

Henry Moore Bibliography - Detailed Report

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0011007

Item Type

Book

Title

Henry Moore Tapestries; photographs Rosemary and Penelope Ellis, foreword Peter SARGINSON.

Author/Editor

GARROULD Ann., POWER Valerie.

Publisher

Diptych

Place Published

London

Date & Collation

112pp(105 illus).

Year

1988

Description

Published with the assistance of the Henry Moore Foundation. The photographs, 56 in colour, depict variously the original drawings, the tapestries, details of the tapestries, work in progress, the works being hung in the Aisled Barn on the Much Hadham estate, Henry Moore, Ann Garrould and the weavers.
7-9 SARGINSON Peter. Foreword.
(Outlines the history of Moore's act of patronage in commissioning tapestries from West Dean. It led to the beginning of the Tapestry Workshop, and the production of 23 large tapestries between 1976 and Moore's death in 1986. Notes Moore's contacts with Edward James in the 1930s and the Edward James Foundation at West Dean. The first eight tapestries were supervised by Eva-Louise Svensson and resulted in the Victoria and Albert Museum exhibition (See 0002199) and its subsequent tour of America, Canada (See 0001057) and New Zealand. Describes briefly the processes leading from Moore's drawing through the preparation of the cartoon, and the weaving decisions, to delivery of the completed tapestries for Moore's reactions).
10-24 POWER Valerie. The Weaving.
(Wider looms were used after 1981 as commissions arrived for larger tapestries. Photographic enlargements were made from the small drawings to the intended size of the tapestry. Early tapestries were woven from the back, so the cartoon image was reversed. The preparation of warps and the process of weaving is described, together with materials and colours used).
25-103 GARROULD Ann. Henry Moore and the West Dean Tapestries.
(Notes Moore's enthusiasm for enlarged interpretations of his work in another medium. Of 30 Moore tapestries, 23 were produced at West Dean from drawings spanning 40 years, including blotting paper drawings. Outlines the progress of the commissions, with brief quotations from Moore's published statements, and with brief commentary on individual drawings, tapestries, and techniques. Some tapestries were commissioned as possibly to be hung in Canterbury Cathedral, and one was loaned to the Queen Elizabeth II Conference Centre when it was opened by Her Majesty the Queen on 24 June 1986. Outlines Moore's production of Shelter drawings, one of which was used as basis for 23rd and last tapestry. There are full-page colour reproductions of:
<i>One Seated Woman and Child, 1976 tapestry</i>; <i>Two Seated Women and a Child, 1977 tapestry</i>; <i>Two Seated Women with Two Children, 1978 tapestry</i>; <i>Three Seated Women and One Child, 1978 tapestry</i>; <i>Three Reclining Women with One Child, 1978 tapestry</i>; <i>Three Reclining Women, 1979 tapestry</i>; <i>Three Seated Women, 1979 tapestry</i>; <i>Circus Rider, 1979 tapestry</i>; <i>Two Reclining Figures (Blue Background), 1980 tapestry</i>; <i>Colour Composition with Half Moon, 1980 tapestry</i>; <i>Two Standing Figures, 1980 tapestry</i>; <i>Tree with Broad Trunk, 1980 tapestry</i>; <i>Three Seated Figures, 1980 tapestry</i>; <i>Seated Figures (Ideas for Terracotta), 1981-1982 tapestry</i>; <i>Mother and Child Holding Apple, 1982-1983 tapestry</i>; <i>Three Fates, 1983-1984 tapestry</i>; <i>Three Seated Figures, 1984-1985, tapestry</i>; <i>Draped Reclining Figure in a Landscape, 1986 tapestry</i>; <i>Row of Sleepers, 1987 tapestry</i>).
104-112 The Weavers.
(Statements by Valerie POWER, Eva-Louise SVENSSON, Dilys STINSON and Joan BAXTER on producing the tapestries. (The Moore tapestries could never have been editioned involving as they often did spontaneous and collaborative decisions on the mixing of the weft threads. They are the product of a very special time in the history of the West Dean Tapestry Studio. They are quite unique and could never be repeated... It is their very woven-ness their textile qualities which make them uniquely powerful...I saw my job as understanding absorbing and translating the image")