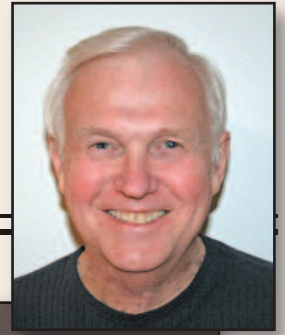


Designer Showcase featuring...

Alan Carter



Suspension

3" dia. x 6" wide x 14" high
Pau ferro and maple



Elevation of the Spirit

5" dia. x 17-1/2" high
Box elder burl, miscellaneous
ebonized woods, and aluminum



Celebration—Lift Your Spirits

4" dia. x 15" wide x 17" high
Amboyna burl, wenge, maple,
African blackwood, and brass

In the spring of 1999, a shift of fundamental significance was occurring in Alan Carter's artistic expression. For twenty-two years, he had been a professional artist, painting superrealistic images of the urban condition. Street corners and old neighborhoods were his subjects—three-dimensional illusions rendered on two-dimensional canvas. What began as a diversion, while toiling in the decidedly noncreative world of retail management (K-Mart), had grown into a full-fledged career in 1977.

In more than two decades of painting, Alan learned much about form and composition, technical prowess, and the emotional impact of a work of art. Over the years, he exhibited in countless art shows, won numerous awards, and had his work placed in private, public, and corporate collections across the country. As the century drew to a close, however, Alan also began to feel he was running out of things to say. The sizzling cauldron of creative passion had begun to cool and he sensed a shift in his focus.

In one of those inexplicable leaps of faith and common sense, Alan decided to pursue woodworking full-time, going from two-dimensional to three-dimensional in both the figurative and literal worlds. It had been a hobby for almost as long as he had been painting and Alan enjoyed it immensely. He built a number of furniture pieces for his

home and had been making the frames for his paintings for years.

As Alan made the shift from one medium to the other, he relied on his years of observation and artistic sensibilities to guide him. The same principles that shaped his painting apply equally well to his woodworking. An eye for strong design coupled with a high degree of craftsmanship is the foundation of his work. Alan is influenced by the architecture and city life he painted for so many years, and that is reflected in his pieces.

Now, Alan has entered a third phase in his artistic career. He uses a wood lathe along with all the other tools in his studio to create turned vessels and sculptures. Although these pieces are less functional than the furniture, they have the same attention to detail and strong sense of design and craftsmanship. They allow him to try new ideas and explore interesting spatial relationships without having to think about drawers, doors, tabletops, etc. Often the pieces change and evolve as they develop, sometimes in surprising ways. He is looking forward to seeing how all this grows and changes.

Alan welcomes your questions and comments, and can be reached by e-mail at apcarter@sbcglobal.net. To see more of his work, please visit his website at www.alancarterstudio.com.



Circular Reasoning
 4" dia. x 7" wide x 12" high
 Jatoba, wenge, maple,
 sycamore, rosewood,
 and brass pins



The Burl Triumphant
 5" dia. x 10" wide x 24" high
 Box elder burl, wenge,
 and brass rod



A Delicate Balance
 7-1/2" dia. x 16" wide x 14" high
 Figured maple, sapele, maple, Indian
 rosewood, crushed rock, and brass pins



The Secrets Within
 10" dia. x 10" wide x 19" high
 Eucalyptus burl, ebony, Indian
 rosewood, and maple



The Secrets Within (detail)
 Cryptex open



Pins and Needles
 7" dia. x 11" wide x 11" high
 Unknown wood for vessel, figured
 sycamore, Jatoba, and maple