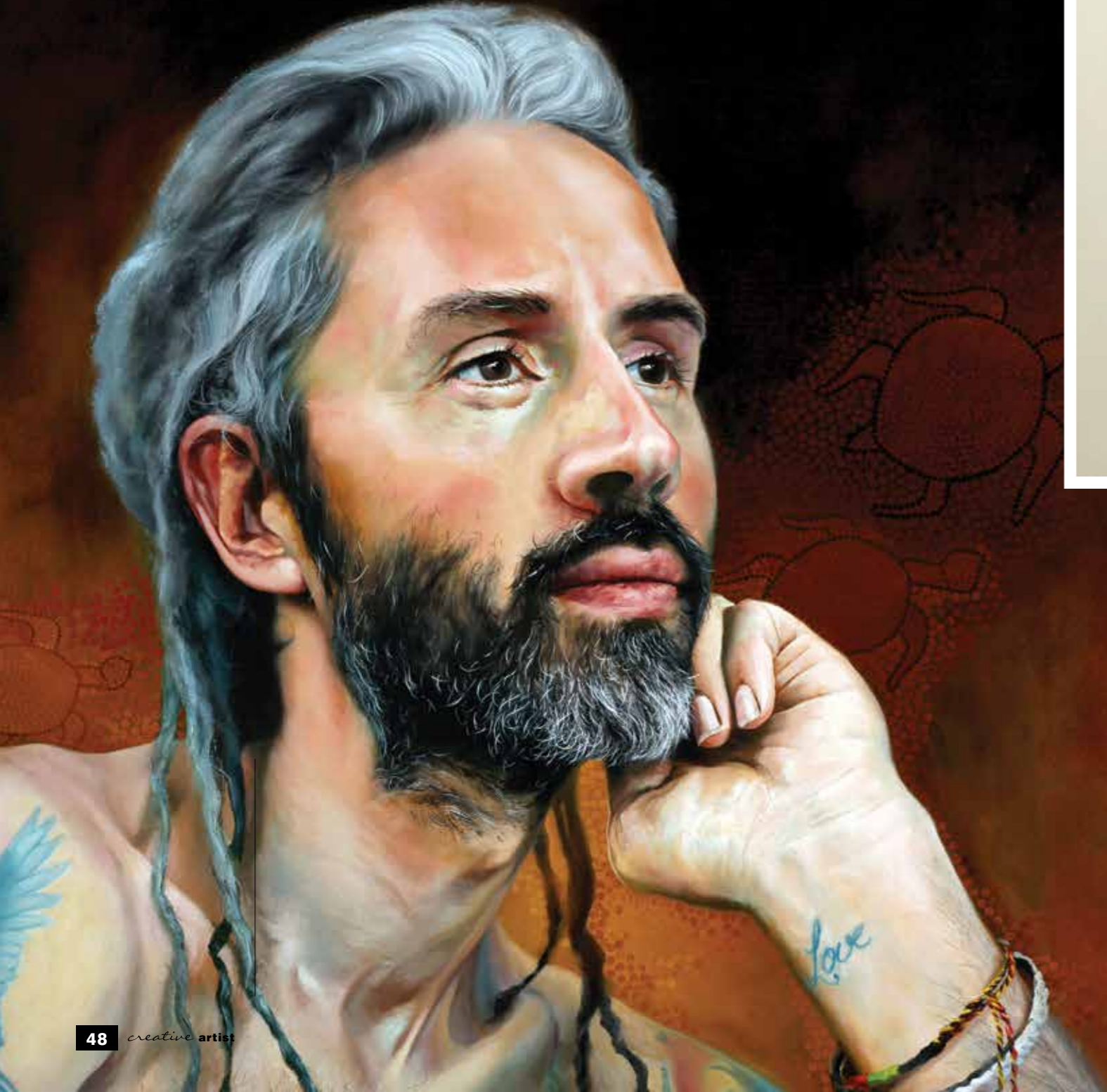
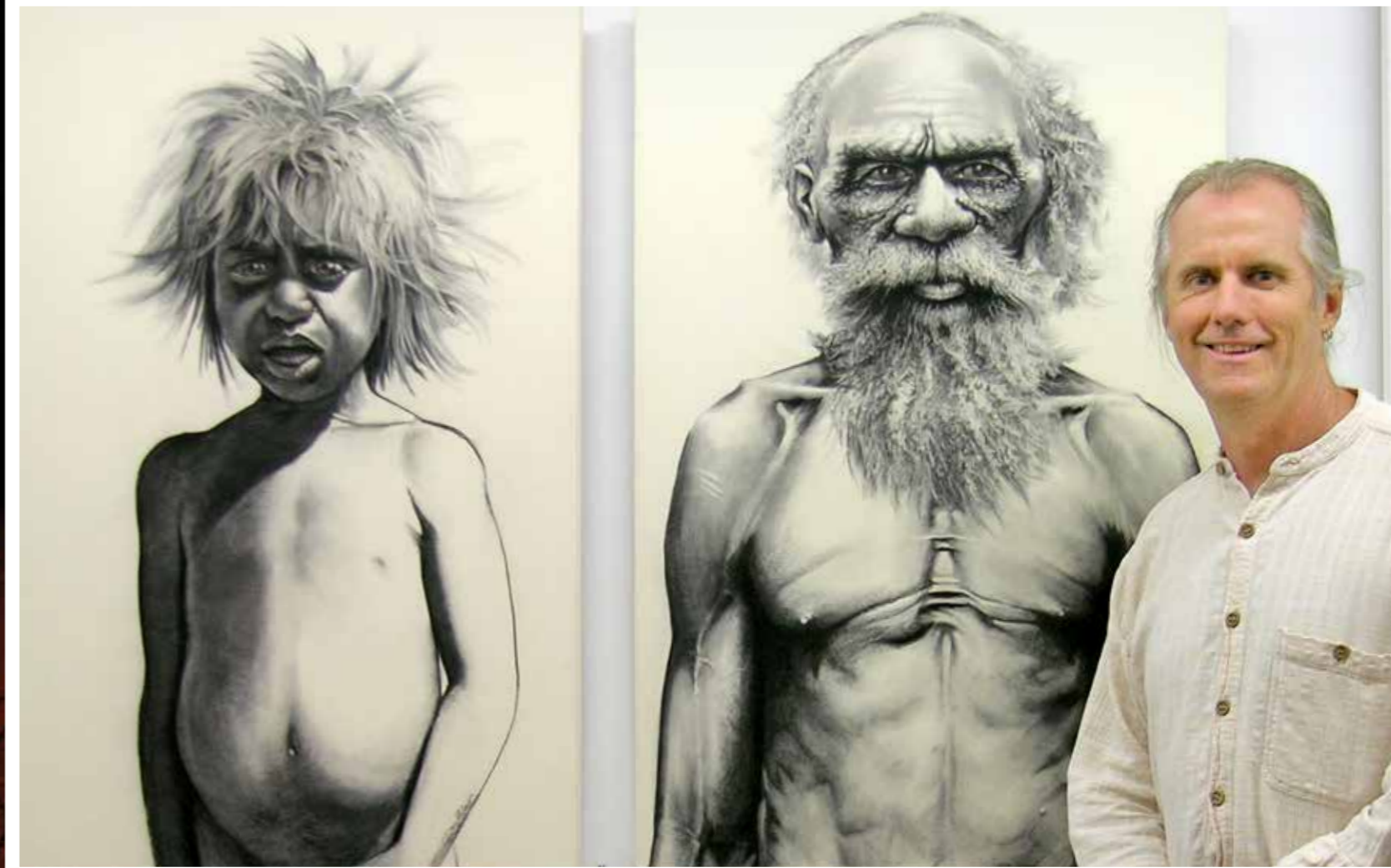


The Visual Communicator

Painting and creating are this talented artist's passions, with Australia offering him a rich source of inspiration for his artistic endeavours.



Don Milner



Paintings

Above: Don Milner with his artworks (left) 'Coora', Charcoal on Canvas 90cm x 60cm and (right) 'The Elder' Charcoal on Canvas 90cm x 60cm
Opposite page: 'Jandamarra's Dreamings' Oil on Canvas, 70.2 cm x 70.2 cm

Australian artist, painter and tutor, Don Milner chooses themes and subjects from Australia's rich and unique way of life, its characters and scenery, all of which inspire, colour and enrich his world as an artist. His honest, intuitive approach to painting has won Don many awards and accolades, which have led to lots of commissioned art works produced in his popular themes.

Artists who influence and inspire him include Rubens, Rembrandt, Velazquez, and Godward. Modern day masters include Norman Lindsay, Sydney Long, Rupert Bunny, Tom Roberts, and James Whistler, and contemporary artists include Ralf Heimans, Richard Schmid, Hal Barton, Herman Pekel, and Kevin Beilfuss.

"I am primarily a visual communicator using images to tell stories in my own way as I celebrate my 'freedom of expression' through mediums such as acrylics, oils, pastels and charcoal", says Don. "I'm inspired by my environment and the colourful characters who inhabit it. My internal

impressions manifest and reflect themselves through my paintings, covering many subjects and genres, predominately Portraiture, Seascapes, Landscapes, and Still Life. However, it is the Portrait that will be the primary focus for my workshop in this magazine.

"The Portrait holds a particular fascination for me, and my paintings endeavour to capture and express the true character of my subjects. Often I paint in a traditional style, however, I also enjoy exploring new and dynamic ways of seeing and capturing the human form. The eyes are truly the portal to the soul, so I try to get their expression right and then the portrait breathes life and comes alive."

The Portrait Subject

"The role of the artist when painting a portrait is to capture and express something special about the sitter. This can be a good likeness of the external form, which is a statement about the subject's external looks, or something else which is uniquely that person", explains Don. >>

“The intuitive artist can see below the surface, which empowers the creative spirit to express ‘that special something’ ... the true and unique essence of the subject.

“I believe every artist needs to discover their own way of expressing these things by developing unique techniques and methods using colour and tone to create mood, and leaving the mark of the artist’s brush strokes in the paint itself.”

Notes from the Artist

Canvases and boards

I use 12oz cotton canvas, stretched onto timber stretcher bars. This offers as a firm, but characteristic bounce under my brush as I paint, which almost feels like the canvas is flexing and responding to my brushes touch. Quite lovely and enhances the painting experience.

Paints

- Use the best paints you can afford: ‘artists’ quality’ is the best choice as it offers a robust, smooth and buttery consistency, which is a pleasure to paint with, and is ‘light fast’. Cheap hobby paints don’t



offer the same painting experience as they have very low pigment content-to-binder ratio, with little or no light fastness. In my experience, these cheap paints greatly detract from a pleasurable painting experience

- Always put plenty of paint out before you start. If you mix a special colour, mix a lot more than you think will be needed, as a special colour can be difficult to remix if you run out.
- Use a purpose made ‘Fine Mister Water Sprayer’ to keep paint ‘hydrated, active and alive’. Do not over-wet the painting surface or your paints! (Do not use garden sprayers or similar - they are too coarse and spray far too much water which drown the paints.)

Brushes

- Use clean water in two separate containers when painting when painting with acrylics. Half fill the containers so you can swish the brush about to clean it, and half-filled containers minimise spills and ➔

Paintings

This page
Above: ‘Reflection...Brian Tisdall’
Oil on Canvas, 78 cm x 58 cm
Left: ‘Gypsy Boy’, Acrylic on
Canvas 61cm x 61cm

Opposite page
Top: ‘Morning Waves’, Acrylic
on Canvas, 60cm x 50cm
Bottom: ‘Moriarty - 1000 Mile
Stare... Oil on Canvas,
90 cm x 56.7 cm



Paintings

This page
 Above: 'SonYa'
 Oil on Canvas Panel
 29.7cm x 42 cm
 Top right: 'Bathed in
 Morning Light'
 Oil on Timber Panel
 42cm x 26cm
 Right: 'Gypsy Girl'
 Acrylic on Canvas
 61cm x 61cm

Opposite page:
 Bottom: 'Gypsy Dancer'
 Acrylic on Canvas
 60cm x 90cm

splashing. One container is used to do the initial brush wash and the second for the final brush clean. Change the water regularly, or whenever it starts to get polluted. Add a few drops of dishwashing liquid into your brush washing water as it helps clean your brushes more easily.

- Do not leave your brushes standing in the water wash containers as this can cause brushes to develop a memory bend, which can be difficult to remove and can ruin a good brush.
- Always paint in good light. Protect your eyes from straining, and good light also helps when assessing colour and tonal values. I find two matched lights placed on the left and right sides and forward of the easel and angled slightly down from above is best.
- Sketch often to practice your craft and hone your observation skills – your ability to see beyond a glancing view (the artist's eye) is grown and developed this way.



Don Milner

Exhibitions:

- 2015 Semi Finalist – 'Doug Moran National Portrait', Australia
- 2014 Winner – 3rd Prize – Portrait 'Andrew Fisher', Sunshine Coast, Qld
- 2013 Winner – 2nd Prize – Portrait 'Windows Of Time', Sunshine Coast, Qld
- 2013 Winner – 'Best of Show', 'Best Landscape', 'Best Still Life', Moore Art Awards & Exhibition, Qld
- 2012 Solo – 'Making Light of Paint', Rosalie Gallery, Goombungee, Qld
- 2011 Group – 'Sunshine Coast – "Unsung Heroes - Portrait', Sunshine Coast, Qld
- 2010 Group – 'The Language of Art', Carrington's Gallery, Noosa Junction, Qld
- 2010 Solo – 'Retrospective – Back to the Future', Rosalie Gallery, Goombungee, Qld
- 2009 Winner – Open Category, 'Best Painting' Scholarship to Brisbane Artist's Academe, Qld
- 2009 Winner – Best Portrait. 'Art 4 Life Portrait Painting Competition', Qld
- 2008 Winner – Landscape 'Kenilworth Painting Competition' + H/Com, Kenilworth, Qld.
- 2007 Group – 'Totally Nude', Cooroy Butter Factory Gallery, Cooroy, Qld
- 2007 Group – 'Drawn Together', Circle Gallery, West End, Qld
- 2007 Group – 'Art of the Body', Eumundi, Qld
- 2007 'Selected Qld Artists. 2007 Archibald', Noosa Heads, Qld
- 2006 Group – 'Two Visions', Novotel Twin Waters Resort, Sunshine Coast, Qld
- 2006 Group – 'Celebration – The Painting', Eumundi Artists, Eumundi, Qld
- 2000-2005 'Various Group Exhibitions', Sunshine Coast, Qld
- 1998 'Solo Exhibition', Caboolture, Qld
- 1995 'Solo Exhibition', The Lakes, Caboolture, Qld
- 1987 'Solo Exhibition', Cairns, Qld
- 1985-1986 'Various Group Exhibitions', Cairns, Qld

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