

London Flower School – initial thoughts

Tone of Voice

LFS is an ambitious brand, and a bold one. This can't get lost in the language: flowers aren't pretty – they're striking, shocking, strong, and vibrant. They're not decorative flourishes to brighten up empty old churches – they're artful: when you look at a Kandinsky, or listen to Beethoven or B. B. King, you feel a special kind of shiver. That's the thing – that's the aesthetic experience. Art pushes past all boundaries: it cannot live conventionally, so it destroys convention.

This means that we have to think of ourselves as iconoclasts: people who destroy in order to create. They destroy the banal illusion of what is merely nice, and unchallenging, and easy in order to give birth to what is truly beautiful. Iconoclasts are by definition authentic: they tear down what is false, and from the rubble they create new truths.

So we have to be bold; we have to be ambitious. We're authentic and iconoclastic. We're driven by artistry, difference, and non-conformity.

Example

"The course covers all aspects of practical work associated with floristry. Students learn to create simple and stylish designs and then graduate on to larger and more elaborate pieces. An understanding of wiring and its use is essential to be able to offer a broad portfolio of work and this is taught in easy stages. By the end of their ten days, students will be creating a magnificent fully-wired shower bouquet – the ultimate in floristry technique and skill. There are at least two hands-on practical sessions a day and all work can be taken home. The designs cover both classic and contemporary styles to give a thorough grounding in all aspects of floral design relevant to today's marketplace."

– *Taken from the Judith Blacklock Flower School*

There is nothing bold or authentic about the above. There is nothing challenging. We don't talk about "practical work" we talk about creation, innovation, and design. We would never say something was "essential to be able to offer a broad portfolio of work" – although something might result in "dynamic new creative economies" letting you "develop your vision across a spectrum of possibilities." We don't want to be "classic", "contemporary", and grounded – we want to be new, original, and authentic. And we think that this will always make us relevant – but we wouldn't describe it in the plebian terms of "today's marketplace".

Context

In practice, the tone will be softer than what's written above might convey – because self-referential writing always magnifies the object of its attention. That is: we won't be claiming authenticity every sentence – we will be writing in a way that implies it, or justifies it. But the themes above are, I think, the right ones to underpin the copy itself. Given the particular nature of the brand, we should not be afraid to break them from time-to-time, either: in a world where flowers

can be edgy, charming, and set stark vistas of colour against the world, maybe they can even be “pretty” once every thousand words.

Boilerplate

London Flower School aspires to be a new force in floristry. We want to educate, innovate, create and develop – we have no flower shop, and no plans to build one. Situated in the beating heart of London, our focus is training new florists to express their vision. We think nature is beautiful, we think it is impactful – flowers are perfectly engineered to express those qualities. To learn more about us, or book a course under the tutelage of our renowned creative team, visit londonflowerschool.com