



LOVE LETTERS Botanica
May 1 - June 30 2026
Huakaiwaka Gallery, Auckland Botanic Gardens

Please support the artists and organisations they are working with any way you can.

If you use Social Media, follow and please tag them in your posts.

Don't forget to include @loveletters_letterpress

Each mention helps support this exhibition, the artists and the joy of letterpress in New Zealand.



Ngā mihi nui

Some artworks are for sale if you are interested please contact artists directly.

<https://www.loveletters.org.nz/>



Rachel Venables

Hope 1

Print Information (paper, font, press, etc) : Font: 24 pt Francis, 12 pt Francis, various ornaments Paper: Fabriano Tiepolo 290gsm 100% Cotton

H 380mm x W 380mm

Mount St John Press

This work is inspired by the Audrey Hepburn quote, "To plant a garden is to believe in tomorrow". The mono-printed flowers and leaves are largely from my garden, and are augmented by letter press ornaments. Hope 1 and Hope 2 were created together but are both unique. All ink colours were hand mixed.

@rachel_venables_art @architect3000

* Hope 2 is \$200 +postage contact via rachelvenables@xtra.co.nz

Heather Partel

Blue Tulips

Letterpress and Collage - 'Flowers' 3 different wooden types on Albion, Title in Garamond on Adana

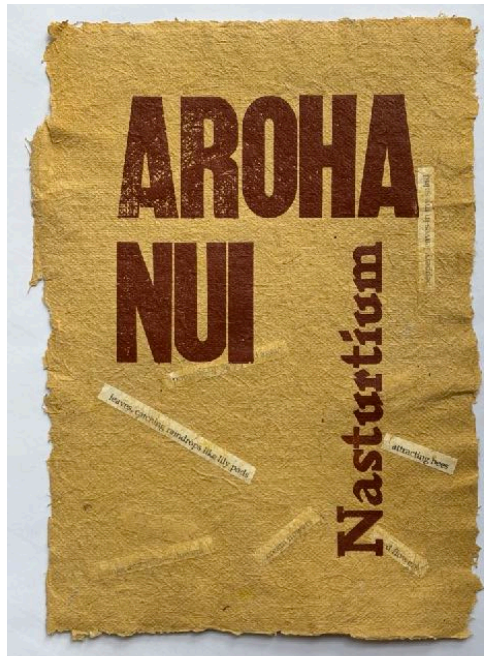
Blue tulips do not exist in nature.

Edition 5 with 1 AP

H 420mm x W 210mm

NFS





Helen Harvey

Complex Love

Paper handmade from Nasturtium stems, misc fonts on Farley proofing press

H 323mm x W 230mm (variable- homemade paper)

Howick Historical Village

Nasturtium (*Tropaeolum majus*) is a plant which I grow in my home garden and love for many reasons. Its diversely coloured flowers bring bees to the garden and brighten salads. Plants quickly cover bare soil, but their spreading habit is a mixed blessing. Nasturtiums adapt to a range of habitats, where they can smother low-growing plants and native seedlings. Making paper from nasturtium stems symbolises managing its spread. The words “complex love” describe layers of feeling that I have for nasturtium.

@helenharveyartist

* \$75 +postage contact via helen-harvey@xtra.co.nz

Graham Judd

Horticulture

Print Information (paper, font, press, etc) Paper - Wild 450gsm, Type used was random wood type from my collection, and plants were pulled from our garden in Birkenhead, Auckland.

Composed, hand inked and printed on a Poco proof press.

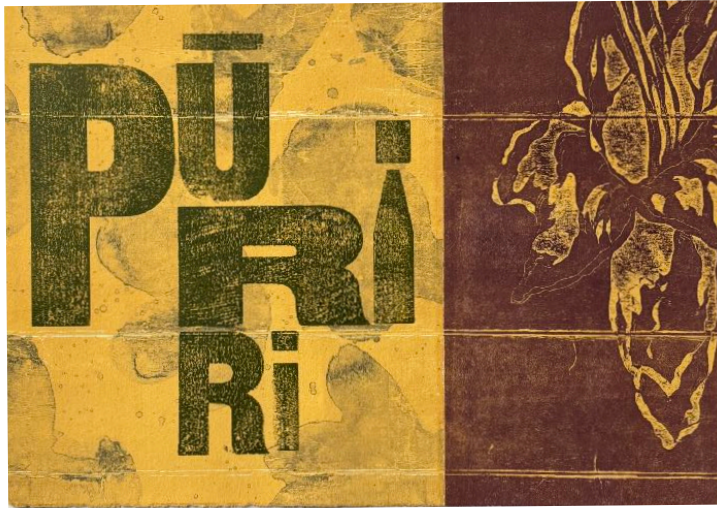
Printed at the Inkiana Press printery.

Any Other information you want to include: Because the leaves used lasted for just one print, a number of forests were cut down for the test prints required to get the final print used. But they will soon grow again! And there are now one or two variations of the print available to sell. Title taken from a 1956 novelty song performed by Jimmy Durante.

@inkiana_press

* \$35 +postage contact via graham@inkianapress.co.nz





Ina Arraoui

Pūriri

Monoprint and Letterpress on Rosapina Paper

H 210mm x W 300mm

Type printed with Indiana Press

@inaarraoui

* \$140 +postage contact via i.arraou@gmail.com

Lisa Schmidt

How Sweet it is

Hand pressed Lino Relief Print using cornfield safe wash relief Inks, 140gsm Fine Art Hahnemüle acid free
A2

Ferrymead Printing Society

H 592mm x W420mm

Botanicals include Manuka Flowers in her hair. Series/ Edition of 100

* \$250 +postage contact via lisaschmidt@outlook.co.nz





Lisa Schmidt

Three Little Birds

Hand pressed Lino Relief Print using cornfield safe wash relief inks, 140gsm Fine Art Hahnemüle acid free A2

Ferrymead Printing Society

H 592mm x W420mm

Botanicals include Kowhai, Pohutakawa, Kawakawa and vines on head scarf, native birds being Piwakawaka, Tui, and Ruru. Series/ Edition of 100

* \$250 +postage contact via lisaschmidt@outlook.co.nz

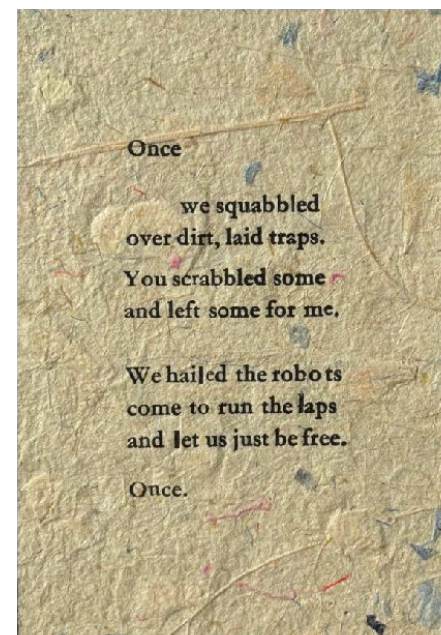
Miriam Corris & Oxford Papermakers Group, The Oxford Gallery Toi O Waimakariri

Once

Harakeke with flowers and fabric

Ferrymead Printing Society Bad Printing Group with Thanks to Gary Parker

NFS





Toni Hartill

Kohekohe

Linocut, limited edition 5

H 420mm x W 295mm

@tonihartillart

/ tonihartillart.blogspot

* \$345 +postage unframed (2 available) contact tonihartillart@outlook.co.nz

Rachel Stockley

Love Grows Love

Marty Vreede's Lasercut 5cm lettering, Fabriano 220gsm, Lino cut flowers with woodcut embossing plate on an Albion Press

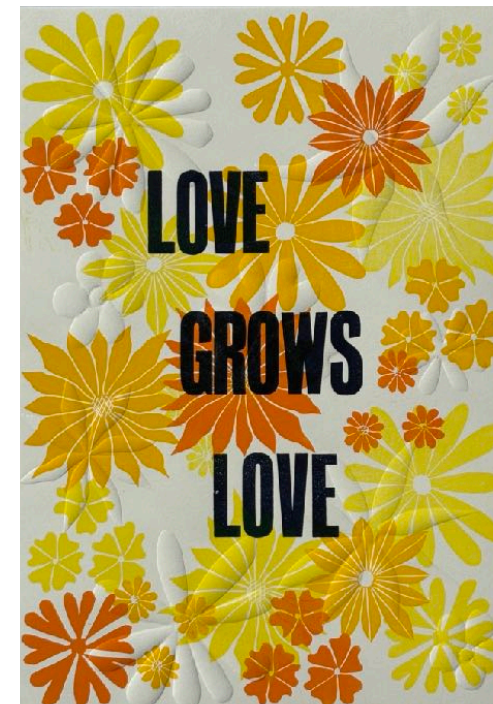
H 420mm x W 295mm

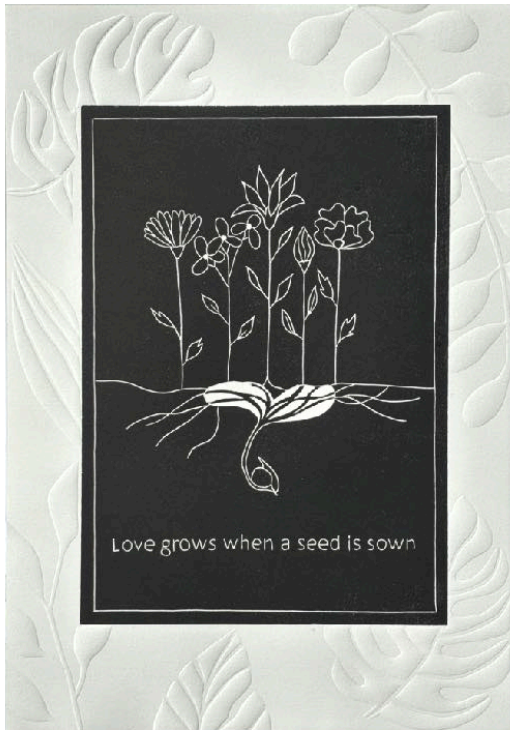
I would like to acknowledge Catherine MacDonald who allow me to use her letterpress and helped with the type setting of the print.

Love Grows Love is a simple print, with a simple message.

@themagpieshandbag

NFS





Rachel Stockley

Love grows when a seed is sown

Calibre (body) Fabriano 220gsm, Woodcut with woodcut embossing plate

H 420mm x W 295mm

'Love grows when a seed is sown' was made with peace and love in mind, amongst the world's current turmoil. Hand cutting the text allows me to have a direct connection to the written form. I chose to use a simple graphic and colour palette to match the simple message.

@themagpieshandbag

NFS

Julz Henderson

Fabulous

Woodtype (unknown) Linocut. Fabriano Paper-Utica, Farley Proofing Press

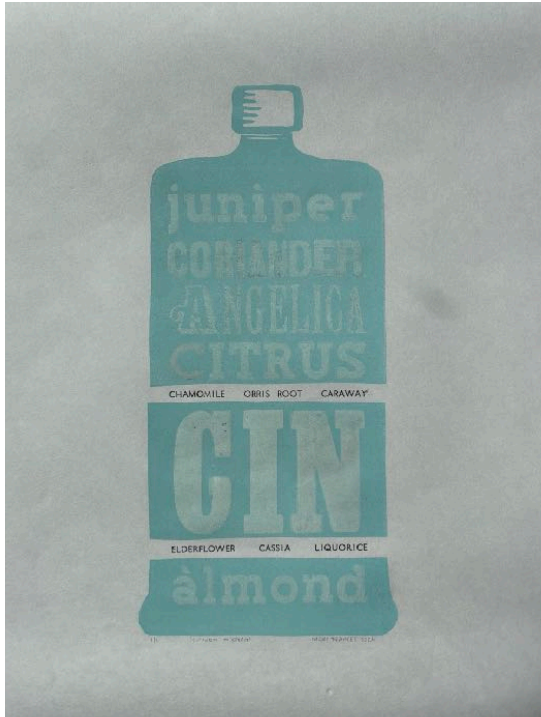
H 416mm x W 290mm

Veresmith Press

@veresmithpress

* \$130 +postage contact via veresmithpress@gmail.com





Nicki Frances

Botanical in Spirit

Wood & Lead type, Awagami Hosho paper, Printed by hand

H 525mm x W 430mm

@nicki_frances-nz

NFS

Barbara Lormans

Renew

2 Linoblocks and chine collé. The letters are from Speedball Textbook 19th Edition, single stroke Gothic. Fabriano Rosapina paper.

Varied edition of 8 this one is 4/8

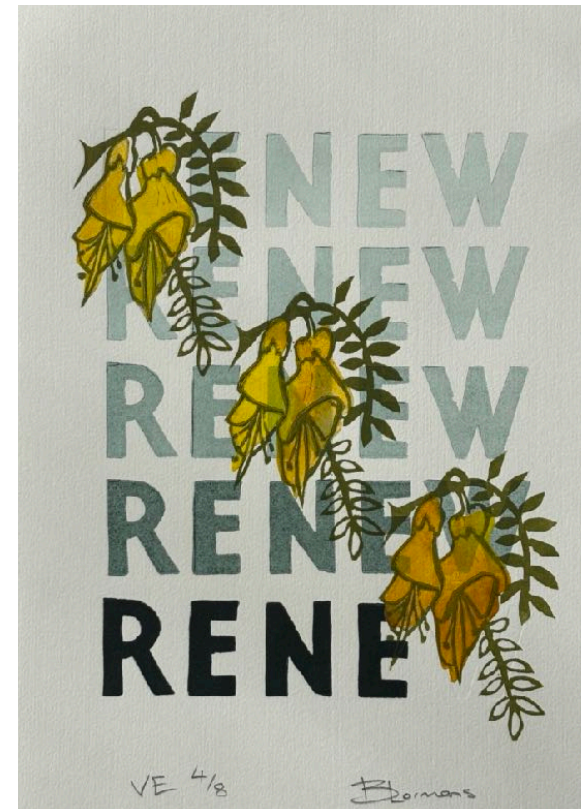
H 295mm x W 210mm. - A4

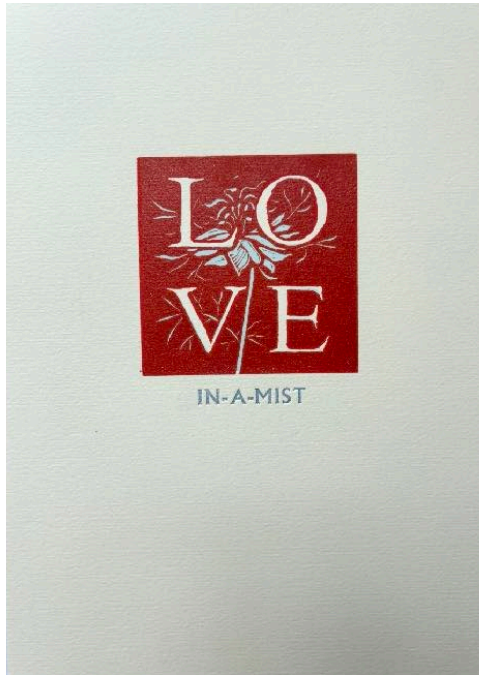
Thompson Press

@barbaralormans

www.barbaralormans.com

* \$100 +postage contact via lormansb@gmail.com





Helena Harrison and Renee Hadlow (The Armarie Room)

Love-in-a-Mist

Devil-in-the-Bush

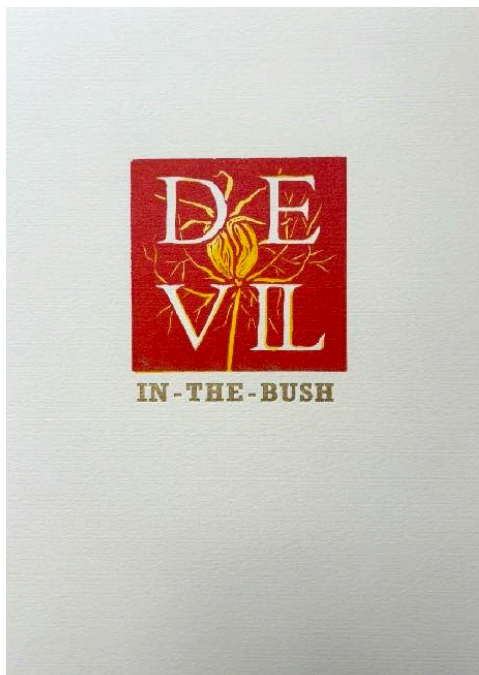
120 pt Times New Roman (LOVE & DEVIL) Hand-cut paper stencil and linocut, 24pt Albertus Handset Metal Type (IN-A-MIST)

Two lino cuts of letters: LOVE and DEVIL with the flower and seed head. Silkscreen of blue and yellow acrylic colours mixed with print paste for the flower and seed head. Hand registration of the linocuts printed over the silkscreened colours using Flint Brilliant Red on the 1860 Albion Press. Hand setting of type Rockwell locked into a chase and printed on the Korrex Flatbed Press using metal gold ink mixed with yellow followed by gold metallic dusting powder. Hand setting of type Albertus locked into the same chase and printed on the Korrex Flatbed Press using Flint Alkali Blue followed by silver metallic dusting powder.

Magnani Incisioni 310gsm

H 295mm x W 210mm. - A4

Printed at The Armarie Room



Nigella damascena, love-in-a-mist or devil-in-the-bush is an annual flowering plant belonging to the buttercup family Ranunculaceae. It is native to Eurasia with the specific damascene relating to Damascus in Syria.

Its ferny foliage, spiky blue flowers nestled in a ring lacy bracts give it the common name "love-in-a-mist". When it goes to seed the inflated capsule-like heads are known as "devil-in-the-bush". Easily grown from seed it has been a familiar subject in English cottage gardens since Elizabethan times.

NFS

@armarieroom

The Stray Waif

Wang Wei- A Magnolia on the Wall

Wang Wei was a renowned Han poet and painter who lived in what is now China during the Tang dynasty in the 8th century according to the western calendar.

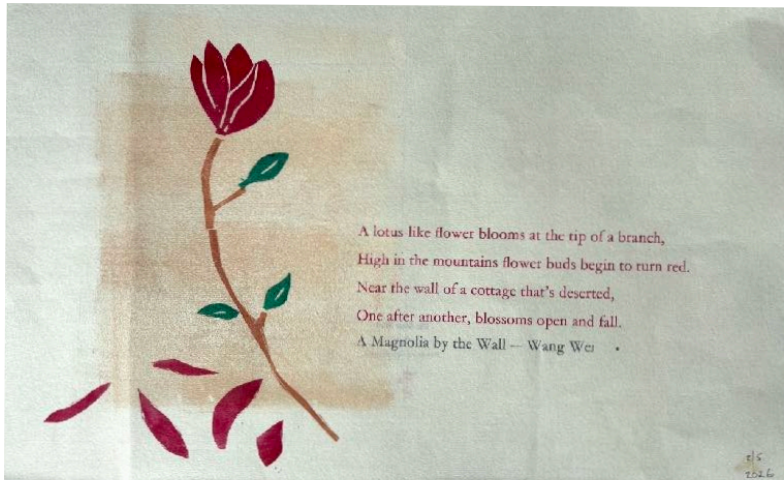
There are two sides to magnolias. Magnificent as they unquestionably are, they make a horrible mess during the autumn leaf and blossom drop - as a result of this the very large magnolia that we had in our front yard is gone -it simply got too big for an old fellow to manage. I do miss the bright colours, especially as it was never completely bare, even in winter when the leaves had all gone but a new crop of flowers made their appearance. However, I don't miss having to get out every blooming day in the autumn wind, rain or shine to sweep up bucket loads of leaves and petals. A big magnolia has a lot of leaves and flowers!

This poem, one of about 400 written by Wang Wei, has been printed for the Love Letters Botanica exhibition.

The type is 24 point Garamond, cast by the Printing Museum in Wellington, Aotearoa. The paper is Awagami Shiramine Select. The illustration is a Lino-cut and the background colouring was applied direct to the paper using a brayer. Each of the five copies required six passes through a hand-inked Littlejohn cylinder proof press.

H 260mm x W 425mm

NFS



Michele Penney & Annie Bramall

Our Celestial Sanctuary

Fonts Bernhard script 18pt and Perpetua 8pt. Printed using Farley 16 , Adana 8x5 and Etching Press.

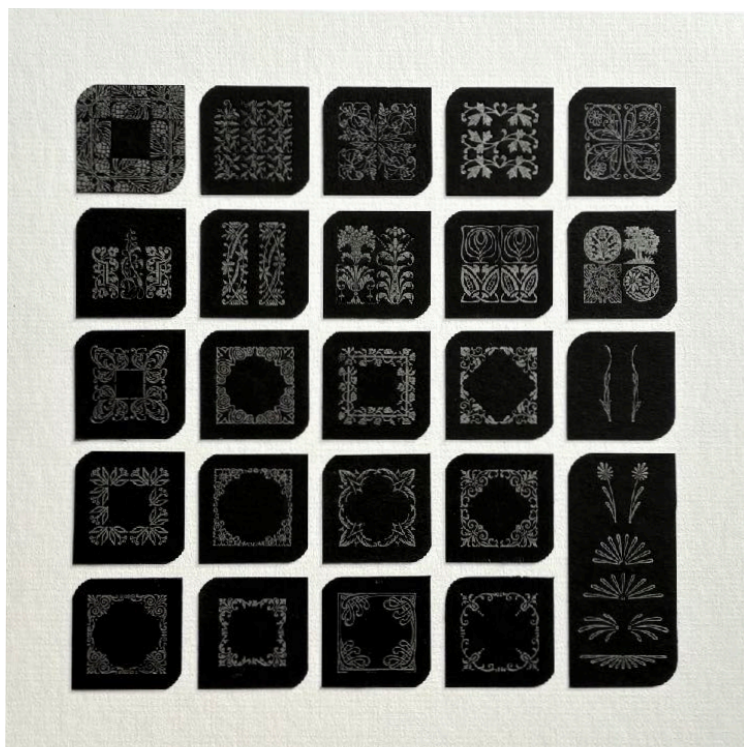
Printed at Te Kowhai Print Trust

4 pieces all together each H 210mm x W 295mm - A4

@tekowhaiprinttrust

NFS





Terrie Reddish

JUST MY TYPE-a botanical selection in silver

Type samples on 300gsm Crane Lettra Wild black. Handset & inked and printed on Korrex Stuttgart.

H 245mm x W 245mm

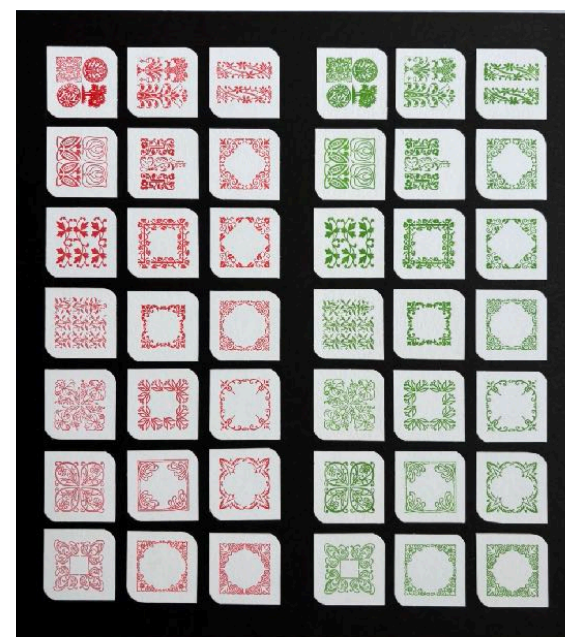
IMPRIMO press

@terriereddish

JUST MY TYPE brings together a series of small botanical and floral letterpress prints drawn from my wider collection of borders, ornaments, florettes and decorative elements. In preparing work for this exhibition I printed many more variations than I ultimately used, and exploring these combinations has opened up some exciting possibilities.

If the motifs or the approach resonate with you, I would be very interested in discussing commission projects that make use of these ornamental prints— particularly artists' books, book-form structures, or three-dimensional sculptural pieces where typography, pattern, and form can interact in unexpected ways.

NFS



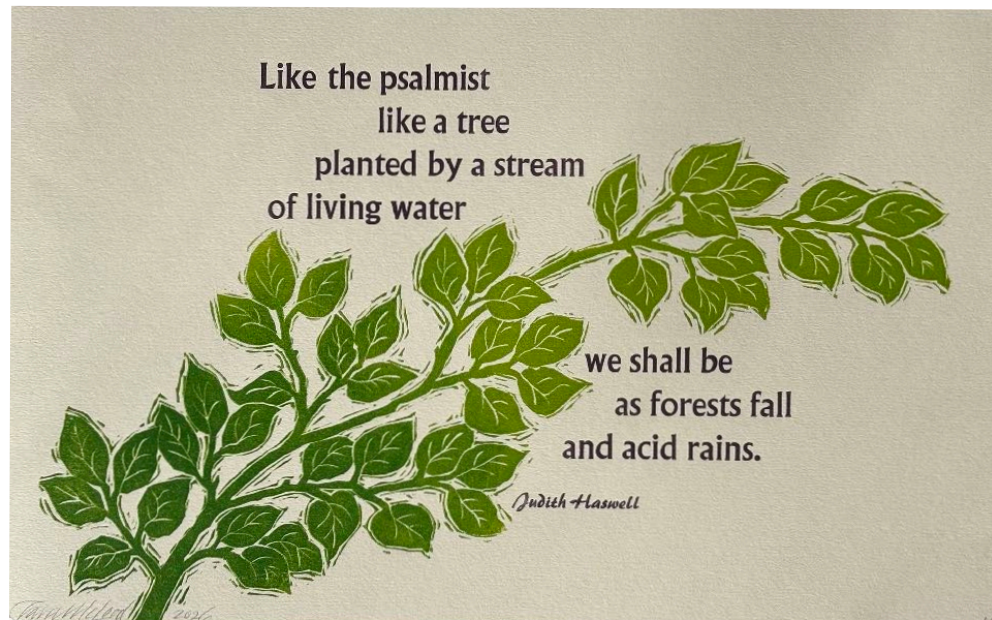
Terrie Reddish

JUST MY TYPE-a botanical selection in green and red

Type samples on 300gsm Crane Lettra(white). Handset & inked and printed on Korrex Stuttgart.

H 284mm x W 313mm

NFS



Tara McLeod

The Pear Tree Press

H 240mm x W 390mm

NFS

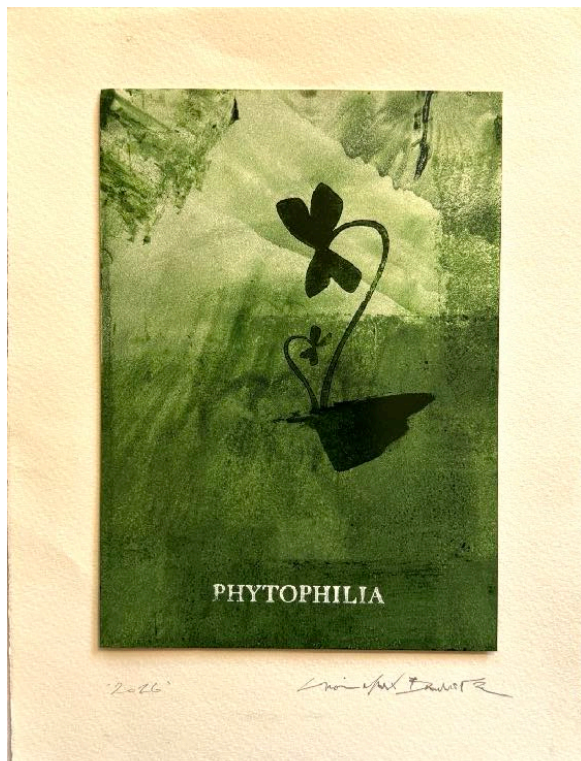


Simon Max Bannister

Simon is a member of Ferrymead Printing Society. Simon made a two colour lino cut onto 240 GSM one side coated board using a 1915 A3 table top Hopkinson & Cope Albion Press.

H 210mm x W 145mm

NFS



Simon Max Bannister

Phytophilia

Simon is a member of Ferrymead Printing Society. Simon laser cut an image, overprinting it on a pre-printed green background using Satin Matt Art 150 GSM paper mounted on handmade recycled paper on a 1954 Soldan Proof Press.

H 253mm x W 185mm

NFS



Berne' Liebenberg

Nature, Plant, Perfect

Berne' attends Te Aratai College and is a member of the Ferrymead Printing Society. Berne' chose Green Tablex Board 180 GSM printing her work on an 1866 Quad Demy Hopkinson Cope Albion Press.

H 650mm x W 453mm

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Xanthe Tulken

Flowers

Xanthe attends Canterbury University and is a member of Ferrymead Printing Society. Xanthe carved an image using MDF board, printing her work on recycled boxboard. 180 GSM printed on a Simpson Albion Press.

H 210mm x W 145mm

NFS



Zoe Spratt

Time to Shine

Zoe attends St Michael and All Angels School and is a member of Ferrymead Printing Society. Zoe mixed to warm colours to print posters on a handmade paper creating a natural look using a rare 1910 Simpson Albion Press.

H 210mm x W 297mm

NFS



Zoe Spratt

Sunshine on the Way

Zoe attends St Michael and All Angels School and is a member of Ferrymead Printing Society. Zoe mixed to warm colours to print posters on a handmade paper creating a natural look using a rare 1910 Simpson Albion Press.

H 235mm x W 310mm

NFS



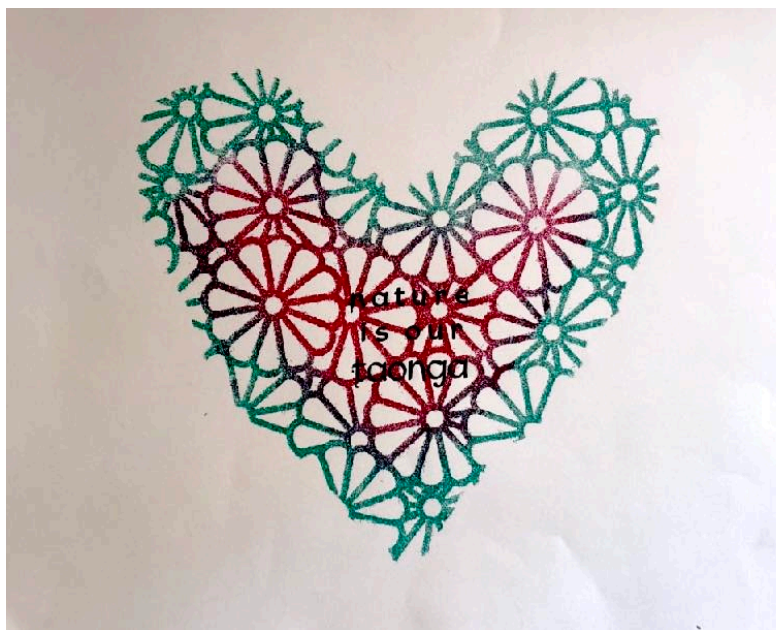
Zoe Jia

Begins to Bloom

Zoe is a member of Ferrymead Printing Society. Zoe printed her poster using vegetable oil based inks on 150 GSM Satin Matt Art Paper on a 1954 rare Simpson Albion Press.

H 300mm x W 420mm

* \$15 +postage contact via sea2mtnprint@gmail.com



Ruth Ball

Nature is our Taonga

Ruth is a member of Ferrymead Printing Society. Ruth chose Grey Tables Board 180 GSM to print her work on an 1866 Quad Demy Hopkinson Cope Albion Press.

H 420mm x W 500mm

NFS



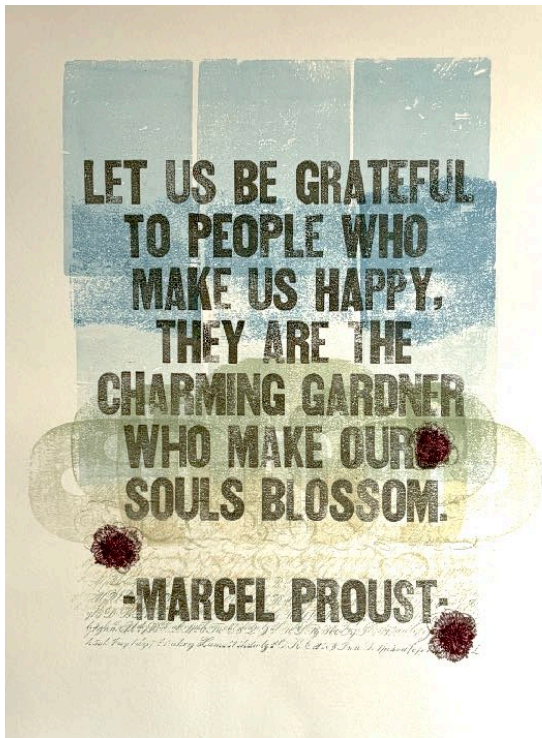
Della Bennet

Pohutukawa

Della is a member of Ferrymead Printing Society. Della made a five colour woodcut with Flint water-based inks on 180 GSM Manilla using a 1915 A3 table top Hopkinson & Cope Albion Press.

H 297mm x W 210mm

NFS



Toni Mosley

Blue Bathtub Press

Charming Gardener

Various Wood and lead type/ Rives BFK paper on Farley Proofing Press.

H 530mm x W 350mm

Variable Edition of 4

@bluebathtubpress

\$75

Caren Florance, Ampersand Duck Djiringanj Country, Yuin Nations (Bega, NSW) Australia

Love Your Way: Swoon, 2026

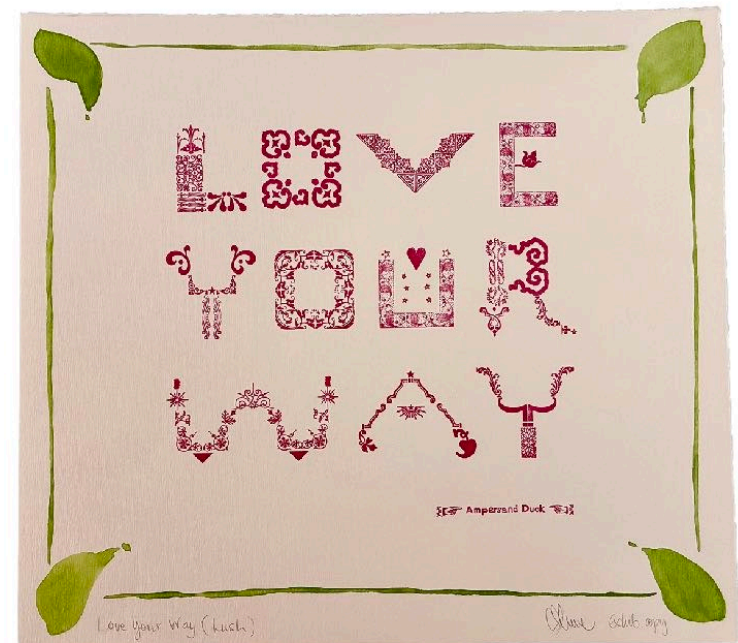
Hand-rolled and kiss-printed letterpress fleurons (aka 'printer's flowers') in Purple with a hand-painted watercolour border in Rose Madder. Produced on hand-torn sheets from a remnant pack of vintage paper stock marked only 'Coral Pink Byron'.

H 265mm x W 295mm

Statement:

I love letterpress. I'm committed to using it in ways that perform materiality, because digital printing is bland perfection. I love beautiful imperfection, and so does nature. I love old paper stock, even though it might be a bit worn and scrudy. These are my love letters to diversity, tactility and choice.

* Variable edition of 16 copies and 1 exhibition copy. Price per each: NZ\$ 295 pph ; (AUS\$ 250 pph)+postage contact via ampersandduck@gmail.com <https://carenflorance.com>





Caren Florance, Ampersand Duck Djiringanj Country, Yuin Nations (Bega, NSW) Australia

Love Your Way: Lush, 2026

Hand-rolled and kiss-printed letterpress fleurons (aka 'printer's flowers') in Rubine Red with a hand-painted watercolour border in Sap Green. Produced on hand-torn sheets from a remnant pack of vintage paper stock marked only 'Coral Pink Byron'.

H 265mm x W 295mm

Statement:

I love letterpress. I'm committed to using it in ways that perform materiality, because digital printing is bland perfection. I love beautiful imperfection, and so does nature. I love old paper stock, even though it might be a bit worn and scrudy. These are my love letters to diversity, tactility and choice.

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Cameron Ralston

Litterfall, Blanketing

Ink, acrylic and natural plant pigment. Bodini shaded font

H 210mm x W 150mm

Ferrymead Printing Society

@ralston.cd

* \$150 or both for \$250 +postage contact via ralston@gmail.com





Maryam Alhaseny

Roots

Wood Type and assorted ornaments printed using a 1909 Trip Action Vandercook Proof Press. Printed on Saunders 100% Cotton Paper 300gsm at Rocky Press Studio

"Roots" is a personal exploration of bringing my Arabic identity into printmaking, allowing language, heritage and belonging to exist within the same space.

Instagram: <https://www.instagram.com/rockypress/>

rockypressstudio@gmail.com

\$80