



Leisure Classes for All

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 for both adults and juniors 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.

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GUIDELINES FOR TEACHERS

This section is designed to help you address the practicalities of teaching leisure classes.

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

- Budget and course costs
- Finding a venue
- Advertising
- Insurance
- Health and Safety
- Risk Assessment
- Safeguarding

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 to source opinions?

a) Budget & Course costs

Fees must be realistic and cover all your costs with a profit margin for yourself. Include an allowance for flowers, travelling, photocopying, stationery and if necessary, your insurance cost.

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

Many Areas of NAFAS and individual flower clubs have received funding from the National Lottery 'Awards for All' scheme.

b) Finding a venue

The venue must be within your budget to hire and provide good facilities:

- Parking near to the venue with good lighting outside
- Toilets
- Disabled access
- Water supply
- Room big 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 within the venue

c) **Advertising**

Design an eye catching A4 sized poster and A5 sized flyer or leaflet, give minimum information for maximum effect.

- Name of course
- Name of teacher
- Venue
- When – day, time, start date
- Cost
- Contact name and telephone number for further details

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. Many local publications will welcome an interesting feature.

Other advertising options:

- Libraries
- Churches and parish magazines
- Post Office and local shops
- Doctors and dentist's surgeries
- Parish magazines
- Horticultural groups
- School, college and village noticeboards
- Local Women's Institute groups, U3A, Young Farmers, Craft groups

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

d) **Insurance**

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

e) **Health & 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 of buckets, chairs, toolboxes, etc.
- Ask students to make you aware of any medical conditions (including pregnancy)
- Check for hazards within the building and reduce the risk whenever possible

- 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 to record cuts, slips or other injuries and what action has been taken
- Check rules relating to the hire of the venue, i.e. removal of rubbish, caretaker, key holder, access times, etc.

f) Risk Assessment

You will be required to carry out a Risk Assessment on the activity for Health and Safety purposes. For guidance, Appendix 1 shows an example of a completed Risk Assessment and Appendix 2 a basic Risk Assessment Form.

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 the consequence of bringing water, plant material, electrical equipment, workboxes, etc. into the venue.

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.

g) Safeguarding

NAFAS has its own Safeguarding Policy a copy of which can be obtained from Head Office.



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. Appendix 3 shows an example of a Lesson Plan.

Most leisure classes are 2.5 hours long, your classes can however be of any length, for example:

- 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.

We would suggest that a list of requirements is handed out each week for the following week's class. Plus, a contact number for the tutor.

The following pages offer ideas and suggestions to help you devise an interesting course for your students. Obviously, the content will depend on student ability and what your aims and objectives are. They must be simple and clear.

INTRODUCTION TO THE ELEMENTS AND PRINCIPLES 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.

TABLE DESIGNS FOR ALL OCCASIONS

A course of six lessons for mixed abilities – 2 hour 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 (gluing might be difficult if the foam is wetted first). 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, fatshedera, large ivy, bergenia, hosta. A bunch of foliage, all one type, e.g. euonymus, conifer, pittosporum.



Traditional Style in a Raised Container



Hand-tied

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 objects 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

A 3D 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



**NAFAS National Show Coventry 2009 Best
in Show**

'The Soft Option'

Linda Porrett

Sussex Area

NEW TRENDS

ALTERNATIVE MATERIALS

Kyogi Paper

Cover shapes with glue and kyogi paper.

Bronze Net

Make into innovative mechanics.

Wool and Felt

Include as accessories into designs.

Corrugated Paper

Wrap, cut, shape into your design.

Metal Frames

What can be made from these traditional shapes and items?

Decorative Wires

Not new, but it has many uses – research design possibilities.



A Design using Paper Discs

SIX COLOURS, SIX TECHNIQUES

Round Table Posy

Monochromatic colours, using simple flowers in a junior dish.

Cake Design

Complementary colours, a design on a posy pad to represent a cake.

Vertical Design

Strong contrasting colours, exploring the possibilities of a vertical design.

Horizontal Design

Shades of purple, a long and low arrangement over a tray.

Hand-tied Design

Tints and tones, a hand-tied within a made frame.

Triangle with a twist

Cool, crisp, white and green, add your own twist.



Cake Design

FLORAL BAKES

(Ideas based on food) Cup Cakes

Use manufactured mechanics or make your own, decorate with small flowers purchased for the group to save costs.

Large Single Cake

On a posy pad and presented on a cake stand, choose your own celebration.

Fruit Sundae

Tall glass container, with fruit and water retaining gel for effect, topped off with lashings of fresh flowers.

Still Life Tea-for-Two

A contemporary or period collection of items plus plant material.

Tasty Morsels

A petite design to interpret the title.

Market Stall

A fresh design without flowers but incorporating fruit and vegetables.



Cup Cakes

SWAGS AND TAILS

Fresh Swag

Explain the purpose and history of ‘swags’ and demonstrate different mechanics.

Williamsburg Ring

Inspired by American colonial Williamsburg, a fruity ring suitable for Thanksgiving Day.

Dried Ring

Natural plant material and accessories to be used in the home or as a welcome ring on the front door.

Antique Swag

Wired, painted natural or artificial plant materials made into a swag.

Fresh Wreath Ring

Perhaps our favourite Christmas decoration, go wild with the baubles!

‘S’ Shaped Table Design

Re-use the ring for a festive table design with candles.

IDEAS FOR YOUNG FLOWER ARRANGER CLUBS

<p>January Dried/preserved collage (using last year's preserved plant material); colour wheel; decoupage; make cloth sculptured containers; pantomime season – an exhibit; photography; balance; back to school; miniature garden on a tray; Winter wonderland; flower stencils on containers</p>	<p>February Winter into Spring; dried flower arrangements; Chinese New Year; Spring flowers and driftwood; basic triangle; love is in the air; pressed flower picture; rhythm; making artificial flowers; Valentine's Day card; foliage arrangement when flowers are few; modern style; exhibit using something you have made</p>
<p>March Mother's Day – present, basket, decorated parcel, posy; symmetrical design; colour; Spring landscape; daffodil spiral; water design; March winds; St Patrick's Day – green arrangement; continental style; seed collage; European design</p>	<p>April My favourite colours; Pesach (Passover); homemade container; petite design; asymmetrical; crescent; table posy with ribbon; interpretation of titles; making figurine; market day; Springtime in continental style; triangle; nature's paint box; my favourite book</p>
<p>May Modern design in homemade container; miniature; preserving flowers in silica gel and glycerine; treasure hunt (plant identification); basket arrangement; treasure trove (preserving plant material); decorating a box top; arrangement using figurine; exhibit to interpret out of school activity. Wesak (Buddha Day)</p>	<p>June Competitive work; what a judge looks for; buffet table arrangement; Summer garden and midsummer frolics; Dutch style arrangement; decorating a hat; teddy bears picnic; NAFAS emblem collage; dried and preserved collage; preserving for winter exhibits; inverted crescent</p>
<p>July Texture; Hogarth curve; garden visit; Summer basket; tray arrangement; water arrangement; party time – table arrangement; competitive work; festival interpretations; jewels from an English garden; petite design</p>	<p>August Summer holidays; kitchen arrangement; club competition; wicker rings; arrangement for a garden party; table posies; fresh cone table arrangement</p>
<p>September harvest festival; ways with wood; tea for two; wired flowers; buttonholes; basic mechanics; using fruit and flowers; covering a base; back to school – interpretative; favourite container; Autumn splendour and harvest home; small green arrangement</p>	<p>October Flower arrangement using Autumn foliage and fruits; line design; holiday memories; an exhibit suitable as a gift; topiary tree using fresh plant material; Remember, Remember; making Christmas crackers and Christmas flowers; corn dolly work; fruit and vegetables</p>

<p>November Swag; Winter arrangement with a robin; Christmas magic; yesteryear – a Victorian exhibit; miniature in a shell; advent wreath; Remembrance Day; USA Thanksgiving; it's my party; practice for a show; Christmas cards; topiary tree using dried plant material</p>	<p>December Christmas in other countries; Christmas trees, garlands, lanterns; Islamic New Year; horizontal table arrangement; party time; greetings – arrangement for a door; festive arrangement for the home using fresh plant material</p>
<p>More Festivals</p> <p><i>Check the calendar for festivals, events or other special days:-</i></p> <p><u>Christianity</u>: Shrove Tuesday, Easter, Mothering Sunday,</p> <p><u>Islam</u>: Islamic New Year (Hijri); Eid al-Fitr (at the end of Ramadan) Eid al-Adha (feast of sacrifice – pilgrimage to Hajj)</p> <p><u>Judaism</u>: Rosh Hashanah;(Jewish New Year) Sukkot, (Harvest end of Sukkot is Shemini Atzeret), Hanukkah, Tu B'Shevat (Jewish New Year of the Trees), Purim, Pesach (Passover) Tu B"Av (celebration of love)</p>	<p><u>Hinduism</u>: Diwali (Festival of Light) Holi, Onam, Maha Shivaratri, Krishna Janmashtami, Makar Sankranti, Ganesh Chaturthi, Navratri – Dussehra – Durga Puja, Rama Navami, Ugadi (New Year)</p> <p><u>Buddhism</u>: Chotrul Duchen, Saga Dawa Duchen, Chokhor Duchen, Lha Bab Duchen</p>

SUGGESTED READING LIST

The following publications are available to order from NAFAS – nafas.org.uk.

- *A Flower Arranger Guide to Colour Theory (Colour Circle)* - NAFAS
- *Leaf Techniques part 1* - NAFAS
- *Leaf and Plant Techniques part 2* - NAFAS
- *Twists & Turns* - NAFAS
- *Illustrated Booklet of Basic Designs 1* - NAFAS
- *Illustrated Booklet of Basic Designs 2* - NAFAS
- *Elements & Principles of Design* - NAFAS
- *Basic Teaching Manual* - NAFAS digital download
- *New Ideas for Christmas* - NAFAS
- *Contemporary Floral Design* – NAFAS*
- *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 three books are no longer in print, but may often be sourced through charity shops etc.

The Flower Arranger magazine published quarterly. Subscribe via our website – nafas.org.uk.

RECORD KEEPING

FOR STUDENTS AND TEACHERS

Some record of work should be encouraged, photographs of completed designs and lists of plant material for future reference.

Students to keep a file containing:

- Requirement sheet for the lesson
- Photograph or sketch of each week's 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 should keep a file, for the duration of the course, containing:

- Students contact details, including emergency contact
- Details of any medical conditions, including pregnancy
- Register of attendees, in the event of fire evacuation, take this with you

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

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	
Infection	*		Poisonous material	Make students aware of hazard from certain plants e.g. Euphorbia sap, Aconitum (all parts) ensure hand washing facilities are available	*
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. Hang up coats to avoid trip hazard	*
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 powders	*		Breathing Difficulties	Spray outdoors or in designated area, use a mask	

HR - High Risk LR - Low Risk CP - Code of Practice

LESSON PLAN

DATE:	TIME:	DURATION OF CLASS:
COURSE:	TOPIC:	
DURATION OF COURSE:	NO OF STUDENTS:	

AIMS:

Objectives:
Assumed previous knowledge of students:
Materials and equipment needed:
Brief summary of course content:

Assessment of student learning:
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LESSON STRUCTURE

TIME	TEACHER ACTIVITY	LEARNER ACTIVITY

EVALUATION OF LESSON

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