

LEISURE INITIATIVE

**A GUIDE FOR
TEACHERS
SETTING UP
LEISURE
CLASSES**



**NATIONAL ASSOCIATION
OF FLOWER ARRANGEMENT SOCIETIES**

NATIONAL EDUCATION COMMITTEE



Introduction

These guidelines have been compiled to help teachers set up leisure classes in their local areas. The lack of local authority classes has highlighted a great need for leisure classes to be provided independently in order that 'Flower Arranging /Floral Design' can be made available in our local communities. NAFAS will as a consequence gain new members and from there new demonstrators judges and speakers.

You will not find the two most important ingredients listed here - ENTHUSIASM and COMMITMENT - only you can supply these.

Please take these suggestions, adapt them, select sections of them, add to them but most importantly USE THEM.

The National Education Committee is most grateful to all those tutors who have supplied details of the courses they teach or new ideas for courses. These schemes of work are for you to adopt or to be an inspiration when you take up the challenge to run an independent leisure class taking 'Floral Art' into the community.

Leisure Initiative

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The front cover image was taken from a winning entry in the Photography Competition at the 2009 National Show, by Victor Froese, London & Overseas Area, and manipulated by David Silk

Guidelines for Teachers

This document is designed to help you address the practicalities of starting to teach leisure classes. You will have support from a NAFAS National Teacher in your area.

The areas you need to consider before embarking on this course are:

- i Budget & course costs
- ii Finding a venue
- iii Advertising
- iv Insurance

Before you embark on this it is a good idea to do some market research:

- What other flower arranging classes are running in the area?
- What do students want?
- Could you use the Area website if available to find out opinions?

i Budget & Course costs

Fees must be realistic and cover all of your costs with a profit margin for yourself. Base your hourly fee on current comparable rates (say local college rates)

Investigate the cost of a local hall or venue. Some halls will reduce fees if they consider your proposal will benefit the community

Include an allowance for flowers, travelling, photocopying and stationery

Include your insurance charges

Many areas of NAFAS and individual flower clubs have received funding from the National Lottery 'Awards for All' scheme. Guidelines for applying for this scheme are contained in a leaflet which can be downloaded from the NAFAS website - www.nafas.org.uk.

ii Finding a venue

Must be within your budget to hire

Good facilities:

- Parking near to the hall with good lighting
- Toilets
- Disabled access
- Water supply
- Large enough to display large designs
- Provision of good sized working tables and chairs
- Heating - is there an extra charge for this?
- Kitchen - is there an extra charge for this?
- Good lighting

Risk assessment - you will be required to do a risk assessment on the activity for Health & Safety purposes. NAFAS has its own risk assessment document available from headquarters, a basic risk assessment form is attached with a completed example

Keep a First Aid kit available with an accident book

Check the fire procedure. Fire exits must be clearly marked

Check rules relating to the hire of the venue e.g. removal of rubbish, caretaker, key holder etc.

iii Advertising

Design an eye catching poster and flyer, give minimum information for maximum effect.

Name of course

Teacher

Where?

When - day, time, commencement date

Cost

Contact name and telephone number

A4 size for posters A5 for leaflets / flyers

Explore every avenue to promote your classes or workshop, area website, local press, local TV and radio. Ask speakers and demonstrators to publicise your course when they visit clubs

Aim for an editorial piece in any publication, not just a paid advertisement

Other advertising options:

- Libraries
- Churches
- Post Office
- Newsagents
- Supermarkets
- Local shops
- Doctors and dentists surgeries
- Local florists (they may offer students discount for buying)
- Parish magazines (particularly horticultural groups)
- School & village notice boards

Mail shot local groups such as:

- Women's Institute
- Townswomen's Guilds
- National Housewives Register
- Young Farmers
- Craft Groups e.g. Embroiderers
- U3A

Promote NAFAS at all times, giving its full name. Promote *The Flower Arranger* magazine and *Insight* educational journal

iv Insurance

Check the venue has full public liability insurance, with the certificate on display.

NAFAS has negotiated with Barfields our insurance Broker to provide a Limited Liability insurance policy with Royal Sun Alliance for £60 p.a. Apply through Barfields, tel. No. 01943 461818

Introduction to Lesson Plans

We have put together a set of suggested lessons / course plans as examples, from a basic course to more specialised and specific subjects should the demands dictate.

We have aimed our courses to be 6 x 2 hour sessions -12 hours in total, in keeping with the recommended 12 contact hours in our grant scheme.

The classes can however be of any length:

- 6 weeks of 2 hour sessions
- 8 weeks of 1.5 hour sessions
- 2 day workshops of 6 hours each
- 4 morning sessions of 3 hours
- 10 weeks etc. etc.

The content of your classes is also your choice, the following lesson plans can be used as written on pages 7 to 16. You may however want to mix and match them taking ideas from different sections.

We would suggest that a list of requirements is handed out each week for the following week's class

Inspiration begins with a Vase

1 Flowers in a Vase:

Students bring a bunch of supermarket flowers with a favourite vase or container

2 Colour me Beautiful:

A design inspired by the colours of a favourite article e.g. scarf, painting, shell etc.

3 Textured Design:

Each student to bring items which exhibit texture. Pieces to be arranged in a design conscious way on a table top.

4 Without Foam:

Ways of supporting plant material without floral foam.

5 All Change:

Students work together to complete two asymmetrical triangles e.g. at each end of a reception desk.

6 Conversation Piece:

A grouped design on a flat container which will make you stop and look.

These are merely suggestions to help you devise an interesting course for your students. Obviously the course content will depend on student ability and what your aims and objectives are. They must be simple and clear.

Table Designs for All Occasions

A course of six lessons for mixed abilities – 2 hr sessions

Week 1 Individual Place Designs

Use aspidistra leaves sprayed gold and folded to form loops to give the effect of a bow. Add a few fresh flowers either in small tubes, or inserted into the foam. Other ideas; leave the leaves natural, use preserved plant material i.e. poppy seed heads, and use simple leaves like ivy to help cover the mechanics (Fig.1).

This is a good design to start the course, as it requires only a few simple materials for the students to bring. The suggested format for the first session would be for the tutor to demonstrate this design, followed by the students arranging their designs and finally the tutor demonstrating a design for the following lesson.

It would also be advisable to outline the details of the course and show them the type of containers they will need for future lessons. This will give them plenty of time to source items.

Fig.1



Week 2 Coffee Table Design

Use an oblong plastic container filled with foam protruding 2.5 cm above the rim, cover its sides by gluing bark onto them, place one or two strips on to the top of the foam then fill the gaps with flowers, foliage, berries, fabric, etc. to make a patchwork effect.

Week 3 Buffet Table Design

Use a raised container filled with foam, formed into a cone. Cover with different vegetables and just a few flowers. Suggested vegetables – sprouts, broccoli, little peppers, mushrooms, cabbage leaves, etc.

Week 4 Lunch Table Design

Using a round glass bowl, form a spiral construction round its circumference using strong coloured wire. Interweave with typha leaves or similar and add flowers, etc. placed through the construction into the bowl containing water.

Week 5 Side Table Design

Place two identical low flat containers side by side with a space in between or place one slightly in front of the other. Put a small piece of foam or a pin holder in each container and make an arrangement linking both containers together with thin leaves such as steel grass or iris. If the containers are deep enough, you could float candles in the water.

Week 6 Dinner Table Design

Use a shallow oblong or square container, secure foam into the centre protruding slightly above the rim. Lay stems of seasonal twigs then fill in the gaps with flowers, berries, foliage etc. (Fig.2).



Fig. 2

A Summer Programme

- Week 1** **Inspired by Italy:**
A modern mass design*
- Week 2** **Box Clever:**
An arrangement in a lidded box
- Week 3** **A Gift or Presentation:**
A summer basket
- Week 4** **Seascape:**
A design using fresh and preserved material
- Week 5** **A Hogarth Curve design**
- Week 6** **Traditional Style in a raised container**
- Week 7** **Dutch/Flemish style:**
Upright oval in a raised container.
- Week 8** **Contemporary hand-tied with structures**

***For the first session you will need:**

Container – chunky pot or vase with reasonable sized opening

Mechanics – wet foam, sufficient to come 7.5cm above the rim of the container. Large pots/urns may require a container set inside the rim

Plant material – 3 to 5 stems tall flowers, e.g. delphinium, larkspur, aconitum, or straight stems of blossom, e.g. weigela

3 to 5 stems bushy, daisy type flowers, e.g. chrysanthemums or 7 carnations, 2 stems of lilies or 3 to 5 large focal flowers, e.g. peony, lilac or large tulips. Some bold leaves, at least 5, all one type, e.g. fatsia, fatsihedera, large ivy, bergenia, hosta . A bunch of foliage, all one type, e.g. euonymus, conifer, pittosporum.

Eight Weeks Without Floral Foam

- Week 1** Flowers in a narrow necked vase using a grid of sellotape or clear oasis tape
- Week 2** Flowers in a vase using branches as a support or forked twigs across the neck, Japanese style
- Week 3** Container inside a glass container, gap packed with moss, stones, etc.
- Week 4** Glass tubes wired onto a grid of wire mesh or a branch construction
- Week 5** Hand tied
- Week 6** Hand tied with construction
- Week 7** Wire netting in a low container with large surface area
- Week 8** A loose weave of pliable stems in a ring around the edge of a low circular container with plant material woven through and stem ends in water. Possibility of some floating material in the middle

Students could swap containers to provide more variety.

Emphasis on Texture

The aim is to stress the importance of using a contrast of textures in a design

- Week 1** Teacher produces several paper bags with different textural objects inside. Students asked to see how many they can identify without looking
- As floral art is a visual medium, the textures of the materials we use are only appreciated through the sense of sight. Show the students pictures of similarly shaped objects with totally different textures (e.g. a ball of wool, a ball of barbed wire). This illustrates how we know different object will feel without touching them
- Practical work: A sculptural design using a maximum number of five different materials, e.g. wood, stone, flowers, leaves, etc. These should be strongly contrasting in texture
- Week 2** A design incorporating fabric knotted, twisted but not draped
- Week 3** 3D a collage design in a shallow tray
- Week 4** A design using only one type of plant material, e.g. papaver, roots, stems, leaves, flowers, seed heads or eucalyptus, bark, pods. This could take the form of using a cylinder, which is decorated with some of the material and then has a design placed in it
- Week 5** A design using metal and glass
- Week 6** A design using sticks to form a structure on a pot

An example of texture



Texture

The Soft Option

Best in Show at NAFAS

National Show

Coventry 2009

Linda Porrett

Sussex Area

Introduction to Principles and Elements of Design

Week 1 Contrast and Texture:

A design combining wire, plastic, cane, etc. with plant material

Week 2 Dominance and Space:

A design for the table, using two placements, linked together with vines or similar

Week 3 Rhythm and Form:

Tied bunch using a variety of plant material. Could incorporate steel grass, beads etc.

Week 4 Harmony and Colour:

A design to incorporate decorative spheres

Week 5 Asymmetric Balance:

A design using a contemporary container, to include an accessory

Week 6 Scale and Proportion:

A traditional triangle to a given colour scheme

Still Life

This could be presented as a day course, or elements can be added to other programmes

The aim is to give the students an understanding of Still Life designs. Still Life being the aesthetic grouping of plant material and inanimate object which may be of equal importance

Ideas for Still Life designs

- What is Still Life? Show pictures to illustrate this. Teacher will bring a quantity of materials and with the help and suggestions of the students will create one or more Still Life exhibit
- A Still Life entitled 'Interior Design' using such items as a chair, small table, fabric, wall paper, pot plants, etc.
- A Still Life design with items taken from a specific area in the home e.g. kitchen, garage or garden shed
- A Still Life representing a craft or trade, occupation, etc.
- A Still Life representing a sport
- A Still Life of their own choice
- A Still Life – a group project

Health & Safety / Risk Assessment

Health and Safety

- Familiarise yourself with the chosen venue; be aware of the Fire Policy, fire exits, extinguishers etc.
- Always make students aware of the fire exits and procedure in the event of a fire
- Make sure fire exits are kept clear
- Ask students to make you aware of any medical conditions (including pregnancy)
- Check for hazards within the building and reduce the risk whenever possible, make students aware
- Do not ask students to move equipment that is deceptively heavy or awkward
- Keep a basic First Aid box that students administer themselves, i.e. sticking plasters. Do not dispense any First Aid unless you are qualified and your qualifications are up to date
- Seek professional help when necessary
- Keep an accident book

Risk Assessment

- Risk assessments are part of our lives now and even if the venue does not require one, it is advisable to do a risk assessment for your records
- Your risk assessment should recognise the 'Potential Hazard' that you are bringing into the venue by the nature of the course you are about to deliver
- Consider: Water, plant material, electrical equipment, workboxes and contents
- Issue a Code of Practice to all students at the start of the course, i.e. water spillages must be dealt with immediately, keep electrical equipment in designated area etc. etc.

An Example of a Risk Assessment

HAZARD	HR	LR	POSSIBLE RISK	ACTION TO REDUCE RISK	ADD TO C P
Water spillage	*		Slips and Falls	Have policy in place for dealing with spillages. Have designated area for buckets containing plant material	*
Plant material	*		Slips on foliage or plant material	Encourage tidy work stations, provide rubbish sacks	
	*		Poisonous material	Make students aware of hazard from certain plants e.g. euphorbia sap, aconitum(all parts)	*
Electrical equipment	*		Trips over cabling	Do not trail electric cables across walkways unless absolutely necessary for example, a projector. Cover with cable cover, remove immediately after use All equipment must be PAT tested	
Hot glue guns	*		Minor Burns	Keep a designated area for use of glue guns, encourage cold glue. Keep a pot of cold water on the workstation in case of burns Glue Guns must be PAT tested	
Workboxes		*	Falls	Keep workstations tidy, keep workboxes out of thoroughfares	*
Scissors and knives	*		Cuts	Demonstrate safe use of knives, scissors and secateurs	*
Kettles	*		Scalds	Keep use of kettles to a designated area-make sure kettle is PAT tested	*
Spray paint and powdered substances	*		Breathing Difficulties	Spray outdoors or in designated area, use a mask	

HR - High Risk

LR - Low Risk

CP - Code of Practice

Suggested Reading List

All NAFAS publications are available from NAFAS Enterprises, Osborne House
12 Devonshire Square London EC2M 4TE or from the NAFAS website www.nafas.org.uk

- NAFAS Instruction leaflets
- NAFAS colour wheel
- *Illustrated Booklet of Basic Designs for Flower Arranging* - a NAFAS publication
- *Elements & Principles of Design* - a NAFAS publication
- *Teaching Flower Arranging to Beginners* - a NAFAS publication
- *Contemporary Floral Design* - Dr Christina Curtis & Daphne & John Vagg - a NAFAS publication
- *Encyclopaedia of Flower Design* - Judith Blacklock The Flower Press
ISBN 0-9552391-0-9
- *Flower & Foliage Arrangement* - Iris Webb *
- *Creative Flower Arrangement* - Jean Taylor *

* These two books are no longer in print, but may often be sourced through charity shops etc.

Insight – the NAFAS Educational Journal – is available by subscription, 3 issues per year

The Flower Arranger magazine published quarterly by NAFAS Enterprises Ltd

Subscription forms are available for both of these magazines on www.nafas.org.uk

Record Keeping for Students and Teachers

Some record of work should be encouraged.

Students to keep a file containing:

- Requirement sheet for the lesson
- Photograph or sketch of each weeks design. A drape or background would enhance these images
- Record of plant material used may be a useful reference
- As students progress they may wish to develop more comprehensive records

Teachers keep a file, for the duration of the course, containing;

- Students contact details, including emergency contact
- Details of any medical conditions, including pregnancy

Name	
Address	
Telephone No.	
Mobile No.	
Emergency contact	
Email address	
Medical conditions	