

Henry Moore's

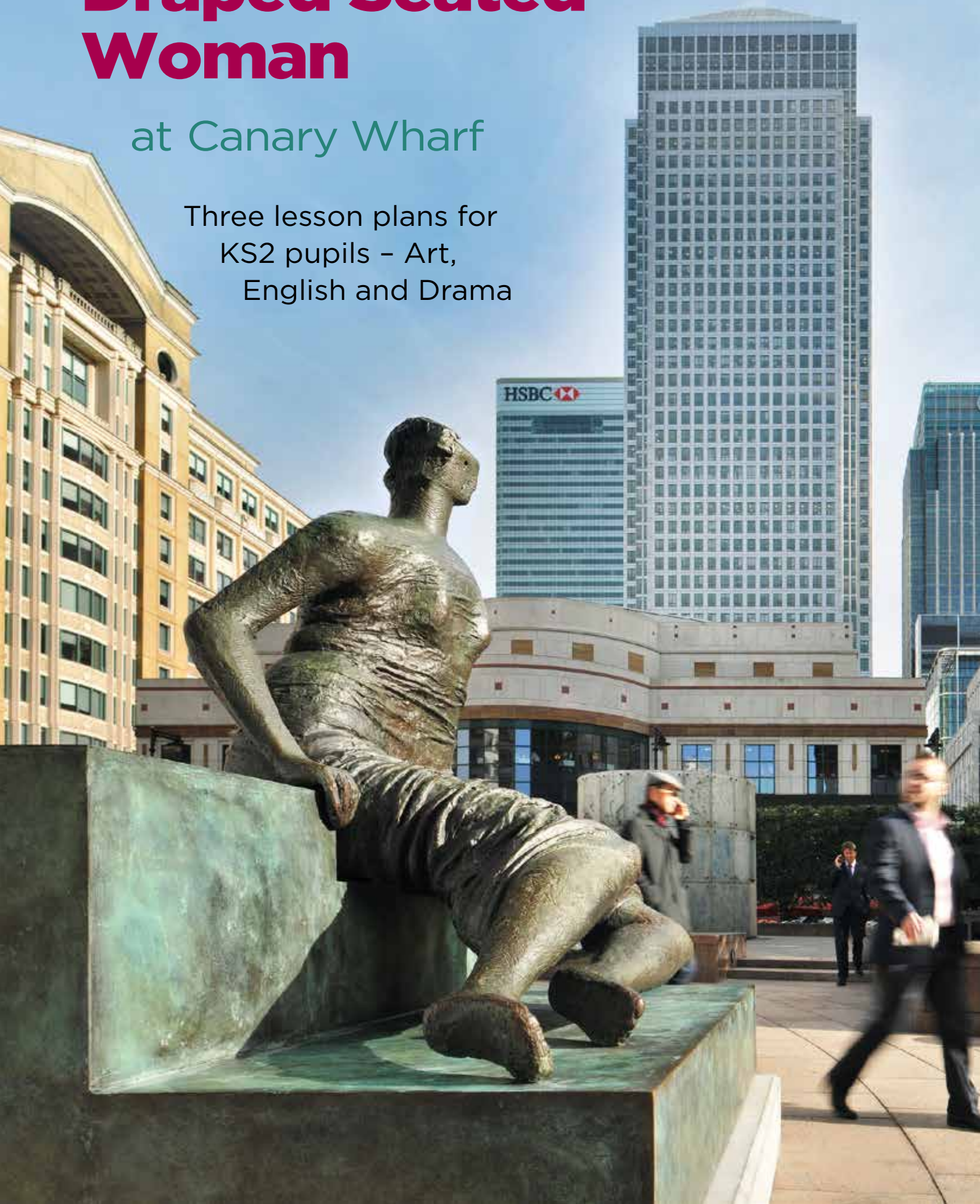
# **Draped Seated Woman**

at Canary Wharf

Three lesson plans for  
KS2 pupils - Art,  
English and Drama



CANARY WHARF  
GROUP PLC



# Henry Moore's Draped Seated Woman at Canary Wharf

## Three lesson plans for KS2 pupils

These lessons have been produced by Canary Wharf Group for teachers of Key Stage 2 pupils. They are linked to the world-famous British artist Henry Moore (1898-1986) and his sculpture Draped Seated Woman. This important sculpture, known affectionately by locals as "Old Flo", is on loan from Tower Hamlets Council and on display in Cabot Square, Canary Wharf until 2022.

The three lessons are:

- **Art** - Modelling 3D sculptures
- **English** - Writing a diary
- **Drama** - Tableau/freeze-frame

Canary Wharf Group has also produced a book for KS2 pupils about the sculpture and its history called Henry Moore's Old Flo and Canary Wharf. If you would like to receive a copy of this book (as a hard copy or pdf), please contact: Dale Pile, Community Affairs, Canary Wharf Group at [dale.pile@canarywharf.com](mailto:dale.pile@canarywharf.com)



Henry Moore's Draped Seated Woman is probably the most famous work of art on display on the Canary Wharf estate but there are around 70 other impressive works for public enjoyment. Maps showing public art locations are available on the Canary Wharf Group website; there is one art trail for adults and a more concise version for children.

These are available for download at:

[canarywharf.com/arts-events/art-on-the-estate/](http://canarywharf.com/arts-events/art-on-the-estate/)

Alternatively, printed copies can be ordered (at least two weeks in advance) by emailing [dale.pile@canarywharf.com](mailto:dale.pile@canarywharf.com)

A limited number of copies are also available at The Idea Store on Churchill Place, Canary Wharf E14 5RB.



## About Canary Wharf Group

Canary Wharf Group plc is an integrated property development, investment and management group of companies.

It has achieved one of the greatest feats of civic transformation – developing once derelict docklands into 97 acres of London's, and the world's, most sought-after office and retail space.

Canary Wharf's 37 office buildings, including three shopping malls, are occupied by some of the world's best-known companies employing 120,000 people in a diverse range of industries.

Since its founding, Canary Wharf Group has enacted a policy of displaying public art on the estate because the company believes art creates a better place for all who live in, work in or visit the area.

# Henry Moore's Draped Seated Woman at Canary Wharf

## In the know

If you want to find out about events linked to Draped Seated Woman, as well as be kept up-to-date with the Old Flo education programme, just register as a Friend of Old Flo by sending an email to:

[oldflo@canarywharf.com](mailto:oldflo@canarywharf.com)

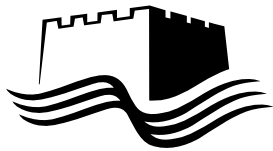
## About Tower Hamlets

Tower Hamlets is one of the most culturally rich areas in the country and boasts some of London's most iconic and historic sites. It is little wonder that people love to come here to live, work and have fun.

With one of the fastest growing populations in the UK, a thriving local economy and Canary Wharf, City Fringe and Tech City on its doorstep, the area also has a bright future.

More homes are built in Tower Hamlets than anywhere else. There are more, thriving local markets than anywhere else and there are some great opportunities for local people.

Tower Hamlets - the best of London in one borough.



**TOWER HAMLETS**

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Henry Moore's  
Draped Seated Woman

# Lesson 1 Art Modelling 3D sculptures

## Key questions:

- How can everyday objects influence the choices artists make?
- Do different materials affect the choices artists make?

## Key phrases:

- Found objects
- 2D images and 3D forms
- Maquette

## Learning outcomes/objectives

- Pupils to understand how one of Britain's greatest artists, Henry Moore, used found objects to inspire his work
- Pupils to produce creative work, using everyday materials
- Pupils will explore the process of creating works of art, using methods similar to those employed by Henry Moore.

## Assessment opportunities

- How well have individuals shared their ideas and communicated with others?
- Have pupils worked well both in pairs and as a group?
- Have pupils understood the link between their artwork and Henry Moore's sculpture?

## For the main activity, you will need:

- Small bags in which to place pupils' found objects
  - Mixing bowls and paint brushes
  - Old newspapers to create models/sculptures
  - Masking tape
  - PVA glue
  - White tissue paper to wrap models/sculptures
- Optional - shoeboxes or similar to operate as plinths.

## Preparation

**A few days in advance of the lesson, ask pupils to bring in two or three small, found objects. These could include a pebble, toy car, small household object, something from their school bag (such as a rubber) and so on.**

# Lesson 1 Art Modelling 3D sculptures

## Starter

Show pupils some images of Henry Moore sculptures. Explain that he is one of Britain's most famous artists and died just over 30 years ago, in 1986. There are some examples of Henry Moore's work on **Teacher resource 1**.

Explain that natural objects, such as pebbles, bark and animal bones, influenced many of Moore's sculptures. These natural objects that are used in art are known as "found objects".

On **Teacher resource 1**, you will also find a photograph of Henry Moore's studio that is filled with found objects that the sculptor kept for inspiration. There are stones, bones and pieces of wood. Henry Moore would draw and redraw these objects, using them to inspire shapes that he felt could become sculptures.

Ask the pupils to put their found objects into the bags. Encourage them to explore the range of forms that can be created by moulding and moving the objects around. How does putting the objects into bags change how they think about the shapes? Note: the aim of placing the objects in bags is to encourage the pupils to think about the objects' shapes, rather than the objects themselves.

Now, working in pairs, ask the pupils to discuss the shapes created by the objects in the bags. What do they remind them of? Do they make them think of other shapes or objects - or even animals and people?

## Main task

Ask pairs to join together into small groups of four.

Show a photograph of Draped Seated Woman by Henry Moore which is on display in Cabot Square, Canary Wharf - see **Teacher resource 2**.

Explain to the pupils that this sculpture was originally placed on a local housing estate in Stepney in 1962 but that it is now on display in Cabot Square, Canary Wharf until 2022.

The sculpture is made of bronze. The woman's shape within the sculpture has been simplified, so that, for example, there is no recognisable face - and yet it is still obviously a woman.



Ask the children to work in their groups and create their own sculpture of a human form. They should fold, roll and scrunch up sheets of newspaper to create shapes that can be fixed together. The rolls or balls of newspaper can be held together using masking tape. It is very flexible and will allow groups to develop and change the form as they progress. An alternative to newspaper is kitchen foil.

Continued on the next page →

## Lesson 1 Art Modelling 3D sculptures

Pupils can work as pairs or individuals to create different areas of their joint sculpture. Pupils may find it useful to refer to their bags of found objects to inspire a body shape.



Photos: Raw Ground Arts

When happy with their progress, the pupils can wrap their work in tissue paper and paint with PVA glue to create a solid-looking surface by following these steps:

- Mix equal amounts of water with PVA glue. Lightly paint the whole sculpture with the mixture.
- Gently lay small sections of torn tissue paper over the model, lightly pressing into position.
- Once the sculpture is covered with tissue paper – carefully apply another layer of the water/PVA mixture. This will harden when dry.

The sculptures can be mounted on shoeboxes. Using the boxes as plinths raises the sculptures so that they can be viewed easily from many angles. This is similar to the way sculptures are shown in galleries around the world.

### Considerations

- If the pupils' structures are not balanced, the sculptures may fall over. Pupils will need to fashion their works in such a way that the sculptures retain their shape. Sculptors have to develop an understanding of the materials they work with as each behaves differently and has its own distinctive characteristics. In this way, a sculptor will learn to think like a craftsman or architect as they become familiar with a new material. Henry Moore had to consider this when he switched from working with plaster to casting in bronze.
- Pupils will need to consider the aesthetic qualities of their work and balance these with what gravity allows them to achieve. Some of Henry Moore's larger sculptures required large bases that were hidden below ground level, to ensure they had a secure platform. This was particularly true for some of his large, abstract pieces.

### Plenary/come back

Ask each group to discuss whether they feel their sculpture has captured a human form or is it more abstract?

What would they do differently if they repeated the task or had more time? Finally, the group should discuss if Henry Moore's art in general, or Draped Seated Woman in particular, is reflected in what they have produced. Ask one member of each group to present a two-minute description of their work to the class.

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# Lesson 1 Art Modelling 3D sculptures

## Differentiation

Pupils can draw the sculpture they have created, experimenting with pencil, charcoal or chalk, drawing on darker shades of coloured or sugar paper.

## Extensions

Develop and explore a range of materials that could be used to develop the sculpture.

Would different materials have an impact on the aesthetic outcomes of the sculpture?

## Alternative activity method

If resources and time allow, pupils can create more complex works using air-drying clay as opposed to newspaper. Or use the following technique, similar to the process used by Henry Moore when he created a maquette. A maquette is a small model that's made prior to creating a final sculpture.

- Drill two small holes into a wooden block.
- Fix two short lengths of wooden dowel or pea sticks (used for gardening) into these holes with some PVA glue. Check that the width of these match the hole sizes above.
- Attach lengths of centre-cane (natural wooden wire – rattan vine) and use its curved nature to create abstract shapes between the two wooden dowels. Use masking tape for this.
- Add scrunched up balls of newspaper to fill these shapes, expanding and reducing the size of the different areas. Add masking tape to secure them if required.
- Cover the structure with mod-roc (hessian covered with plaster) that has been dipped in water and leave to dry.

## Notes

All sculptors face the challenge of working with different materials that have different properties. Henry Moore experimented with a variety of working materials, such as bronze, plaster, resin and fibreglass, and at different sizes. Each of these materials has different qualities and characteristics. Some are more dense, which often makes them stronger, but also of greater weight. This can mean that a particular sculpture produced in plaster will not work in bronze

because it will be unbalanced and fall over. Sculptors must remain open to the characteristics of the materials they work with and learn about materials and develop their ideas.

## Cross-curricular links

**Maths** – 2D shapes and 3D objects

**Design and technology** – understanding of how to strengthen, stiffen and reinforce more complex structures

# Lesson 1 Art Modelling 3D sculptures

## Teacher resource 1

Photo: Henry Moore Archive



**Recumbent Figure** 1938

Photo: Henry Moore Archive



**Animal Head** 1951



Photo: John Hedgecoe

**Henry Moore working in his studio in Perry Green, Hertfordshire** 1968



# Lesson 1 Art Modelling 3D sculptures

## Teacher resource 2 Draped Seated Woman

Photo: Lucy Young



Photo: Lesley Johnson



**Draped Seated Woman** in Cabot Square, Canary Wharf

Photo: Philip Vile



Henry Moore's

Draped Seated Woman

## Lesson 2 English Writing a diary

### Key questions:

- What should every diary entry start with?
- What style of writing does a diary use?
- Whose viewpoint are diary entries written from?

### Key phrases:

- Date
- Informal
- First person
- Self-reflection

### Learning outcomes/objectives

- To understand the purpose of keeping a diary
- To describe the format of a diary entry
- To be able to recognise and explain key features of diary writing.

### Assessment opportunities

- Have pupils written diary entries for three different time periods?
- Have they used informal language, with a personal tone?
- Have pupils used self-reflection in their writing?

## Lesson 2 English Writing a diary

### Starter

Show the book covers in **Teacher resource 1**. Can the pupils identify what type of books they are? Ask the class to discuss briefly, in pairs, key elements of a diary. Then ask a series of pupils to volunteer to write a key element on the whiteboard.

#### **Key elements to identify include:**

- All entries start with a date
- Diaries are written in first person
- Diaries are written in informal language, in a personal tone
- The author is writing about themselves or from their point of view. This is known as self-reflection, with the writer noting their feelings, thoughts, hopes and fears
- Written in the past tense (mostly).

#### **Other elements that can be brought into the class discussion include:**

- Entries tend to be in short sentences
- Writers often use rhetorical questions
- Usually, there is a new paragraph each time a different time, place, person or topic is mentioned
- Entries may include exclamation marks to show emphasis or emotion.

### Main task

Explain that the pupils are going to write three diary entries from three different time periods.

Rather than writing as a real person, the pupils will produce diary entries from the point of view of a famous sculpture by Henry Moore. The sculpture is entitled Draped Seated Woman – though it is more affectionately known by Londoners as Old Flo.

This sculpture is presently on display in Canary Wharf. There is a short two minute BBC news piece about Draped Seated Woman at:

**[www.youtube.com/watch?v=R5\\_90aj7cLY](https://www.youtube.com/watch?v=R5_90aj7cLY)**

The three time periods of Old Flo's "life" are:

- **Period 1 - 1962-1997** during which time she was in her first location on the Stifford housing estate in Stepney, London
- **Period 2 - 1997-2017** when she moved to her second long-term location, Yorkshire Sculpture Park, for safekeeping

Continued on the next page →

## Lesson 2 English Writing a diary

- **Period 3 – 2017-present day** when she returned to London at the present location of Cabot Square, Canary Wharf.

Pupils may also find it useful to look at **Pupil resource 1**, which has a short, written history of the sculpture.

**Pupil resource 2** has a checklist of key elements of a diary, as well as other points to consider.

### Plenary/come back

Ask the pupils to return to their original pairs. They each have to think of at least two key elements of a diary. They should name a key element of a diary, in turns. Key elements can only be mentioned once – if one has already been mentioned, pupils have to think of something else.

### Differentiation

The sculpture is on display in Cabot Square, Canary Wharf until 2022. After that, she is scheduled to move to another location within Tower Hamlets. Pupils to suggest a location that Old Flo would want to go to at that time, and to write an accompanying diary entry.

### Extension

Pupils should think of another famous sculpture or monument – and write at least one diary entry. There is a list of public art in Tower Hamlets, including the statues in Mile End of The Salvation Army founders William and Catherine Booth, here

<http://bit.ly/2w6OXeE>

Pupils should consider how old their chosen sculpture or monument is, its gender (if it has one), where it is situated and what it represents. How will these factors create a different character to Old Flo and how will pupils show this different character in their writing?

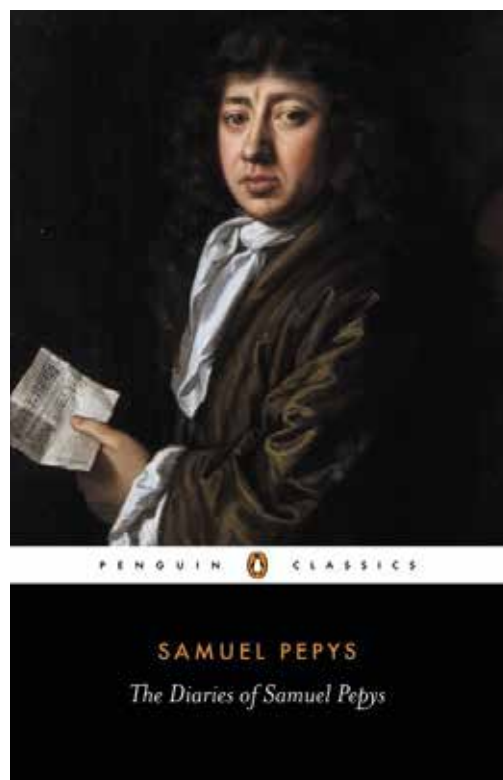
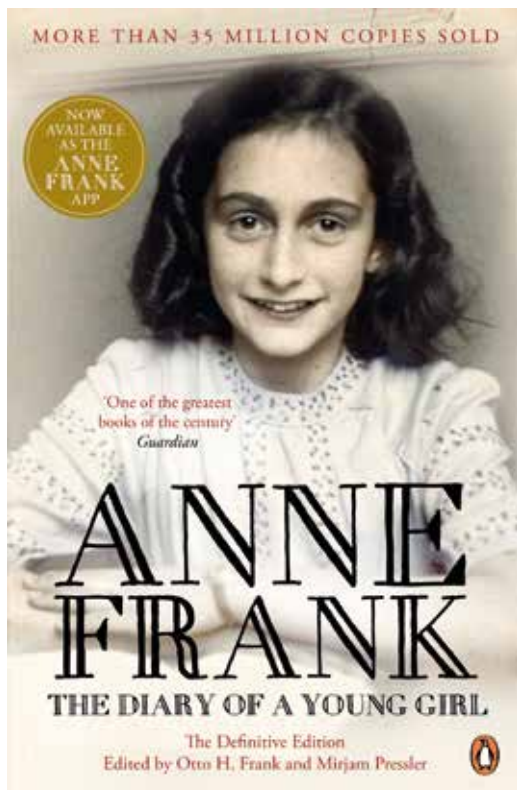
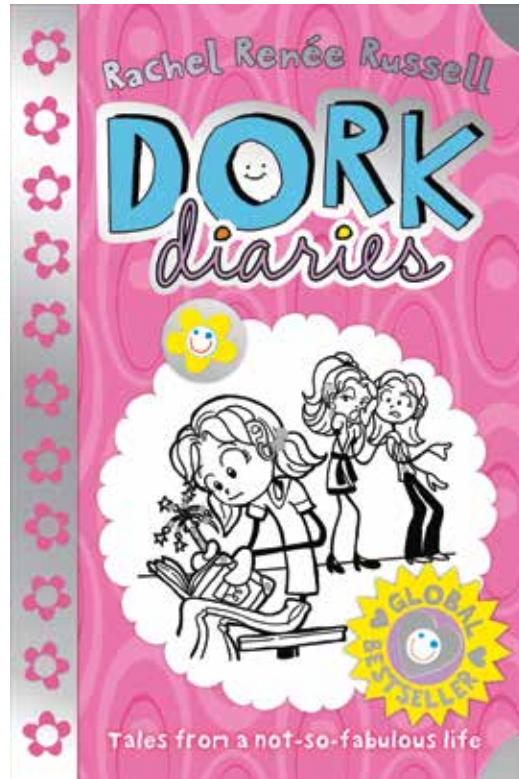
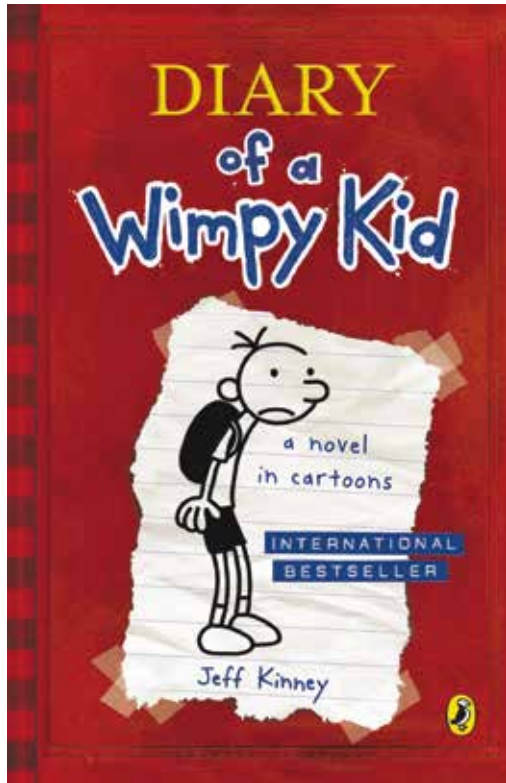
### Cross-curricular links

**Geography** – locational knowledge

**History** – British and local history: World War Two and The Blitz

## Lesson 2 English Writing a diary

### Teacher resource 1



Photos: Top right, Simon and Schuster; all other images, Penguin

## Lesson 2 English Writing a diary

### Pupil resource 1 A short history of Draped Seated Woman

#### Period 1 - 1962-1997 Stifford Estate, Stepney, London



Photo: Henry Moore Archive

Draped Seated Woman is a large sculpture that was created during 1957-58, by the famous British artist Henry Moore. It is made of bronze and is one of seven versions. The other six are on display around the world in such countries as Germany, Australia and America.

In 1961, the then governing body of London, the London County Council, agreed to buy Draped Seated Woman for £7000 (equivalent to about £150,000 today). It was decided that she would be placed in the Stifford Estate in Stepney for the enjoyment and benefit of the local community.

The sculpture had a mixed reception at first but was soon given the nickname "Old Flo" by those who lived on the estate. She became a local landmark - children climbed on her, couples met for first dates beneath her and families posed for photos in front of her.

In 1997, much of the Stifford Estate was demolished and rebuilt.

## Lesson 2 English Writing a diary

### Pupil resource 1 A short history of Draped Seated Woman

#### Period 2 - 1997-2017 Yorkshire Sculpture Park, Yorkshire



Photo: Tom Green

During the demolition at the Stifford Estate in 1997, the sculpture was moved to Yorkshire Sculpture Park for safekeeping – some 200 miles away. It was not the first time Old Flo had been here. For a short time in 1987, she had been on display in Yorkshire Sculpture Park as part of a Henry Moore exhibition, before returning to the Stifford Estate.

Yorkshire Sculpture Park is an award-winning open-air gallery and is set in huge parklands in the north of England. There are more Henry Moore sculptures on display, as well as works by other famous British and international artists.

While away from east London, Old Flo faded from locals' memories. However, in 2012, the then mayor of Tower Hamlets proposed to sell the sculpture to raise money for local community needs. It was estimated that Old Flo was now worth £18-20 million.

This proposal created great debate about who owned the sculpture. In 2015, a court decided Old Flo belonged to the London Borough of Tower Hamlets.

## Lesson 2 English Writing a diary

### Pupil resource 1 A short history of Draped Seated Woman

#### Period 3 - 2017-present day Cabot Square, Canary Wharf

Photo: Lesley Johnson



In 2015, a new Mayor of Tower Hamlets, John Biggs, was elected. He promised not to sell Old Flo but to bring her back to east London. Canary Wharf Group bid to display the sculpture and was selected.

Prior to her move, Old Flo was cleaned and restored. She was then transported 200 miles south to Canary Wharf, Tower Hamlets and displayed in Cabot Square. Old Flo is now back home in east London, for all to see and admire.



## Lesson 2 English Writing a diary

### Pupil resource 2 Diary checklist

#### Checklist for pupils

- Have you produced three separate entries, each from a different period?
- Have you included the date?
- Is it written in first person?
- Is it in the past tense?
- Do your entries use informal language?
- Does your writing include time connectives? For example, “Today, I realised...”, “Afterwards, they all...” and “Eventually, I could hear...”
- Does your writing use self-reflection?
- Have you included one (or more) rhetorical question(s)?
- Have you written in short sentences?
- Have you included at least one sentence with an exclamation mark?

#### Other points to consider:

- People might see Old Flo as an inanimate object but we are pretending she is alive in some way.
- Which senses does she have? Can she see, hear, feel, smell or taste?
- Can she overhear people’s conversations without them knowing?  
Do people realise she witnesses what’s going on around her?
- Has she changed over time? Have her hopes and dreams changed?
- What did she think of the difference between her first home in urban London and her second home in the countryside of Yorkshire?
- What did she notice had changed on her return to London?  
How did she feel about that?

## Lesson 3 Drama Tableau/freeze-frame

### Key questions:

- What is the dramatic technique of tableau?

### Key phrases:

- Tableau
- Henry Moore
- The Blitz

### Learning outcomes/objectives

- Students to understand what tableau is and how the dramatic device can be used to highlight a particular scene
- Pupils to understand some of the themes portrayed in Henry Moore's work
- Pupils to explore the emotions of London families during World War Two's Blitz
- Pupils to develop ideas and build on knowledge of London in World War Two gained in other subjects
- Pupils to focus on group skills and developing roles with emotional conviction.

### Assessment Opportunities

- How well have individuals shared their ideas and communicated with others?
- How have pupils worked as part of a group?
- Have pupils developed an emotional journey both for their character and for their group's scenes?

## Lesson 3 Drama Tableau/freeze-frame

### Starter

Introduce the class to Henry Moore, the Blitz, and how tube stations were used as bomb shelters, using **Teacher resource 1**. This contains eight short statements that provide some background, as well as some imagery. Eight children could each read one statement to the class.

Open a short class discussion about the Blitz, World War Two and how people might have felt at the time.

### Main task

Introduce the class to the idea of using the dramatic tool of tableau to tell a story. The following description may help:

***Tableau is a common dramatic technique in which the participants “freeze” during a scene without moving or speaking – thus, creating a still image, frozen moment or a “photograph”. This dramatic technique allows an action or focal point to be emphasised. Tableau is also called freeze-frame.***

Now, split the class into small groups of five or six. Explain that each group will pretend to be a different family. The groups will create three separate tableaux or freeze-frame scenes, namely:

- London in 1940, above ground, just before a bombing raid begins
- Ten minutes later, inside a tube station, as people shelter from the raid
- Outside again, once the raid has finished and everyone has emerged into a changed, devastated world.

Encourage the pupils to use their body shapes to represent fear, exhaustion, relief, optimism, defiance and so on. All pupils must choose a line of speech or sound expressing how their character feels in that tableau. These minimal sounds or sentences should help to tell the story.

On the teacher's cue (for example, a tap on the shoulder), individual characters say their line or make their sound. When all pupils have said their lines or made their noises, the teacher should move the group onto the next tableau by clapping hands or similar action.

Pupils are encouraged to bring their own judgments into their scenes.

### Plenary/come back

Groups present their series of three tableaux to the whole class. As a class, pupils discuss their work. Topics they could consider include:

- How did Londoners respond to the Blitz?
- How might Londoners have felt after experiencing a bombing raid?

## Lesson 3 Drama Tableau/freeze-frame

- Henry Moore observed Londoners sheltering from bombing raids and they have just watched peers replicating scenes of bombing raids. What was similar to Henry Moore's experience and what was different?
- Does the sculpture Draped Seated Woman make the pupils think of the Blitz? What do they imagine she is feeling and thinking?

### Differentiation

Pupils can create a fourth tableau, showing the same characters some time later, after World War Two has ended. It could be just five years later when World War Two was still very fresh in people's minds. Or in the mid-Sixties when Old Flo was in place on the Stifford Estate, epitomising Londoners' indomitable spirit.

### Extension

Discuss and write down the different clothes people might have been wearing when sheltering in the tube stations. (Note: most air raids were carried out at night.) Describe in three sentences how this made them feel.

### Cross-curricular links

**Geography** - locational knowledge

**History** - British and local history

## Lesson 3 Drama Tableau/freeze-frame

### Teacher resource 1 How the Blitz influenced Henry Moore's work

**1)** Henry Moore is one of Britain's most famous artists and his sculptures sell for millions of pounds. When World War Two broke out in 1939, Moore was 41 and was not asked to join the armed forces.

**2)** In September 1940, the German air force began bombing London daily, dropping huge numbers of bombs. This time was known as the Blitz, after the German word for lightning. The East End especially suffered massive bomb damage, fires and loss of life.



Photo: National Archives

### **Children sitting on the rubble of their ruined house after a bombing raid**

**3)** As the Blitz continued, more and more Londoners began to use Underground stations for shelter. The government tried to ban this, but people just bought a ticket and refused to leave. So, the government gave up and let them stay.

## Lesson 3 Drama Tableau/freeze-frame

### Teacher resource 1 How the Blitz influenced Henry Moore's work



Photo: IWM

#### **Londoners using a tube station to shelter from the Blitz in 1940**

**4)** On the fourth night of the Blitz, Henry Moore and his wife were returning home on the tube. They found the platform was packed with men, women and children, sheltering from the air raids above. They were huddled together, wrapped in coats, blankets and other material to keep warm.

**5)** Moore said, "I was fascinated by the sight of people camping out deep underground. I have never seen so many reclining figures... Children, fast asleep, with the trains roaring past only a couple of yards away."

**6)** He continued, "They were cut off from what was happening above, but they were aware of it. There was tension in the air."

## Lesson 3 Drama Tableau/freeze-frame

### Teacher resource 1 How the Blitz influenced Henry Moore's work

7) The scene resonated with Moore. He returned to the Underground again and again to sketch the sheltering Londoners. The drawings were displayed at the National Gallery and became very popular with the public - showing Londoners remaining defiant in the face of bombing.



Photo: Henry Moore Archive

**Shelter Scene: Two Seated Figures (1941).**  
**A drawing by Henry Moore of life during the Blitz**

8) The experience stayed with Moore and had a significant effect on the look of his work, including that of the sculpture Draped Seated Woman.



Photo: Lucy Young

**Draped Seated Woman by Henry Moore, now displayed in Cabot Square, Canary Wharf**