

CHARLES BURNAND GALLERY

IAN MILNES

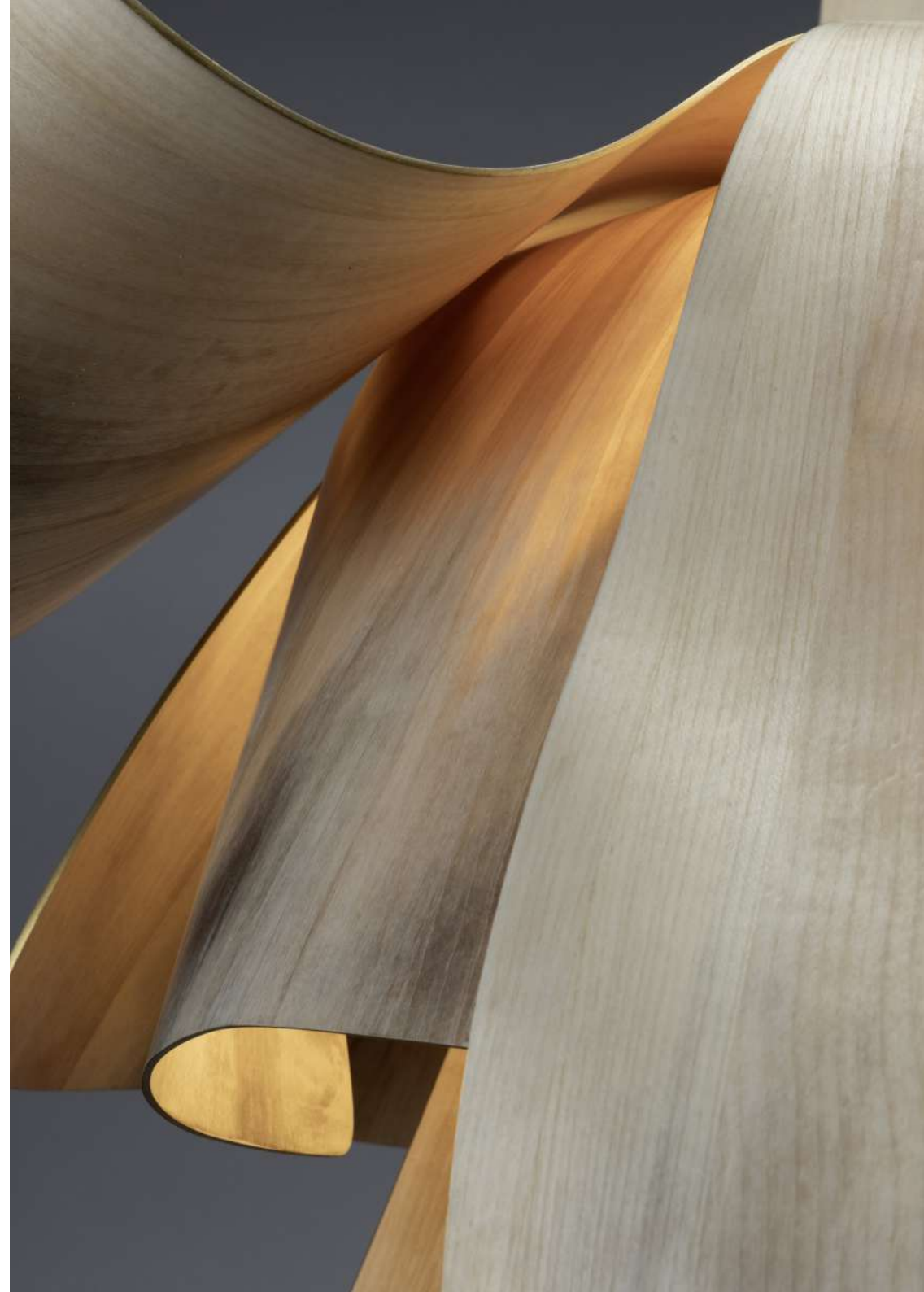
AUGUST 2026

IAN MILNES

Ian Milnes is a British artist whose practice explores the expressive potential of wood through sculptural furniture and objects. Drawing upon training in traditional furniture making and French furniture restoration, he has developed a contemporary approach to marquetry that extends historical craft techniques beyond their decorative origins.

Working primarily with hand-cut veneers, free-form lamination and tonal ink work, Milnes investigates the relationship between material, gesture and time. His work is informed by painting, gardens, music and the natural world, using the discipline of craftsmanship to pursue a greater sense of freedom and immediacy within the finished object. Through this process, traditional techniques become a vehicle for contemporary expression rather than historical reproduction.

Milnes was awarded the Bespoke Guild Mark by the Worshipful Company of Furniture Makers for his Mille Feuille coffee table. His work has since been presented internationally by Charles Burnand Gallery at PAD London, Design Miami and Salon Art + Design, New York.





Practice, Process and Materials

Ian Milnes' practice centres on expanding the expressive possibilities of traditional marquetry through sculptural furniture and objects. Drawing upon techniques associated with the decorative arts, he combines hand-cut marquetry, free-form lamination and tonal ink work to create compositions in which material, form and surface are developed simultaneously. While rooted in established craftsmanship, his practice is driven by a continual investigation into how historical techniques can remain relevant as a language of contemporary expression.

Each work begins through observation and experimentation rather than a predetermined solution. Initial ideas are explored through drawing and the construction of paper and card models, allowing proportion, rhythm and form to develop before work begins in the workshop. These studies establish the direction of a piece without resolving every detail. Instead, Milnes deliberately leaves many aesthetic decisions until the making process itself, enabling each work to evolve through direct engagement with the material.

Central to this approach is free-form lamination, a process developed by Milnes that allows laminated forms to be shaped intuitively rather than around fixed moulds or formers. Combined with tonal marquetry and hand-applied ink work, this method allows curves, tonal relationships and surface transitions to be refined throughout construction. Rather than imposing a predetermined outcome, the process remains responsive to the visual qualities of the veneers as they are assembled, preserving a degree of flexibility within a highly disciplined craft.

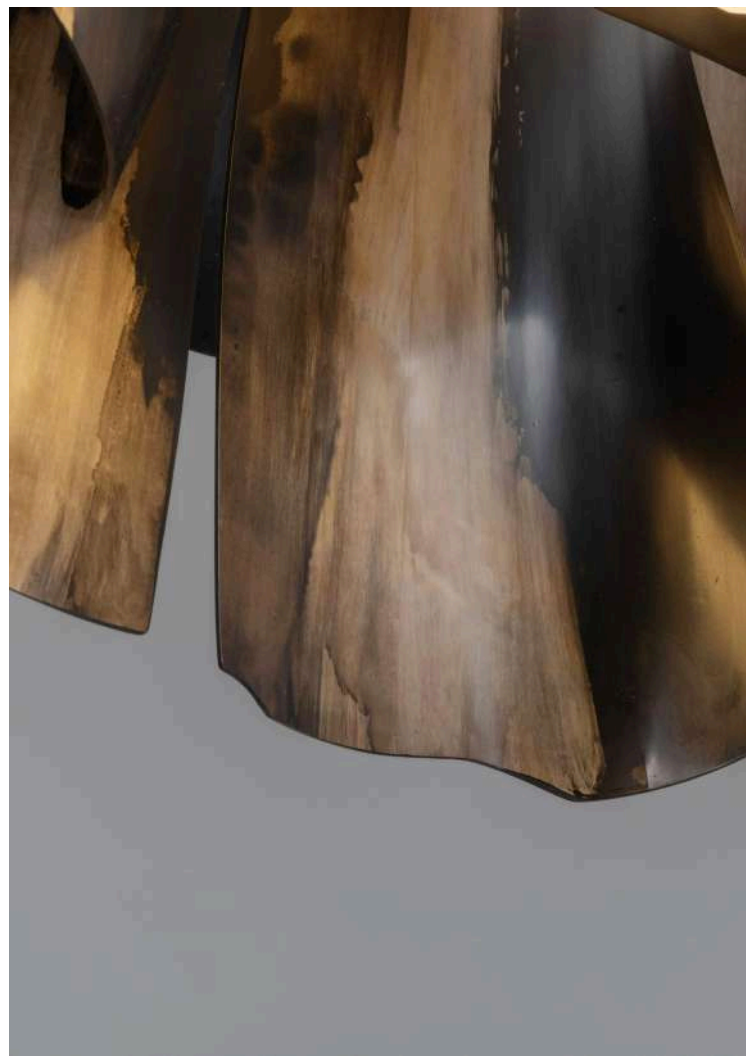
Wood veneer remains fundamental to the practice. Each sheet carries the individual record of a tree's growth, expressed through its grain, colour and figure. Rather than concealing these natural characteristics, Milnes works with them, selecting and layering veneers to create subtle tonal relationships and visual rhythms that cannot be repeated exactly. The individuality of the material becomes an integral part of each finished work, ensuring that every piece is shaped not only by the artist's decisions, but also by the unique qualities inherent within the wood itself.



IAN MILNES | Midnight Tulip Large | 2025

Pendant plus 7 floating petals - Sycamore, walnut, cherry, shellac, resin
Pendant H. 110 x W. 100 cm | H. 43 1/4 x W. 39 3/8 inches

Photo: Graham Pearson



IAN MILNES | Midnight Tulip Large | 2025



IAN MILNES | Midnight Tulip Medium | 2025

Pendant plus 1 hanging petal - Sycamore, walnut, cherry, shellac, resin
Pendant H. 80 x W. 67 x D. 71 cm | H. 31 1/2 x W. 26 3/8 x D. 28 inches

Photo: Graham Pearson



IAN MILNES | Midnight Tulip Small | 2025

Pendant plus 3 hanging petals - Sycamore, walnut, cherry, shellac, resin
Pendant H. 50 x W. 50 x D. 40 cm | H. 19 3/4 x W. 19 3/4 x D. 15 3/4 inches

Photo: Graham Pearson





IAN MILNES | Midnight Tulip 01 | 2026

Sycamore, walnut, cherry, shellac, resin
H. 74 x W. 90 x D. 85 cm | H. 29 1/8 x W. 35 3/8 x D. 33 1/2 inches

Photo: Graham Pearson



IAN MILNES | Midnight Tulip 02 | 2026

Sycamore, walnut, cherry, shellac, resin
H. 74 x W. 101 x D. 80 cm | H. 29 1/8 x W. 39 3/4 x D. 31 1/2 inches

Photo: Graham Pearson





IAN MILNES | Midnight Tulip X | 2026

Sycamore, walnut, cherry, shellac, resin
H. 68 x W. 95 x D. 90 cm | H. 26 3/4 x W. 37 3/8 x D. 35 3/8 inches

Photo: Graham Pearson



IAN MILNES | Midnight Tulip Installation | Salon Art & Design, NYC, 2025

Photo: Peter Baker



IAN MILNES | Broken Trio | 2026

Sycamore, walnut, cherry, and resin
H. 131 x W. 130 x D. 130 cm | H. 51 5/8 x W. 51 1/8 x D. 51 1/8 inches

Photo: Graham Pearson





IAN MILNES | Broken Tulips | 2025

Sycamore, walnut, cherry, and resin
H. 70 x W. 70 x D. 70 cm | H. 27 1/2 x W. 27 1/2 x D. 27 1/2 inches

Photo: Graham Pearson



IAN MILNES | Broken Tulip | 2024

Sycamore, walnut, cherry, resin

Photo: Graham Pearson





IAN MILNES | Broken Tulip | 2024

Sycamore, walnut, cherry, resin

Photo: Graham Pearson



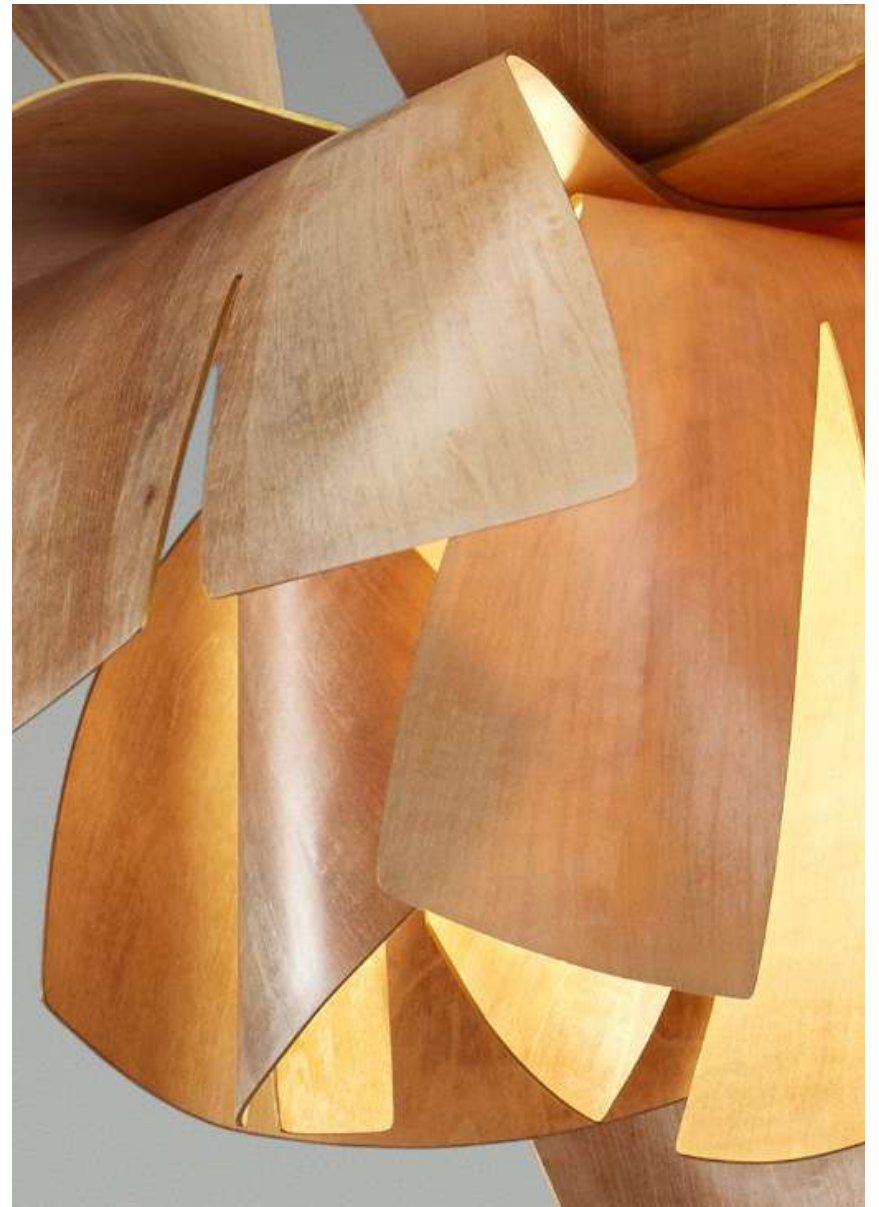


IAN MILNES | Broken Tulip | 2024

Sycamore, walnut, cherry, resin

Photo: Graham Pearson







IAN MILNES | Midnight Tulip Installation | 2025

Sycamore, Walnut, Cherry, and Resin

Photo: Graham Pearson





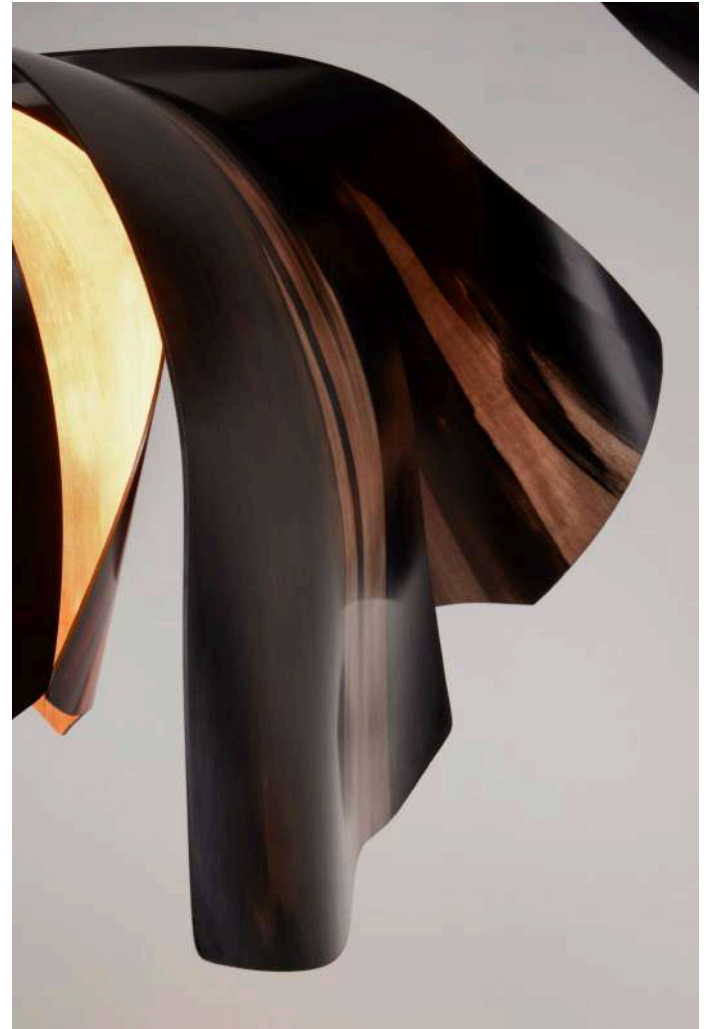
IAN MILNES | Drifting Midnight Tulip | 2026

Sycamore, walnut, cherry, and resin

Shade only: H. 45 x W. 75 x D. 75 cm | H. 17 3/4 x W. 29 1/2 x D. 29 1/2 inches

Overall spread with petals: W. 170 x D. 110 cm | W. 66 7/8 x D. 43 1/4 inches

Photo: Graham Pearson



IAN MILNES | Drifting Midnight Tulip | 2026

Sycamore, walnut, cherry and resin

Photo: Graham Pearson



IAN MILNES | Midnight Tulip Installation | Salon Art & Design, NYC, 2025

Photo: Peter Baker

Artists Statement

I've always been fascinated by how techniques evolve.

Marquetry, lamination and ink work have existed for a long time. Every generation inherits them, learns their grammar and then leaves something behind for the next. I'm interested in adding to that language. Certain motifs travel through time, continually reinterpreted by different makers. I'm simply trying to explore them in my own way.

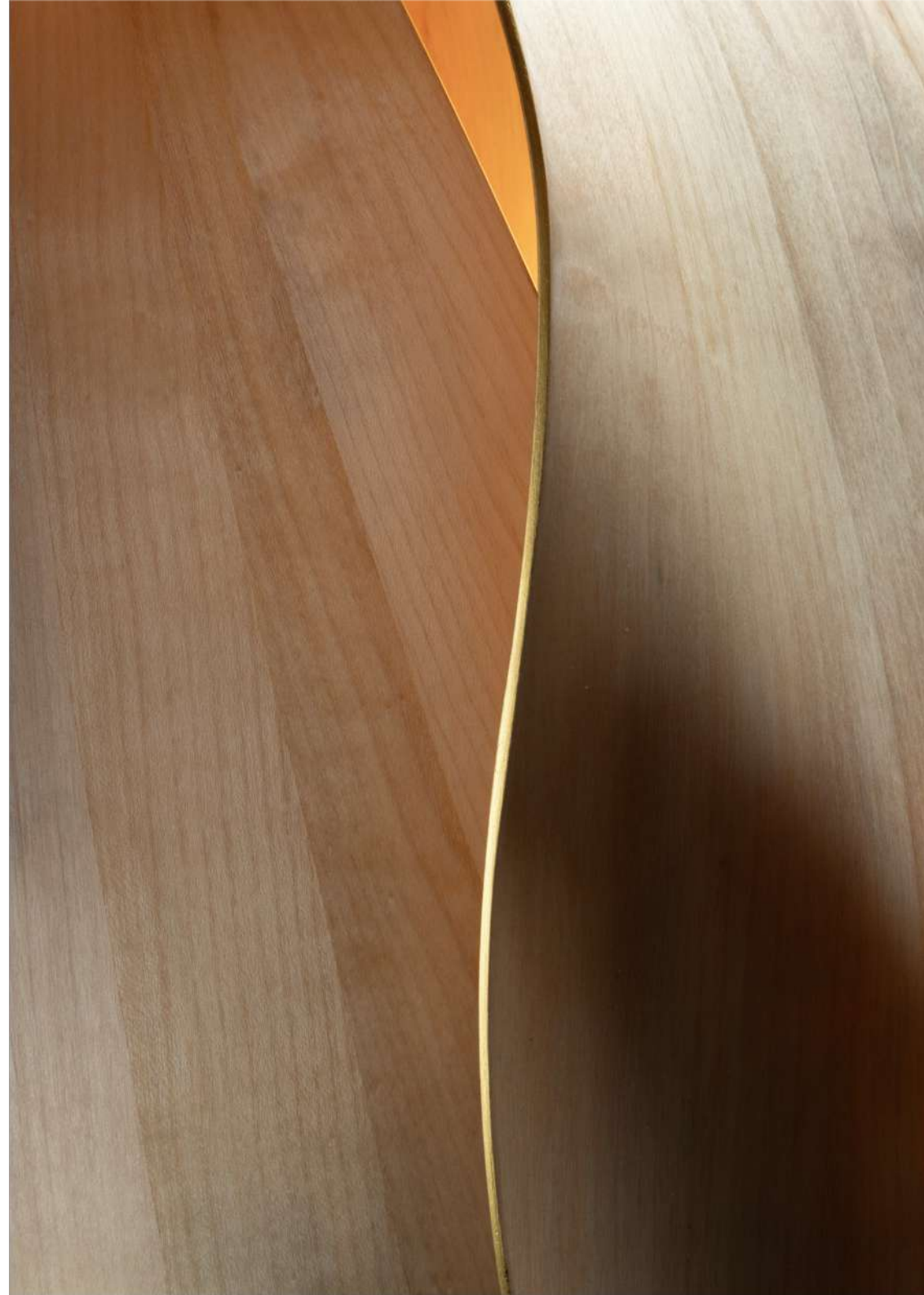
Much of what I make is about trying to capture moments. I've always admired painters for the freedom they achieve. When you look at a painting by Van Dyck, from a distance it appears meticulous, but as you move closer you realise it's more of an impression. That's very difficult to achieve in wood because the process requires so much time, but I'm interested in developing techniques that allow me to get as close to that feeling as possible. It enables me to freeze moments in time, like the moment a tulip collapses.

Ideas can come from anywhere: walking through a garden, listening to jazz, seeing something out of the corner of my eye or simply experimenting with a technique in the workshop. I'm always looking for patterns, trying to order the disorder. I draw and make models, but I mistrust drafting. I like the creative thinking to happen as close to the finished work as possible. Less decision-making up front means the work isn't fenced in. I don't want fences; I want open skies.

Wood has already lived a life before it reaches the workshop. Every tree grows differently, so every sheet of veneer carries its own character. When veneers are layered together, those individual histories begin to complement and contradict one another. I find that endlessly interesting because it means I'm always responding to the material rather than simply imposing an idea onto it.

Time is often seen as the defining characteristic of marquetry, but for me it's something else entirely.

People think it takes a long time, and it does, but the important part of it must be immediate. The labour is inevitable to bring the final quality, but it's all in service of moments. It's the spark of life that matters.





Winner
Best of Show
2025
DESIGN
MIAMI.

CHARLES BURNAND GALLERY

Charles Burnand Gallery champions contemporary collectible design, with a particular focus on Art Furniture and Illuminated Sculpture that fuse radical material integrity, emotional resonance, and intellectual rigour. Founded in 2009 by Simon Stewart, the gallery presents both emerging and established contemporary artists and designers, curating monumental, sculptural works that push the boundaries of function, perception, and craft.

Known for its forward-thinking programme and sculptural focus, the gallery exhibits internationally at leading fairs including Design Miami, Frieze, PAD London, Salon Art + Design, and Collect Art Fair.

Alongside its exhibition programme, Charles Burnand Gallery operates an in-house design and production studio specialising in the development and realisation of monumental Illuminated Sculpture, enabling artists to create ambitious works at architectural scale through a global network of specialist makers and master artisans.

In 2026, Charles Burnand Gallery opens a flagship gallery in Mayfair, London, followed in 2027 by a permanent gallery in the Cotswolds, establishing a dual-site platform for ambitious exhibitions, international cultural programming, and institutional collaborations.

Awarded Best in Show at Design Miami in 2025, Charles Burnand Gallery continues to build an internationally recognised platform dedicated to the most ambitious voices in contemporary collectible design.

CHARLES BURNAND GALLERY

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