



# Leisure Classes for All

A Guide for NAFAS members setting up Leisure Classes

**National Association of Flower Arrangement Societies**

**National Education Committee**



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# Introduction

These guidelines have been compiled to help NAFAS members 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 consequently gain new members and from there, new teachers, demonstrators, judges, and speakers.

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 programmes/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, also for those who have been asked to run a class on behalf of their flower club.

We would like to thank all those that contributed photographs for use in this document,

# CONTENTS

Guidelines for Teachers	
a) Budget and Course Costs	3
b) Finding a Venue	3
c) Advertising	4
d) Insurance	4
e) Health & Safety	5
f) Risk Assessment	5
g) Safeguarding	5
Introduction to Planning Classes	6
Introduction to the Elements and Principles of Design	7
Table Designs for all Occasions	8
A Summer Programme	9
Eight Weeks Without Floral Foam	10
Emphasis on Texture	11
Incorporating Alternative Materials	13
Using Colour Schemes	14
Swags and Tails	15
Ideas for Young Flower Arrangers	16
Suggested Reading List	17
Record Keeping for Learners and Teachers	18
An Example of a Risk Assessment Form (Appendix 1)	19
Risk Assessment Form (Appendix 2)	20
Sample Lesson Plan (Appendix 3)	21

# GUIDELINES FOR NAFAS MEMBERS SETTING UP LEISURE CLASSES

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

The areas you need to consider before organizing a class are:

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

Before you start on this, it is a good idea to do some market research - this step may not be necessary if you are organizing a class on behalf of a flower club:

- What other flower arranging classes are running in the area?
- What do learners want?

## Special Learner Needs

The tutor should research the best way to handle any particular special need(s) required for any learners.

### **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. These points should also be considered for a flower club organizing classes.

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

- Room big enough to display designs
- Provision of good-sized working tables and chairs
- Good lighting within the venue
- Heating – is there an extra charge for this
- Kitchen - is there an extra charge for this?

### **c) Advertising**

Design an eye catching A4 sized poster and A5 sized flyer or leaflet, giving 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 via your 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
- Doctor and dentist surgeries
- Horticultural groups
- School, college and village noticeboards
- Local Women's Institute groups, U3A, Young Farmers, Craft groups

### **d) Insurance**

- Ensure the venue has full public liability insurance, with the current certificate on display
- If running the course on behalf of a flower club and they are doing the venue booking, check the flower club insurance covers public liability
- We would advise all NAFAS members teaching, to take out their own public liability insurance for £5million

#### **e) Health & Safety**

- Familiarise yourself with the chosen venue; be aware of the Fire Policy, fire exits, extinguishers, etc.
- Always make learners 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 learners 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 learners to move equipment that is deceptively heavy or awkward
- Keep a basic First Aid box that learners can 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.
- Please read NAFAS Health and Safety policy on the NAFAS website under “What We Do” Education
- If teaching young people, then please read the section on Safeguarding Policy section 6 Child Protection and proceed to getting appropriate documentation as a DBS check

#### **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 Risk Assessment form to all learners at the start of the course, i.e. water spillage 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 the NAFAS website under “What We do” Education.

## **h) Useful teaching help**

Do you have enough teaching knowledge to run the proposed class?

Have you taken classes before and would you benefit from a refresher day?

- We recommend reading the NAFAS Basic Teaching Manual which costs £5 to download from the NAFAS website under "Shop". This document will introduce you to Lesson Plans, Schemes of Work and teaching techniques.
- We also recommend that you read the NAFAS Equality, Diversity and Inclusion policy available on the NAFAS website.
- We recommend expanding your subject knowledge on a full range of subjects you may wish to teach such as horticulture, current trends, eco friendly products, etc.
- We have provided a reading list in the document in the suggested reading list, most of which are available from NAFAS to purchase and free downloads
- Subscribe to the Flower Arranger magazine
- Source tutorial ideas on the internet

## **INTRODUCTION TO PLANNING CLASSES**

We would encourage all NAFAS members who want to teach, to prepare a Lesson Plan for all sessions – see example at back of this document. The teacher should complete these lesson plans in full which will help them plan future classes with more confidence, ensuring enough time is set aside to cover everything within a lesson. The classes need to be planned in advance, remembering to allow enough time in the first session to go through the Risk Assessment. Always call a register in case of fire. We recommend the teacher has their own accident book to record any mishaps.

We would suggest that a list is handed out at each class of the requirements for the next class.

We would recommend that you promote NAFAS and purchase The Flower Arranger Magazine for your information.

We have provided a Suggested Reading List (page17), most of which are available from the NAFAS Shop or as a free download.

The following pages offer ideas and suggestions to help you devise an interesting course for your learners. 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**

An Asymmetric design with an option to include an accessory/ies.

## **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**

A simple individual place design using a small oasis round container with an oasis “round”. Use a selection of small leaved foliage and a few small flowers.

## **Week 2 Coffee Table Design**

Use an oblong plastic container filled with foam protruding 2.5 cm above the rim. Before wetting the foam, cover the sides of the container by gluing (using either hot or cold glue) the bark, onto the sides of the container (gluing might be difficult if the foam is wetted first). Place one or two strips of bark 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 bowl, form a structure round its circumference to fit in the bowl, 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.

# A SUMMER PROGRAMME

## **Week 1    Box Clever**

An arrangement in a lidded box.

## **Week 2    A Gift or Presentation**

A summer basket.

## **Week 3    A Hand Tied design**



## **Week 4    A Hogarth Curve design**

## **Week 5    Traditional Style in a raised container**



# 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 a 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

# 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. Learners 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 learners 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, bound, but not draped.

## **Week 3**

A Pavé /Tapestry 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 incorporating metal and/or glass.

## **Week 6**

A design incorporating sticks to form a structure on a pot.

**An Example of a design showing good use of texture**

**NAFAS National Show Coventry 2009**

**Best in Show *'The Soft Option'* Linda Porrett - Sussex Area**



# INCORPORATING 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 shapes and items?

## **Decorative Wires**

Not new, but they have many uses – research design possibilities.

# USING COLOUR SCHEMES

## **Round Table Posy**

Monochromatic colour scheme

## **Cake Design**

Analogous/Adjacent colour scheme



## **Vertical Design**

Using a Complementary colour scheme

## **Horizontal Design**

Using a Polychromatic colour scheme

## **Hand-tied Design**

Using a Triadic colour scheme

## **Triangle with a twist**

Use a colour scheme to create a triangle with your own twist

# **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**

Can use any type of ring as a base.

## **'S' Shaped Table Design**

A festive table design with candles.



# **IDEAS FOR YOUNG FLOWER ARRANGER CLUBS**

## **SPRING**

Easter Spring Basket

Design in a dish placed inside a covered tissue box

Spiral of Daffodils

Covering a jam jar with Laurel leaves and putting a tied bunch in water in the jar

Petite design

Topiary tree using fresh materials

Simple line design

Table Centre

Filling a selection of small glass containers

Paper mache container using a tin

## **SUMMER**

Summer basket

Parallel design

Decorating a box top

Teddy Bears Picnic

Miniature garden in a tray

Design in a tea cup with saucer

Foliage only design

Table centre using garden flowers

How to press flowers

How to glycerine plant material

Dyeing fresh flowers

## **AUTUMN**

Design in a hollowed out pumpkin

Decorating a wicker or dried ring with berries, hips and ivy

Design using Autumn foliage

Making paper flowers

Design incorporating seedheads that will dry

Autumn wreath

Twig grid over a shallow dish and adding short stemmed materials

Shallow dish with flowers and fruit and/or vegetables

Covering a tin with wool and adding plant material in the tin

Sticks around a tin or jam jar

Collecting dried leaves and seedheads, etc. for a collage during the Winter

Decorated sphere with tube in top for water source

## **WINTER**

Advent wreath

Christmas front door wreath – no oasis

Christmas cards

Christmas topiary tree

Decorating a dried cone with ribbon for hanging

Wreath with candle in the middle

Christmas table centre

Collage using leaves and seedheads collected during Autumn

Collage using pressed flowers

Branch in container and hanging on Christmas baubles

Covering sticks with yarn and incorporating into a design

**Tutors might want to research other festivals and other days of celebration if appropriate for their classes**

## **SUGGESTED READING LIST**

The following publications are available to order from NAFAS – [nafas.org.uk](http://nafas.org.uk)

- *A Flower Arrangers Guide to Colour Theory (Colour Circle)* - NAFAS
- *Leaf Techniques Part 1* - NAFAS
- *Leaf and Plant Techniques Part 2* - 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
- *The Flower Arranger magazine published quarterly. Subscribe via our website – [nafas.org.uk](http://nafas.org.uk)*
- *Encyclopaedia of Flower* 0-9552391-0-9
- *Illustrated Booklet of Basic Designs for Flower Arranging 2*
- *Current NAFAS Competitions Manual*
- *Free downloads from NAFAS Website ( The Element of Colour and The Element of Texture)*
- Video tutorials on NAFAS website
- *Creative Flower Arrangement - Jean Taylor*. This book is no longer in print but may often be sourced by the internet or charity shops

## RECORD KEEPING FOR LEARNERS AND TEACHERS

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

LEARNERS to keep a file containing:

- Copy of Risk Assessment
- Requirement sheet for the lesson
- Photograph or sketch of each week's design. (Provide a backing for the photographs). Record of plant material used may be a useful reference
- As learners progress, they may wish to develop more comprehensive work

TEACHERS should keep a file, for the duration of the course, containing:

- Learners 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
- Copy of Risk Assessment

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
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 workstations, provide rubbish sacks
Infection/allergies	*		Poisonous/Irritant 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, e.g, 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

## RISK ASSESSMENT FORM

HAZARD	HR	LR	POSSIBLE RISK	ACTION TO REDUCE RISK

<b>KEY:</b>
HR – High Risk
LR – Low Risk

SIGNED:
DATE:



NAFAS Individual Courses in Floral Art and Design  
LESSON PLAN

Tutor Name:	
Number in Class:	Number of Classes in Course:

Aims:
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Content:	Timings
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Objectives:
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Resources/Teaching Aids:
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Teaching Methods:
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Homework for Learners to complete:
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Timing allocated for Assessment of practical work:
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