 cm. This composition was a particular favorite among weavers because it symbolically depicts the flow of life, from birth to death, through the act of spinning.

Made from wool, cotton, and silk, Moore's tapestries reflect his signature thematic obsessions: the mother and child, the female figure in a landscape, and various depictions of the human figure, including standing, sitting, and reclining. Moore employed a specific drawing technique, drawing lines vertically along the form and horizontally across, thereby depicting the body's curves and volumes. He called this technique "sectional drawing". He also used subtle lighting effects achieved with white wax crayon, further emphasizing the drama of the forms [14].

Moore's drawings were created using a variety of techniques and materials, including pencil, charcoal, pastel, chalk, felt-tip pen, wax crayon, Chinese ink, gouache, and watercolor. He would often deliberately submerge them underwater to soften the lines and achieve the effect of blurring the colors. Translating these specific effects into a woven medium was a huge challenge for the 11 weavers. They conveyed the characteristic lines, shades, and tonalities of colors with exceptional precision, and their superior skills in yarn dyeing enabled the perfect matching of tones. With careful preparatory work, they managed to avoid the pixelated grid effect, a common occurrence in tapestries when viewed up close. Instead, their tapestries are characterized by fluidity and richness of texture, approaching the aesthetic of large, hand-painted canvases [12].

Eight out of ten of Moore's tapestries are almost monochromatic, with a rich spectrum of gray tones subtly enriched with blues and pinks. Master weaver Evam-Louise Svensson is known to have dyed the wool to achieve the exact colors and also used multi-toned thread blending to faithfully convey the artist's original drawing style [15]. Thus, subtle tones of gray, pink, and blue in tapestries such as *Mother and Child* made it possible to achieve a deep effect of volume, similar to that of his bronze sculptures.

Working together, they created a series of monumental wall tapestries approximately eight times larger than the original drawings, allowing them to experience the sensual materiality of Moore's works on paper on a larger scale. This West Dean series is now considered Moore's most significant achievement in the medium of tapestry, and works from this collection have been exhibited at numerous prominent international exhibitions in the United Kingdom, New Zealand, the United States, Canada, and Hong Kong.

## 5. AESTHETICS AND SYMBOLISM IN MOORE'S TAPESTRIES

Henry Moore successfully conveyed the essential aspects of his sculpture through his tapestries, expanding them into a new, textile medium that enabled a deeper exploration of the symbolism of the human figure, natural forms, and inner states. Although the tapestries in his oeuvre represented a technical challenge, they were simultaneously a tool for exploring and developing the thematic and aesthetic depths that had already appeared in his sculptures. That is why the connection of sculpture and tapestry in Moore's work is not just a transition from one medium to another, but an opportunity to shape symbolic and aesthetic values that were simultaneously universal and personal.

### 5.1. Symbolism of mother and child

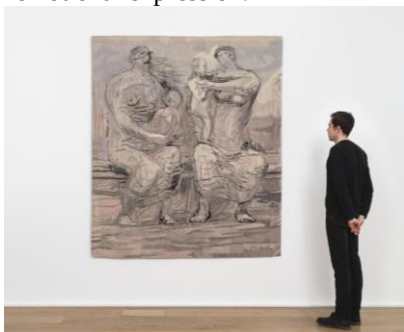
One of the key symbols that consistently appears in Moore's tapestries is the theme of mother and child, which has a deeply rooted place in his entire artistic oeuvre. The mother and child motif often dominates Moore's drawings, which is unsurprising given that the birth of his unit, Mary, in 1946 inspired some of his happiest sculptural works on motherhood. Later, with the birth of a grandson, this thematic preoccupation gained its full expression, deepening Moore's artistic vision of parenthood and family bonding [10].

Although Moore tackled this subject through various media, tapestry gave him a specific way to weave symbolism, using color and texture to shape and convey meaning. Figural representations of women and children stood out in the motifs of his tapestries and sculptures, symbolizing key values such as motherhood, protection, and deep human connection. This theme was not accidental, but Moore continuously explored fundamental human relationships throughout his work. He often depicted mothers protecting their children, which gave his works, both in sculpture and tapestry, a universal, archetypal dimension that reflects basic human emotions and values.

In the tapestry *Two Seated Women with Children*, which is based on one of Moore's drawings, soft and flowing lines dominate, forming a connection between the figures of mothers and their children. The curves of the body and intensified shadows create a sense of protection and intimacy.



Moore's use of color in tapestries such as *Two Seated Women and a Child* and *Two Seated Women with Children* is not accidental - the subtle tones of gray, pink and blue not only emphasize the emotional connection between mother and child, but also allow achieving a deep effect of volume, similar to the one he achieved in his sculptures. These colors and the textural complex impact of the weaving give the tapestry a three-dimensional experience reminiscent of Moore's bronze sculptures, particularly those depicting similar thematic motifs, such as *Reclining Mother and Child*. In this sense, Moore used tapestry as a bridge between drawing and sculpture, where symbolism and aesthetic value develop through a medium that is seemingly "clothing-like" and "softer," yet still carries the weight of emotional expression.



**Figure 9:** Henry Moore, *Two Seated Women with Children*, 1977, tapestry, wool warp, wool weft, 207 x 178 cm, private collection, UK [21]

**Figure 10:** Henry Moore, *Two Seated Women with Children*, detail [21]

## 5.2. A woman in a landscape and a human figure

Another key motif that Moore often explores in tapestries is the figure of a woman in a landscape. This motif serves as both an aesthetic expression and a symbolic code in many of his sculptures, such as *Reclining Woman* and *Woman with a Child*. In the tapestries, women are depicted as static figures and often intertwine with the surrounding space – the landscape, thus creating a dynamic reminiscent of Moore's sculptural compositions, which play with space and volume.

In the *Seated Woman* tapestry, lines create a dynamic between the woman's body and the surrounding space. At the same time, colors depict the subtle interaction between the body and the environment. Moore often employed this kind of connection between figure and landscape in his sculptures, as seen in *Standing Woman*, where the contours of the woman are composed of abstract volumes that blend seamlessly into the surroundings.

As in his sculptures, the tapestries use "sectional drawing", where lines are drawn vertically and horizontally, creating an impression of movement and rhythm. These characteristic lines enable Moore to highlight the forms of the female body as they blend into the natural environment, adding symbolism to the interconnectedness of women and nature. This motif has frequently appeared in his sculptural work.

### 5.3. Abstract figure in space

Moore's abstract figures in tapestries also represent an important part of his aesthetic and symbolic research. Through his sculptures, Moore created abstract forms that, although stylized, were deeply connected to the real human body and its emotional expressions. Due to the nature of weaving, these abstract figures become even more fluid and intangible in tapestries, yet they retain the same symbolism.



**Figure 11:** Henry Moore, Three Reclining Women with one Child, 1978, tapestry, wool warp, wool weft, 197 x 157 cm, private collection, UK [22]



**Figure 12:** Henry Moore, Three Women in Landscape, 1979, tapestry, wool warp, wool weft, 207 x 257 cm, private collection, UK [21]

*The Three Fates* tapestry depicts three abstract female figures that form a dynamic composition together. Like Moore's sculptures that explore the themes of fate, life, and death, this work symbolizes life's transience. In this work, weaving a tapestry, reminiscent of spinning, becomes a symbolic act of creation and destruction, life and death. The rich gray and blue tones, along with the complex textures, are reminiscent of the waves and textural effects that Moore often incorporated into his sculptures.

Moore's tapestries convey abstract forms from his sculptures, utilizing color, texture, and composition as vehicles for aesthetic expression. In many tapestries, colors were used to emphasize depth and volume, while weaving allowed for the creation of pronounced textural effects. These techniques were crucial in conveying emotions and symbols, whether in the form of a human figure, a landscape, or another motif.

Unlike his sculptures, Moore had to adapt to the technical challenges of weaving but retained his sculptural aesthetic. In the tapestries, he continued to use complex shapes, color gradients, and contrasts, but with an additional layer of symbolism, such as in *Mother and Child*, where the light effects of colors were used to emphasize the connection and security between the two figures, creating an almost physical experience.

## 6. CONCLUSION

Henry Moore's tapestries represent an extraordinary testimony of artistic transformation, where the essential elements of sculptural thinking are successfully transferred to the textile medium. Although at first glance they may seem like a departure from his primary expression, this segment of his oeuvre reveals a deep consistency in themes, forms, and symbolic language. The collaboration with the West Dean studio enabled the creation of a series of tapestries that are not only technically and professionally realized but also represent the fruit of a deep understanding between the artist and the weaver.

In these works, the motifs of mother and child, women in the landscape, and abstract human figures acquire a new material and emotional dimension. At the same time, the artist's experiment with textures and colors is transformed into a layered visual symphony. Moore saw the tapestry not as a mere reproduction, but as an act of translation from one medium to another, with all the challenges and surprises that process brings. Thanks to this approach, his tapestries today have the same artistic value and recognition as his sculptures. At the same time, this project contributed to the renewal of interest in tapestry art in the 20th century and opened a space for dialogue between traditional techniques and contemporary art. Moore's tapestry works can be interpreted as visual bridges between old and new, between drawing and form, between personal expression and collective cultural memory.

## REFERENCES

- [1] Rosie Lesso, 16. Feb. 2021, Parachutes, Mohair and Silk: How Zika and Lisa Ascher Transformed British Textiles, <https://blog.fabrics-store.com/2021/02/16/parachutes-mohair-and-silk-how-zika-and-lisa-ascher-transformed-british-textiles/>
- [2] Fiona MacCarthy, 4. Oct. 2008, Clock faces and caterpillars, <https://www.theguardian.com/artanddesign/2008/oct/04/exhibition.art.henry.moor>
- [3] Henry Moore's collections, [https://collections.vam.ac.uk/search/?id\\_person=A15239&page=1&page\\_size=15](https://collections.vam.ac.uk/search/?id_person=A15239&page=1&page_size=15)
- [4] Kate Davies, 8. Dec. 2008, Henry Moore Textiles, <https://katedaviesdesigns.com/2008/12/08/henry-moore-textiles/>
- [5] Post-war textiles, Victoria and Albert Museum, London <https://www.vam.ac.uk/articles/post-war-textiles>
- [6] Henry Moore's Furnishing fabric, 1954. <https://collections.vam.ac.uk/item/O266198/furnishing-fabric-moore-henry/>
- [7] Henry Moore's Tapestries, 25. Sept. 2021, Hauser & Wirth – Art Gallery, <https://www.youtube.com/watch?v=cGpdKQe31-Y&t=1s>
- [8] West Dean Tapestry Studio. Internationally Renowned Professional Tapestry Studio, Weast Dean, <https://www.westdean.ac.uk/tapestry-studio>
- [9] History and Edward James, Weast Dean, <https://www.westdean.ac.uk/founde>
- [10] John Coley, 2010, Henry Moore Tapestries exhibition, Bulletin The Robert McDougall Art Gallery, nov/dec no. 18,



- [https://christchurchartgallery.org.nz/media/uploads/2010\\_07/Bulletin\\_018.pdf](https://christchurchartgallery.org.nz/media/uploads/2010_07/Bulletin_018.pdf)
- [11] Standing Figures, Catalogue. Henry Moore Foundation, <https://catalogue.henry-moore.org/objects/9657/standing-figures?ctx=b1904c2c916ceb115eb4470131dff7deb0802b2f&idx=0>
- [12] Rosie Lesso, 16. May 2023, Weaving Drawings: Henry Moore's Tapestries <https://blog.fabrics-store.com/2023/05/16/weaving-drawings-henry-moores-tapestries/>
- [13] Henry Moore. Tapestries, Press Release, Hauser & Wirth Hong Kong, [https://static.frieze.com/files/event/press/HWHK%20Henry%20Moore\\_PR\\_EN.pdf](https://static.frieze.com/files/event/press/HWHK%20Henry%20Moore_PR_EN.pdf)
- [14] Sara Waterer, 6. Sept. 2017, The Henry Moore Tapestries. A spiritual expression of a lifetime's work, Sara Waterer's learning blog, <https://learningmojo.wordpress.com/2017/09/06/visit-to-the-the-henry-moore-foundation-for-tapestries-and-much-more/>
- [15] Henry Moore Tapestries, 18. Oct. 2021, Selvedge, <https://www.selvedge.org/blogs/selvedge/henry-moore-tapestries?srltid=AfmBOooNTarn21A2ButqcogHdDoPCSmBde6aRoPBjy43vML1YE7PyOx>
- [16] Victoria & Albert Museum, Collections, Women's Barbed Wire: <https://collections.vam.ac.uk/item/O142019/barbed-wire-jacket-moore-henry-spencer/>
- [17] Victoria & Albert Museum, Collections, Headscarf Family Groups: <https://collections.vam.ac.uk/item/O154013/family-groups-head-scarf-moore-henry-spencer/>
- [18] Francesca Baseby, 26. Dec. 2011, Tapestry Biographies, Writing Warp & Weft <https://writingwarpandweft.blogspot.com/2011/>
- [19] Standing Figures, Catalogue. Henry Moore Foundation, <https://catalogue.henry-moore.org/objects/9682/standing-figures?ctx=557d0ba8dc770e36203e78d60ab83ac9fa8cfe04&idx=28>
- [20] Henry Moore: Complete Drawings, Vol. 4, 1950-76; edited by Ann Garrould.
- [21] Henry Moore. Tapestries 23. Sep. – 27. Nov. 2021. Hong Kong, Hauser & Wirth. <https://www.hauserwirth.com/hauser-wirth-exhibitions/30419-henry-moore-tapestries-hong-kong-2021/>
- [22] Three Reclining Women with one Child, Catalogue. Henry Moore Foundation. <https://catalogue.henry-moore.org/objects/9660/three-reclining-women-with-one-child?ctx=68ab96dbd3fa33c76f1df91c8fe7bf05e76906eb&idx=13>