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Welcome to our Autumn issue!

Autumn is upon us – the leaves are falling and the beautiful Ginkgo biloba tree at my in-laws, is calling me to paint the glorious leaves that are starting to turn yellow.

Over the last few months, I have listened to a number of zoom talks given by botanical artists on different topics. I was especially pleased to see New Zealand botanical artist, Sue Wickison discussing her paintings for the book 'Plants of the Qur'an' – a huge undertaking from a truly dedicated artist. Her 30 paintings are on show at the Shirley Sherwood Gallery in Kew Gardens in London and as I will be spending some time in the UK very soon, I'll get to see them in person! New Zealand certainly has some world class botanical artists.

If you are considering submitting work for the BAWW exhibition, Carol Woodin, exhibitions co-ordinator for the American Society of Botanical Artists, talks about 'Crop Diversity and the Botanical Artist'.

If you are interested in hearing this talk, [book here](#). I bet you won't just book this talk – the others are worth booking too!

In this newsletter Jenny Coker reminisces about a workshop she attended run by Nancy Tichborne, another internationally known New Zealand botanical artist, who sadly passed away in February this year.

Our featured artist, Jo Ewing discusses a commission that got rid of her 'painter's block', and two artists from other ends of the world meet up. Lisa Dickson asks two members how they get prints of their work made.

So, with book reviews, members questions, and more, get comfy and enjoy!

Lastly, welcome to our new members. Tulia Moss, Bihui Sun and Kira Hall from Wellington, Lin Fen from Otago and Penny Brisco from New Plymouth!

Editor

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PRESIDENT'S AGM 2023 REPORT

President's Report AGM – 10th May 2023

Good evening, everyone, it's great to have you all here this evening.

As I reflect on the past year and see how the society has grown, I am pleased to see that we are in a very good position – both financially and membership number wise.

I see this past year as being a year of making new contacts – both in NZ and overseas. This is due in part to our website and social media being seen by a wider audience.

Our exhibition this year, initiated and hosted by the Welcome Swallow Gallery in Hamilton, came about after Clive Gilson, a trustee of the Achieving Change for Children Charitable Trust (ACCCT) contacted me after coming across our website. Nine members took advantage of the offer of being part of the exhibition; it was very successful with many artworks sold on the opening night and many others over the next 6 weeks. It was very gratifying to see how botanical art could make a difference to the lives of vulnerable children and families in the Waikato.

Another valuable contact we made was with Kings Seeds in Katikati. Over the past year, twelve of our members have been showcased as the 'Botanical Artist of the Month' in their newsletter in exchange for providing a print of their work for their January give-away. Not quite over yet as the last member will be shown in their June newsletter.

We are having a conversation to see how we can keep this collaboration an on-going one.

A third important contact we made this year is with Mark Christensen who is the Research Director for Heritage Food Crops Research Trust in Whanganui. This contact will play an important part in New Zealand's participation of the next 'Botanical Art Worldwide 2025' exhibition. As you know, the theme is 'Crop Diversity' which includes heritage crops,

ancient crops and useful plants and Mark is keen for members to have a look at their website with a view to getting seeds or seedlings from them.

Over the past year people from 57 countries have accessed the website and I was delighted to receive an email from teacher in a NY secondary school passing on thanks from her students who found our 'resources' page extremely helpful when needing to research botanical art!

Our social media following has grown too. This past year sees the number of FB followers nearly double to 504 after gaining 359 new followers this year. Likewise our Instagram now has 905 followers after gaining 264 new followers this year.

Members have been busy this year exhibiting in various local exhibitions, selected for art awards in open exhibitions as well as selected for purely botanical exhibitions in Australia. Members have completed diplomas, run workshops and taken part in research projects, been Artist in Residence and much more –

What an amazing bunch you are!

We have had 5 Social Evenings on zoom this year – these wouldn't have been possible if members hadn't offered to share their stories or expertise.

A huge thank you to those who informed and entertained us throughout the year. Of course, thank you to all who came along to those meetings to listen, participate, discuss and ask questions. These evenings allow members in more isolated parts of the country to feel part of a group, to chat with like-minded people and share ideas. If you haven't come along to one of them before, I do urge you to do so as we have some exciting meetings lined up over the next few months.

Our quarterly newsletter has been a highlight for many of our members – again this wouldn't be possible without you, the members sending in articles, images and news to put in the newsletter, answering our set questions and more. Not forgetting our editors, who make sure it is as engaging and relevant to our members as it can be and our proof-readers who ensure it is all grammatically correct. Our newsletter should reflect our members' interests and needs, so do get in touch if you have any ideas for articles or questions.

What's next -

Over the next year I am hoping we will continue with regular zoom social meetings and deliver interesting newsletters but also offer more workshops especially for our new members and those at the beginning of their botanical art journey to advance their skills.

We have our 2023 annual exhibition in September at the Te Huanui Art Gallery in Darfield, a chance for our Full Members to showcase their work.

I also hope we can encourage more people, those interested in botanical art but perhaps not artists themselves, to consider a Friends membership. It is by broadening our membership that we will get a greater skills base to draw on, to better our society going forward.

The society runs solely on the goodwill of volunteers – I'd like to express my sincere thanks to all of you who have made even the smallest contribution to the society over the past year. Elizabeth, both

our treasurer and member secretary, Lisa our secretary and every one of the committee members, the regional reps, the newsletter article writers, zoom meeting speakers, all willingly give up their valuable time to ensure the society runs smoothly, that it gives members value for money in the way of exciting workshops, interesting newsletters and opportunities to exhibit and to enable members in their areas to meet up and exchange ideas.

However, life moves on for many of our dedicated committee and Elizabeth, who has been our treasurer for many years is standing down from her treasurer role. Please think about whether you can help and become our treasurer. As the saying goes, many hands make light work so if you would like to help, share the workload, please get in touch with us. No prior experience is needed as we can guide and support a willing volunteer. We would love to have you join us to make the society even better.

Keep painting and drawing and keep having those conversations about botanical art! Let's make the next year our best yet.

Thank you,

Lesley

Lesley Alexander,
President

Postscript – we are delighted to welcome Megan Lockwood as our new Treasurer!

Jenny Coker remembers Nancy Tichborne 1942 - 2023

We were saddened to hear of the passing of artist Nancy Tichbourne, a very talented watercolourist, in February this year. Remembered for her glowing flower and garden portraits and calendars, member, Jenny Coker reminisces about the time Nancy ran a workshop for us back in 1991.

A more comprehensive article about her life can be read [here](#)

'A summer workshop in 1991 was my first introduction to watercolour tuition. For most of my life to that point, I'd not had the opportunity to re-engage in the expression of art I'd loved as a teenager.

I felt quite daunted by the quality of beautiful work Nancy was known for. Was I good enough? Should I be here at my first watercolour workshop? Nancy quickly allayed fears and took charge of the group, sharing so much pigment knowledge, craft, technical know-how and the intrinsic style Nancy is known for. Her workshops were gracious and warmed by her personality.

The weekend workshop left a lasting impression and Nancy's advice certainly accelerating my painting.

I had always admired the broken borders around her work. They were achieved by dropping 2 or 3 colours into a mapping pen. Aha... I still had an old mapping pen from my days as a technical draughtsman and put it to work on several pieces.

Nancy has left not only a significant body of work in the history of New Zealand art but was endeared to those who knew her.'

Previous newsletter Spring/Summer 2017 has more about her - Read it [here](#)



"Work out your passion and really, really find yourself!"

Titchbourne 2017

NEWS AROUND THE REGIONS

Regional Reps Required!

If you live in the Waikato, Bay of Plenty or on the West coast why not think about becoming a Representative for your area! It's as big an undertaking as you wish it to be – all we ask is that you make contact with new members in your area and be a go-to person for information. It's a great way to meet like-minded people and who knows where that might lead!

If you want to know more email us on basnzinc@gmail.com and put 'Regional Reps' in the subject line so we can reply quickly.

Christchurch

Lorraine Thompson

A group of Canterbury Botanical artists are meeting again this year on the first Wednesday of every month. We meet at Avic Hill Craft Centre (Memorial Ave near the airport) which is owned by the council and each of us contributes to the hire fee. We meet between 10 am and 12pm. It is mostly a social meeting, but we bring along any work we have done and also do some drawing or painting. It is a sunny and warm room, and we would love any Botanical artists to call in and join us.

cont.....

Nancy Tichborne - 2022 Calender image

Cont.....

Taranaki/Wanganui/Manawatu

Sandra Morris

I am looking to run private lessons from my studio – details to be confirmed but if you are interested, please email me, Sandra, at sandra.morris@illustration.co.nz.



Auckland

Lesley Alexander



Quite a few of our members are also members of the art group run by the Friends of the Auckland Botanic Gardens. Each year they have an themed exhibition of botanical art. This year's exhibition, 'Hidden Secrets' is on until 28th May so if you are in the area, do go along and see it. If you live in Auckland, think about becoming a member of the Friends and join the art group – it's for all abilities from complete beginner to professional artists.



HIDDEN SECRETS
8TH APRIL - 28TH MAY



An exhibition of botanical artwork
from the Friends of the
Auckland Botanic Gardens

102 Hill Road, Manurewa, Auckland 2105



Clockwise from bottom left -
Exhibition poster

'Fig' - Helen Gunter - watercolour
'Tulipa' - Sandra Morris - acrylic on board

'Autumn Crocus (*Colchicum autumnale*)' - Birgit Rhode - watercolour

'Blown Away - *Gomphocarpus physocarpus*, Swan Plant - Lesley Alexander - scratchboard and watercolour

'The Last of Us - *Helianthus Annuus* - Jennifer Duval-Smith - watercolour

'Peace Lily' - Jan Barker - watercolour and gouache on black

MEMBER NEWS

Gillian Receveur

For the past eighteen years I have been a participant in an ongoing Health, Work and Retirement research project at Massey University, New Zealand run by the Health and Aging Research Team (HART). In March this year the team called for submissions for an upcoming book "Ageing in Aotearoa -18 Years of the New Zealand Health, Work and Retirement Study".

This book will summarise findings of the study from 2006 to 2022 and feature participants, researchers and collaborators who are at the core of the study, to inform ageing stakeholders and public audiences about ageing in Aotearoa New Zealand.

Art has the power to capture the essence of the human experience and is a fantastic way to be creative and stay engaged in everyday life. HART welcomed submissions of paintings, collages, photographs and poetry from participants in the study to enhance the research.

They received over three hundred entries and chose 40 artists, including myself to be featured in the forthcoming book. I was delighted to be included. As a winning entry, I will receive a hard copy of the book in June of this year.



'Pohutukawa with Bumble Bee' - colour pencil
Gillian's entry in the "Ageing in Aotearoa -18 Years of the New Zealand Health, Work and Retirement Study" book

Also as a result of the promotion of BASNZ with King's Seeds I received a phone call from a local garden group and was invited to speak about my botanical art to the group. This is to be in June, in the winter when the group can't visit gardens.

Janet Marshall and Jane Fournier

Two artists, living isolated from other botanical artists meet up.



R-L Jane Fournier and Janet Marshall

Janet says of the visit -

Jane lives in the USA and visits her mother in Richmond, where I also live. Jane had emailed me with the idea of visiting and I was, of course, eager to meet her.

Finally in March she was in Richmond and she came to visit me at my studio.

We had a wonderful afternoon and two hours just flew by. We hope to get together again next time she is in NZ.

It was wonderful to talk to another botanical artist as we seem to be quite rare.

Jane says,

'This past March I was fortunate to be able to meet with a fellow BASNZ member for the first time. I live in Montana in the USA and in preparing for one of my regular trips to Nelson to spend time with family I realized, from a piece in the most recent newsletter, that BASNZ member

Cont..... Janet Marshall lives in Nelson. An exchange of emails secured a time to meet at Janet's studio.

We had a lively and wide-ranging discussion, covering the differences and similarities in our artistic lives, the importance of botanical and natural history art, specific techniques, and future plans (we found that we are both looking forward to the next Botanical Art Worldwide event). And all this surrounded by the beauty

and variety of Janet's work.

One consistent theme was the challenge of working far from a local community of botanical artists and those who appreciate botanical art.

We are both somewhat isolated and the chance to meet with another artist and swap ideas was valuable. Communities like BASNZ are important to those of us who are far flung even though we may not be able to participate in all the activities and discussions.

Jane Fournier
Clancy, Montana, USA

QUESTION TO THE MEMBERS

Q. For you experienced artists, what ONE thing do you wish you had been told or shown when you were a beginner? Explain what that was and how knowing about that could have helped you earlier.

For you beginner artists - what ONE thing would you like to know that would help you along with your work.

Sandra Morris wishes she had known about using a kneadable eraser for erasing pencils marks on watercolour papers. She says, 'it doesn't roughen the paper and destroy the surface like ordinary erasers (this can cause for unwanted bleeds and blemishes).'

Lorraine Thompson says –

'One thing I wish I had been told when I was beginning was to do as many workshops as possible. There is so much information to be gained from spending time with other artists.'

Claire Broughton says –

'One thing I wish I had been told or shown when I was a beginner would be not to buy every watercolour shade under the sun and to use a limited palate to mix my own colours. It would have helped not wasting money on tubes or pans of watercolour that you don't really need and the benefit and satisfaction of mixing my own colours.'

Lesley Alexander agrees and says - 'Early on I spent lots of money buying lots of different colours and still not getting the colour I needed and getting very muddled and disheartened in the process. It may be a steep learning curve working with just 3 colours, but I now have a much better understanding of colours and how to get more colour harmony in my paintings.'

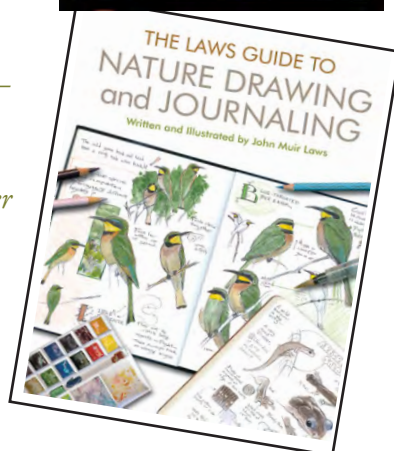
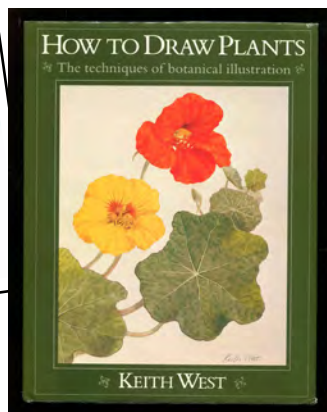
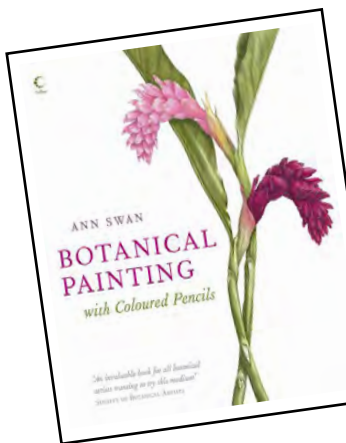
Q. Swati Sharma asks

'I am interested in nature and wildlife drawing. Any suggestions on beginner books and drawing coloured pencils/medium?'

A, For general wildlife drawing, John Muir Laws book - "The Law's Guide to Nature Journaling and Drawing" covers everything from drawing plants, animals, birds, clouds, rocks, water and more in a very clear way.

For botanical drawing you can't get better than the oldie but goodie, 'How to Draw Plants' by Keith West or Katie Lee's workbook - 'Fundamental Graphite Techniques' which includes 33 worksheets for you to practice.

For colour pencil work, 'Botanical Painting with Colour Pencils' by Ann Swan is often recommended - and her [website](#) and Wendy Hollender's [website](#) have lots of information on them for the beginner and beyond.



Check out your local library before you buy - you'll be surprised how many books are there for you to borrow rather than buy them and then find they're not what you are looking for!

Ed

Jane Fournier says -

'I love watercolour as a medium for botanical art but found it very difficult to control as a beginner.

I wish I had gained an earlier understanding of how water behaves when putting paint on paper - the ratio of pigment to water, how much water or fluid is in the brush, and how it will behave on the paper.

Of course, much of this understanding comes from just doing it but I wish there had been more emphasis in the workshops I took and other educational sources.

I'm still working on watercolour, however. I don't really expect to achieve mastery but the pursuit itself is satisfying.

BOTANICAL ART WORLDWIDE

Have you decided what plant you want to draw/paint for you entry in the BAWW25 exhibition?

If not, we have had word that seeds and seedlings are now available from the Heritage Food Crop Research Trust in Whanganui.

Have a look

at their [website](#)

to see the huge variety of heritage

seeds they have there and if any of them take your fancy, send a stamped and self addressed envelope with the name of the seeds you require and they will send them to you. Mention that you are a member of BASNZ and that you are entering the Botanical Art Worldwide exhibition!

Although there is no charge, they rely on donations so please be generous! Donate [here](#)



FEATURED ARTIST - JO EWING

Who or what inspired you to start painting?

I was born a creative spirit, always drawing or making things as far back as I can remember. My mother's side of the family had an artistic streak while in my father's family design and invention featured large. My parents fostered my creativity which led me to study Industrial Design at the Wellington Design School.

After graduating I worked with a landscape architect in Auckland for many years until a trip to England in 1987 when a short course in Botanical Illustration led me in another direction. Botanical painting became a passion especially native flora, and I found my design training helped greatly with composition on the page.

I chose to reproduce many of my paintings to products which would reach a wider audience and have gained much pleasure and inspiration from knowing how many people liked and appreciated my work.

Have you ever had 'Painter's block'? If so, how did you overcome it?

About five years ago I came to a full stop – painter's block hit! I lost the desire to paint until March 2022 when I was offered a commission that I felt I could not refuse.

Having seen my website, the Pyramid Valley Winery team approached me to create a painting that would be a feature for their winery into the future. This iconic North Canterbury vineyard is biodynamic,

creating wines that capture the unique beauty of the land from which they come. The wild herbage plays a vital role in the health of the vines and grapes. To quote part of the brief –

"The task at hand is to create what we are calling a 'pastoral' image for the Appellation Collection wine labels. This image will showcase a broad range of herbage, grasses and wildflowers found amongst the vineyard. Our reference is Durer's 'A great piece of turf' which the PV team have become attached to, and we would like to create something very like this. The final illustration will be used on the wine labels, promotional material and website. The original painting will be hung at the cellar door. Each wine label will be adorned with a segment of this illustration."



Albrecht Dürer
'The Large Piece of
Turf' - 1503

'Pastoral' by Jo Ewing' - first half



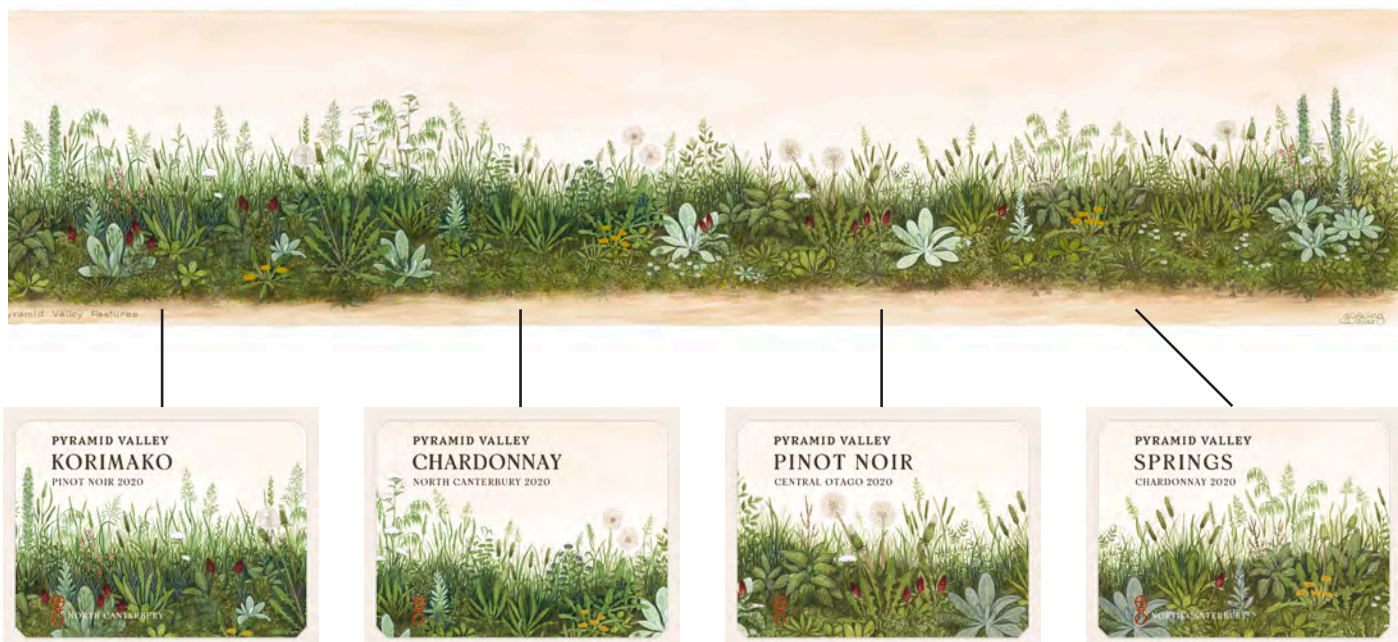
Can you tell us how you went about this commission?

The process was unlike anything I had done before, a challenge but also a delight which stirred the creative juices once more. Many preparatory drawings were made both at the vineyard and round wild places near Christchurch. Certain plants were specified such as dandelion, clovers, yarrow,

fumitory and a variety of grasses.

I had great liaison and support from Helen and Natalie of the winery team to create this large and complex piece and finally we arrived at a composition that we were all happy with and met their vision. It is a very detailed and nearly a meter long!

I get a thrill to see 'my' labels on these sought after wines.



What brand of paper and watercolours did you use for this painting?

After experimenting, I chose the heaviest quality watercolour paper I could find, a 600gsm Fabriano. This was necessary because I needed to apply a wash behind the plants and not have it buckle at all. I have always preferred textured cold press paper, off white. I used my trusty Winsor and Newton artist watercolour paints for the plant body and fine details.

Do you have a botanical hero?

One of my botanical heroes is Albrecht Durer so it was both a privilege, and a concern, to have this favourite piece as my guide.

Top -

'Pastures' complete work watercolour by Jo Ewing

Bottom row from left - Wine labels

2020 Pyramid Valley Korimako Pinot Noir

2020 Pyramid Valley North Canterbury Chardonnay

2020 Pyramid Valley Central Otago Pinot Noir

2020 Pyramid Valley Springs Chardonnay

Do you have a special 'hack' or trick which works for you?

While doing the wine label commission, for some plants, and most of the grasses, I found some ink pens of just the right greens and fineness (Staedtler and Copic multiliner)

With these I was able to work over the watercolour to get the deep, dark effect they wanted. This was a new 'tool' for me, and I liked it.

This commission had got me painting again but the time had come for a change.

What are you working on at the moment?

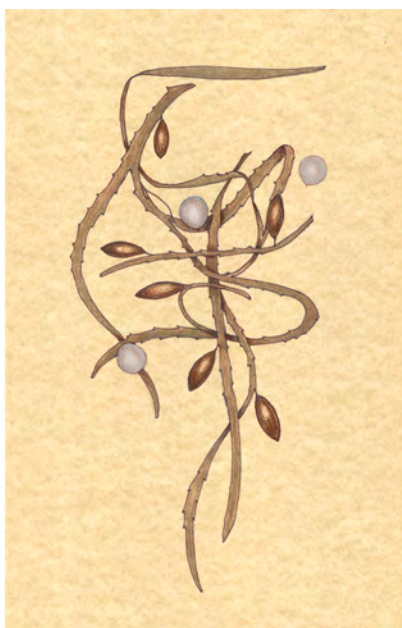
After over 30 years of painting botanical subjects I am relishing painting 'things of the sea'. This led to a recent nautical marine themed exhibition at Stoddart Cottage shared with two fine ceramicists which was well received.

Most of my pieces were classic or historic boats painted on old marine charts, also a series of seaweeds and the rare Fairy Tern.

I will continue to pursue this theme but eventually return to botanical and natural history, with deeper emphasis on NZ flora and fauna, and conservation in mind.



Fairy Tern



Seaweed 01



HMS Acheron



Oystero

Is there anything else you would like to share with the members?

Yes, that prickly question of PRICING! Along with many artists, I have always found this very difficult; the need to value one's work, take into account its uniqueness, the years of experience, against the wish to sell. Having not tackled a commission such as 'Pastures' before, not knowing how long it might take, this played on my mind for a while before I gave my price of \$2500.

Those close to me thought that far too low, which proved to be correct when the Winery came back with \$4000!

Perhaps it would be helpful to members if others would be prepared to discuss this delicate subject.

That's a thought – an idea for Member's question perhaps? Ed.

The following reviews are of two books that were published some time ago. I thoroughly enjoyed them and thought the content was appropriate for artists, relating to paper and paint.

“Colour- Travels Through the Paint Box” by Victoria Finlay



tells the remarkable story of Victoria Findlay's quest to uncover the many secrets hidden inside the paint box. On her travels she visited remote Central American villages where women still wear skirts dyed with the purple tears of sea snails; learned how George Washington obsessed about his green dining room while he should have been

busy with matters of state, and investigated the mystery of Indian Yellow Paint, said to have been made from the urine of Indian cows force-fed with mango leaves.

The story of “Colour” is full of forgotten facts, anecdotes and trivia which makes it a fascinating read.

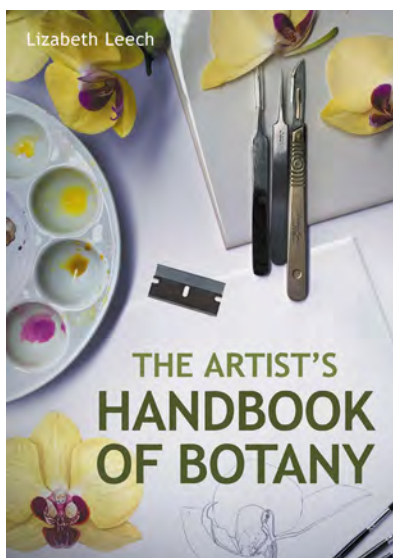
“Paper- An Elegy” by Ian Sanson



Paper, the ultimate man-made material, cheap, light and durable. Is the age of paper coming to an end? E-books replacing physical books, E-tickets replace tickets. Archives are digitised. The world we know was made from paper and yet everywhere we look, paper is beginning to disappear. ‘Paper - An Elegy’ is a history of paper in all forms and functions. Both a cultural study and a series of personal reflections on the meaning of paper.

Ed – I have just had an email from Crowood Press, an independent publishers in the UK informing us of a new book which will be published in May - ‘The Artist’s Handbook of Botany’ by Lizabeth Leech.

I had a quick look at their website and there is a whole section on botanical art – have a look [here](#), you will have heard of or follow many of the authors on social media.



KINGS SEEDS PROMOTION - Meet the Calender Girls!



We are coming to the end of our promotion in the Kings Seeds monthly newsletter and we have seen a huge increase in the number of visitors to our website, particularly the artist page of the member who was showcased that month. Since appearing in the Kings Seeds newsletters, members have been asked to give talks to their local garden groups and others have been approached about using their work for other projects!

What a great result!

In case you didn't see the newsletters, here are the prints that 12 lucky winners received in January this year. To read more about the artists, have a look at ['What's Happening'](#) on the website as there is a blog about each featured artist!



Top row - L-R Jennifer Duval- Smith (July), Lisa Dickson (August), Claire Broughton (September), Sandra Morris (October)
 Middle row - L-R Lesley Alexander (November), Janet Marshall (December), Suzy Abbott (January), Elena Brambilla (February)
 Bottom row - L-R Gillian Receveur (March), Birgit Rhode (April), Vicki Jones (May), Jane Fitzgerald (June)

HOW TO..... make professional fine art prints of your work!

By Lisa Dickson

Being involved in the recent Kings Seed promotion, I needed to send a print of my artwork to one of the lucky winners. Which was fabulous, except..... I had never had any prints made! The process of getting a print done (quickly) raised a number of questions, so I reached out to some of our wiser and more experienced members for help.

Below is a summary of some of that sage advice, for anyone who is looking at getting prints or cards made from their original artwork.

Many thanks to Lesley Alexander and Sandra Morris for their wisdom!

How do you photograph your paintings to send for printing?

LA: I get them photographed/scanned professionally - I know some people scan their own and fiddle with the colour and background in Photoshop but I don't have the skills to do that.

The photographer I go to is really good ('Printart' in Albany, Auckland). I went to him when he was just starting out and he'd spend ages doing lots of corrections until we were satisfied with the results and now he can do them really quickly! Big learning curve for both of us!!!

Watch out for print companies who charge extra for every 15 minute or so of corrections. Ideally, they should be experienced enough to get it just about right first time so if they are constantly having to correct again and again at your expense, try elsewhere.

SM: I have my originals professionally scanned by Print Art, in Rosedale, Auckland.

If the background of your work is white, do you have it professionally removed to ensure the print quality?

LA: Yes, it's done at the same time as the initial scan.

SM: Can do, or just spot cleaned digitally.

Is there anything special you should look for in a print company?

LA: Ask around to see where other artists in your area go - you want to get a good rapport with your printer, so s/he knows exactly what you expect. Make sure they do a proof for you to look at and that they are happy to tweak things to get the colour right.

If it's cards you are getting printed, ask if they will do different designs on the same print run - generally the more you get printed the cheaper it is.

I've just had a commission of 10 images for cards and had 100 of each design printed - all on the same print run which worked out a lot cheaper than ordering 100 of each separately. I have used online printers for cards too - and had good results even though I couldn't see a proof because the company were in the UK.

Of course, I could still have asked them to send me a proof, but other botanical artists who had used them were very pleased with the colour matching. Of course, it's only going to be as good as the file you send them to make sure you get that right first!

SM: Good clarity and clean printing, good colour matching and willingness to get it right. I always do one print of a card or print to check colour is correct first before ordering in multiples.

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What paper do you have your prints produced on?

LA: Usually 330gsm 100% cotton paper - white or off white to match the colour of the paper I used for the original. Because they are limited edition prints - only 25 of each, I want them to be on really good archival paper. Each printer will offer a different range of papers – go and have a look and feel of them if you can.

SM: Various - Print Art offer a range of papers - a good budget paper -Soft White Etching Decor - 275gsm Textured Matte and also, I use Fine Art Smooth Cotton Rag 330gsm Matte (top quality print paper).

How do you present them if you are selling in galleries (eg cardboard backing, cellophane outers etc)?

LA: I always sell with cardboard backing and a cellophane bag - my printer offers that and I go with that option as it's a pain having to source them myself. Probably not the most eco-friendly option, but they are protected from sticky fingers and corner damage.

SM: If selling in galleries or at market I have them sent to me from PrintArt in cellophane packet with backing board. He has a small charge for this.

Do you sign each print individually?

LA: Yes, because they are a limited edition, they are hand signed, named and dated. I also sell them with a 'Certificate of Authenticity' with instructions on how to look after the print.

SM: Yes, and number as an edition - however for cheaper prints you could just skip editioning them so you are not limited in sales.

How do you set pricing for your prints?

LA: Again, because I always have limited editions, I can sell them at a higher price. I sell my A4 prints at \$100/120 depending on if they are b&w or colour. My A3s are \$150 and A2 \$175. I often see A4 art prints at markets being sold at \$25 - these are not limited edition prints though.

SM: The prints on the cheaper paper I charge for at a lower rate than those on the more expensive papers. To set my prices I just checked what other professional botanical artist sell theirs at.

However, I have heard that a good way to calculate a price is to work with your price for your original artwork then divide it by the number in your edition.

So say your original is priced at \$900 then divide by 50 if that's your edition and your price will be around \$18- \$20 on the cheaper paper (make sure this covers your scanning and printing, backing and packaging, and that you make some profit).

I always charge the more expensive paper ones at double that.

How do you deal with your original painting if it is for sale? Do you have to advise the buyer that there are prints of the painting in existence?

LA: As you always own the copyright, (see Elizabeth's article in the Summer 2023 newsletter) you can use the image for whatever you want. However, as a matter of courtesy, I would let the buyer know if there are cards and prints already available.

SM: That is recommended.

cont.....

cont.....

What advice would you have about producing prints or making cards from the digital file of a painting that has already been sold?

LA: If a painting sells before I get a chance to get it scanned, I don't make prints or cards of it. I try to get them scanned and prints/cards made before I sell the original. If it's a commission, I don't make prints or cards of it even though I still hold the copyright.

SM: I think that it's ok as the rights still belong with you. What is a no-no is if the buyer starts making digital copies for print.

For Your Diaries

MAY 28th - final day

Last days to see 'Hidden Secrets', an exhibition of botanical art at the Auckland Botanic Gardens with work from 6 BASNZ members. Finishes Sunday, 28th May.

JUNE 27th - 7pm

Members Zoom Social Evening. Catherine Wardrop and Lesley Elkan from the Sydney Botanic gardens will talk about the [Margaret Flockton Award](#).

JULY 22nd & 23rd

WORKSHOP - 'Breaking the rules and having fun: Mixed Media in Botanical Art' with Jane Zimmermann. Further details and booking instructions will follow shortly.

JULY 11th - 7pm

Members Zoom Social Evening - 'Meet a Member'
Gillian Receveur will give a demonstration of using colour pencils
Janet Marshall will talk about her years of nature and botanical illustrating

SEPTEMBER – Annual Exhibition

Friday, 29th September until Thursday, 26th October at Te Huanui Art Gallery in Darfield
Entry forms and Ts&Cs will be available soon for our annual Art exhibition.

All Full Members are able to exhibit recently completed botanical work in any 2D media.
There is no theme and work can be framed or just matted.

Colour pencil workshop with Gillian Receveur

Date to be confirmed

'We have some big shoes to fill!

Would you like to play a pivotal role in BASNZ moving forward?

We are looking for members who would be interested in contributing to the BASNZ committee. We would love to hear from any members who have the time and interest to help steer the future direction of BASNZ.

If you would be interested in any of the following, either right now, or in the next 6 months, we would love to hear from you:

- **President or Vice-president**
- **Assistance with the newsletter and/or social media**



There is support available to take on any of these roles, and you will be able to work alongside the current incumbent, until you get the hang of things.

No experience or skills are necessary, and the time commitment is not onerous.



Help us drive the future of the Society, planning exhibitions, workshops and helping raise the profile of botanical art in New Zealand.

For more information, or to have a chat about filling one of the roles, contact either Elizabeth, Lesley or Lisa, or email us at basnzinc@gmail.com.

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Get in touch!

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Quarterly newsletter of the Botanical Art Society of New Zealand

botanicalartnz.org