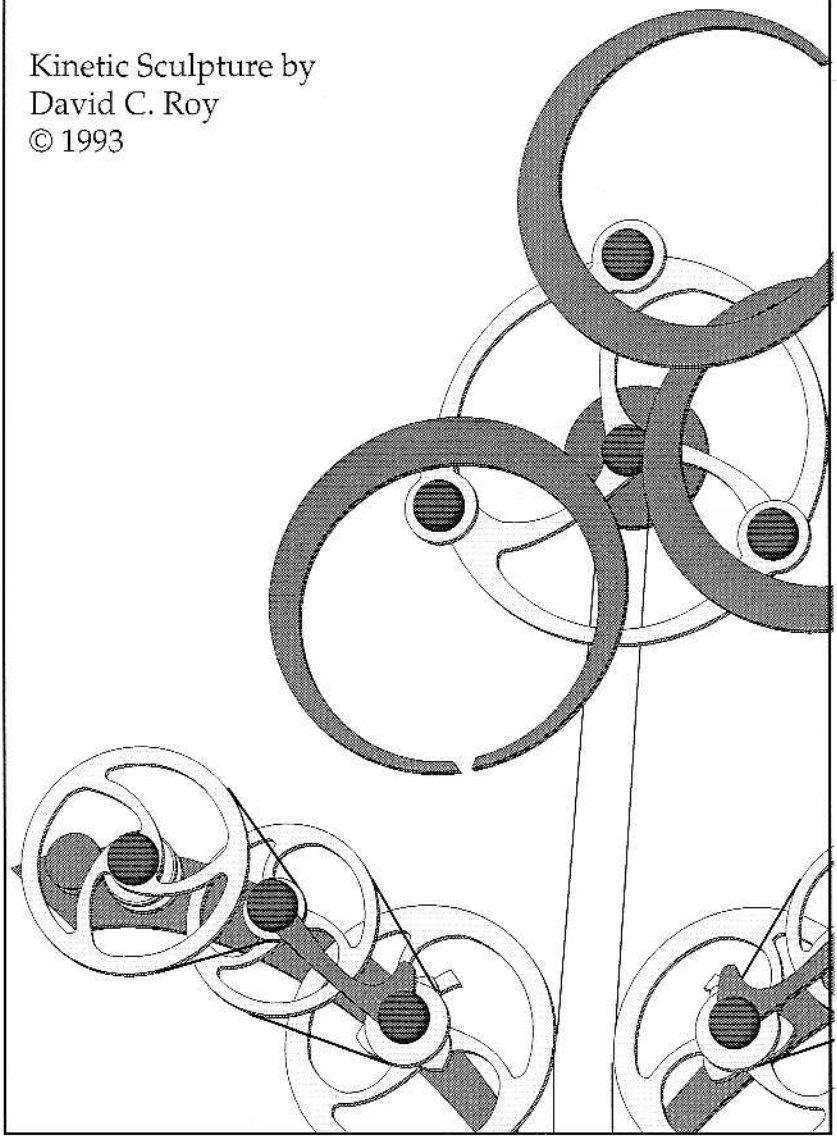
Aperture

Directions

Kinetic Sculpture by
David C. Roy



To the Owner:

Hello,

Welcome to the world of Wood That Works. This Aperture is number _____ out of a possible 24 pieces. It was made by me during the month of _____ in 1996. I build, test and pack each sculpture myself, doing 6-12 pieces of an edition per month. It takes several years for me to complete an edition and some are never finished as I move on to new designs. Designing and building kinetic sculptures like Aperture has been my full time occupation for more than 18 years. I hope Aperature brings you and other viewers as much enjoyment as I've found in making it.

Aperature has been mounted on a wall in my shop and running for at least 2 complete windings (several hours) before I pack it. I make every effort in design, construction and packing to make sure the piece will perform problem free for years to come. I use only the finest materials.

It leaves me happy and satisfied to find that my work has made it's way into new lives. I hope it brings you years of enjoyment.

David C. Roy

About Aperture:

This sculpture is composed of 3 main elements. The upper "patterning" portion of the piece is where most of the action occurs. The two lower assemblies are the mechanisms that power and control the upper motion. They are mirror images of each other.

While the mechanisms are predictably and sedately pulling on strings and engaging and disengaging levers and pawls, the "real" action is taking place in the random motion of the overlapping upper crescents. At first the crescents and the supporting wheel appear locked together as they all rotate in the same direction at the same rate. I like two of these "frozen" patterns, when the crescents are all facing inward and overlapping and when they are all fully extended. These static forms transform into much more active patterning forms as the supporting wheel slows and begins to counter-rotate. My favorite is the one that gave the sculpture it's name. The crescents all overlap in the center of the supporting wheel and fan out at the same time creating the illusion of a camera lens opening and closing. I also like the juggler pattern when the crescents flip up and over the top in sequence as if they were being juggled. These patterns aren't always present; they form and dissolve at a pace of their own.

Specifications:

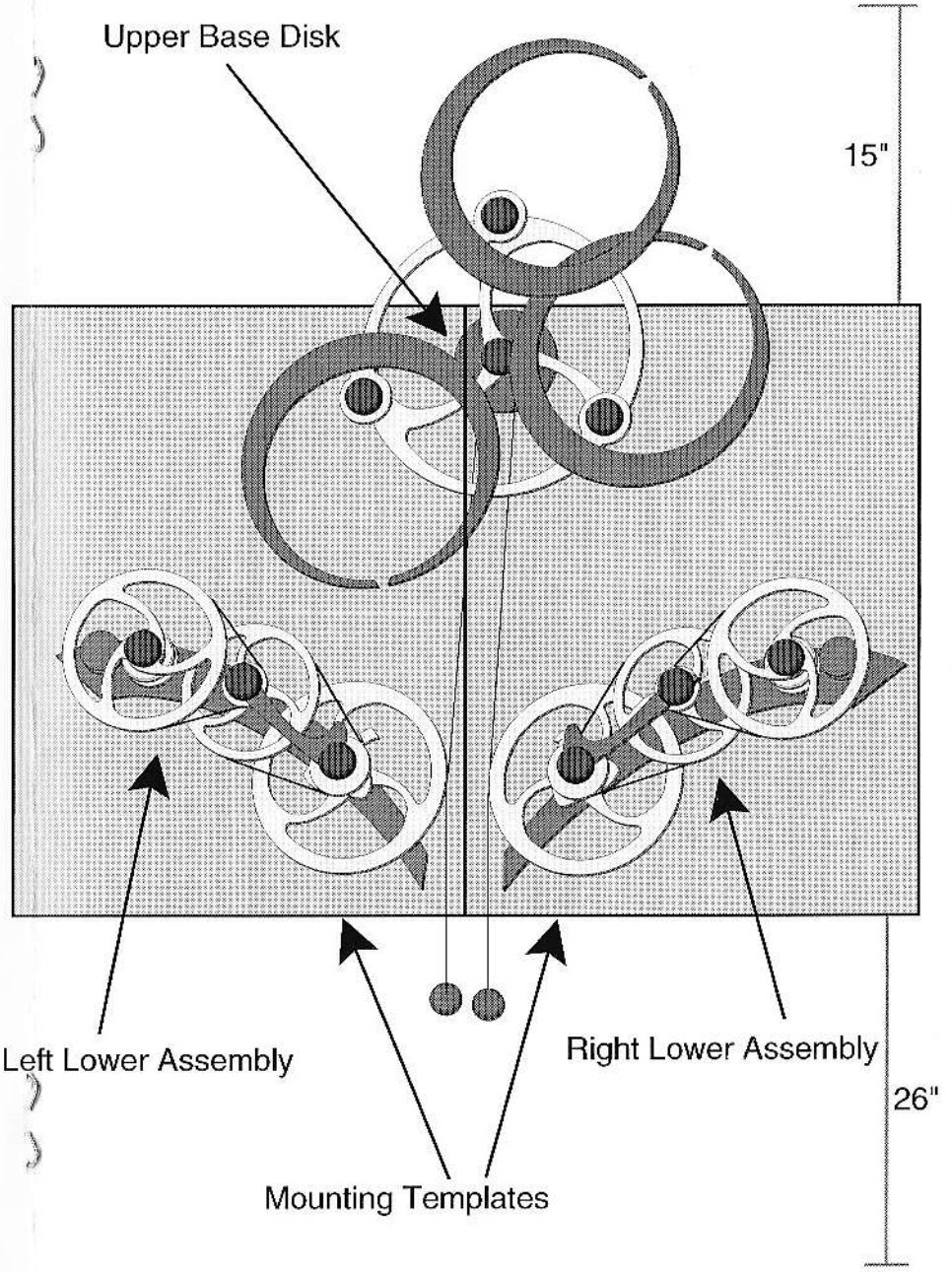
Limited Edition of 24
Size:48"h x 48"w x 7"d
Additional 28" needed for ball drop
Power Source: negator spring
Approximate Run Time: 4 hours
Materials: hardwood plywood, bearings, string

Patent No. 4637152

Directions:

To Mount on Wall:

- It is easiest to install Aperture with an assistant.
- DO NOT remove the tape holding the strings in place.
- Hold the mounting templates in the desired location against a wall. The left and right templates are marked as such and they should be held with their inside edges firmly touching and the bottom edges even and level. There are also alignment marks drawn across the joint between the templates. The diagram shows the relationship of the template to the sculpture to guide you in positioning the sculpture on the wall. Please note the minimum clearance dimensions are shown at the edges of the template.
- Place a sharp instrument through the screw holes, marking their positions on the wall.
- Drill pilot holes. If the wall is sheetrock or plaster use plastic anchors.
- Screw the upper base disk to the wall.
- The two lower assemblies are connected by a string and have to be handled together. Screw both pieces into the correct location on the wall. One assembly can be rested on the floor while the other is screwed in place.
- Loop the string connecting the right and left side assemblies over the threaded shaft on upper base disk. Move it as far back on the shaft as possible.
- Unscrew and remove the knob from the upper base threaded shaft. Remove one of the plastic spacers from the shaft. Carefully slide the upper motion assembly onto the threaded shaft.
- Lift the loop of string from the threaded shaft and place it into the pulley on the back of the upper motion assembly.
- Slide the plastic spacer onto the upper base shaft. Screw the knob back into place. DO NOT screw it on tightly. Stop turning it as soon as you feel the first resistance.
- Remove the tape holding the strings in place.



Directions:

To Wind

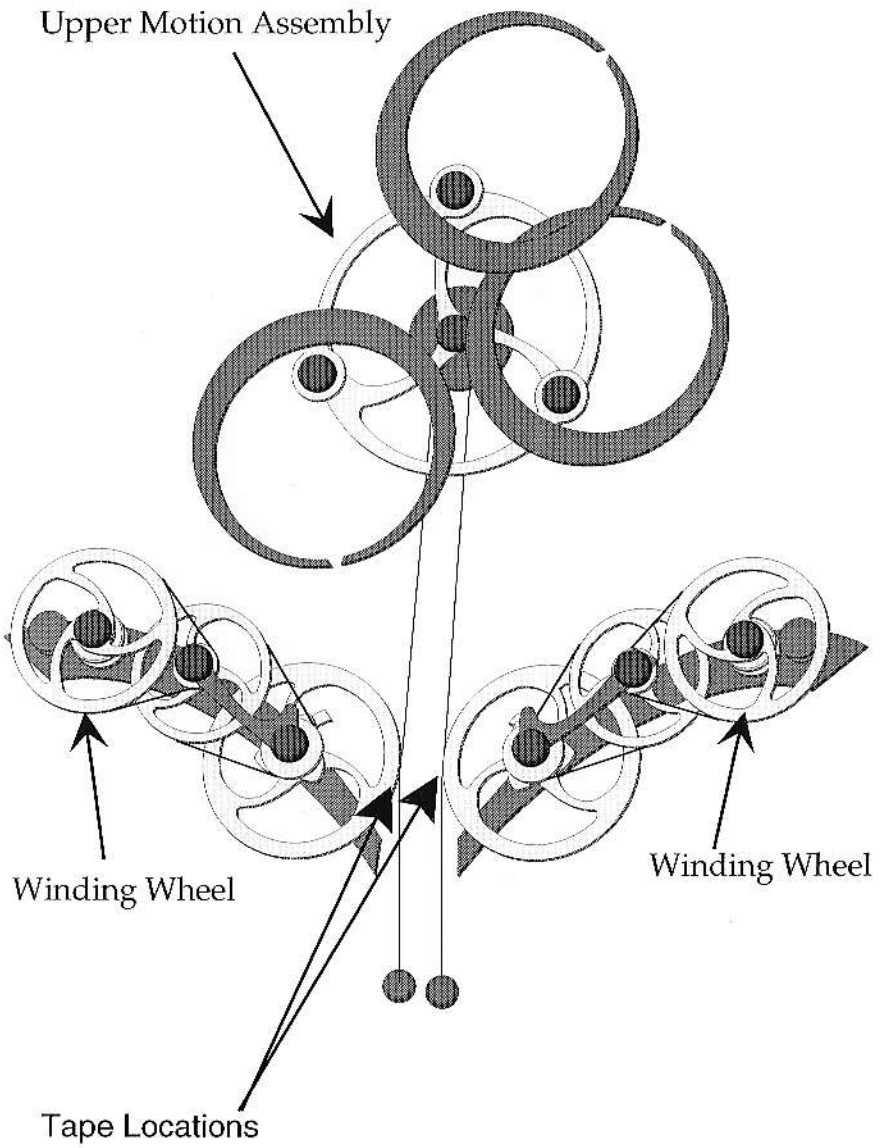
- Special Note: During shipping, the spring and winding spool may have shifted out of alignment. As you start to wind the sculpture the first time after moving or shipping, watch the spring and take-up spool carefully. Be sure the spring winds around the center of the take-up spool and not around the rim. Winding the sculpture will align the spring for additional windings.
- Turn the winding wheel on the left 20 turns counter-clockwise. Turn the winding wheel on the right 20 turns clockwise.

To Start

- If Aperture does not start immediately after winding, gently push the light colored upper motion assembly wheel in a clockwise direction.

Note:

- Tape the strings in place before repacking or moving the sculpture. This will save a lot of aggravation when it is time to set the piece up again. See the diagram for the best tape locations.



About The Artist:

Mechanics and motion have always fascinated me. During college I studied physics, engineering and chemistry to further my understanding of how things worked. I graduated with a degree in physics from Boston University in 1974. This intuitive understanding of motion and mechanics combined with the artistic influences of my wife, Marji, led me to the creation of kinetic sculptures. In 1975 we started "Wood That Works" and I became a full time sculptor. Since then I have designed and handcrafted over 60 different limited edition and one of a kind kinetic sculptures. I have exhibited in numerous juried, invitational and group events. My work is displayed in galleries and private collections around the world. I currently maintain a studio in rural eastern Connecticut.