

About the Artist:

David C. Roy

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 150 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 northeastern Connecticut.

Wood 
that Works

Aztec • Directions

Kinetic Sculpture by David C. Roy
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To the Owner...

Welcome to the world of Wood That Works. This Aztec is number _____ out of a possible 95 pieces. It was made by me during the month of _____ in 2015. 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 Aztec has been my full time occupation for more than 35 years. I hope Aztec brings you and other viewers as much enjoyment as I've found in making it.

Aztec has been mounted on a wall in my shop and running for at least 2 complete windings (many 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. Of course, problems can still occur no matter how hard I try to prevent them. My answer to this is a warranty to the original owner against defects in materials and workmanship for five years. See the guarantee section of this booklet for details.

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

David C. Roy

Specifications:

Limited Edition of 95

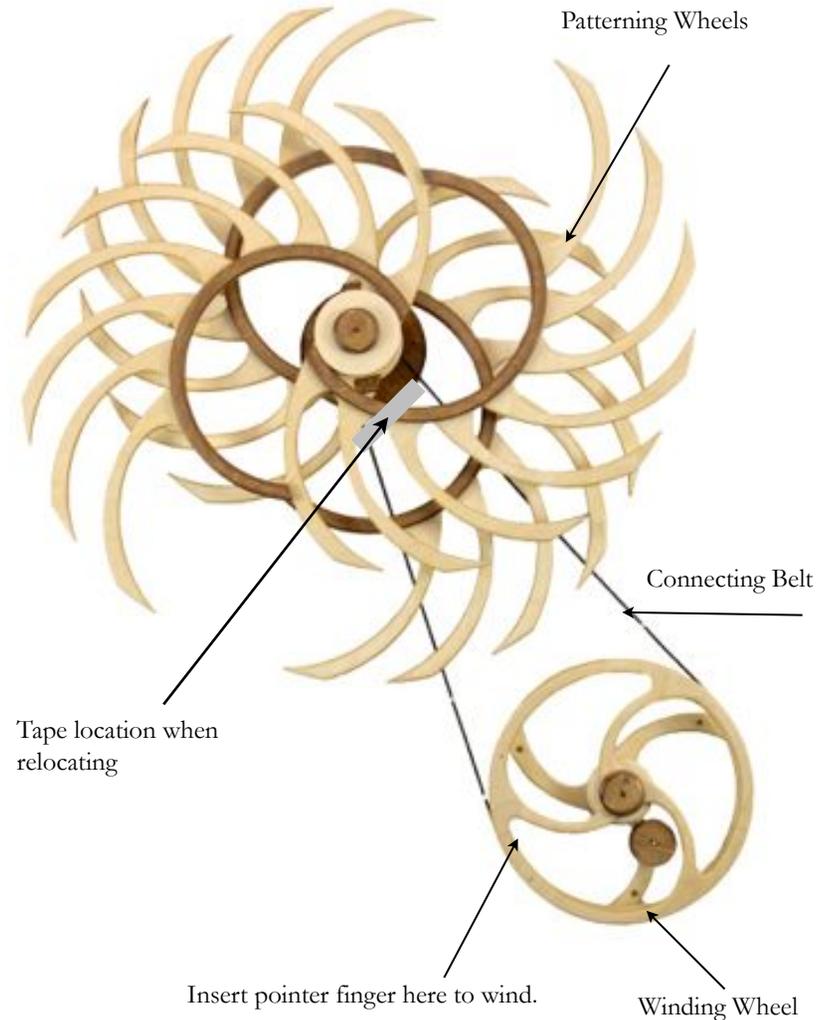
Size: 45"h x 33"w x 6"d

Power Source: negator spring

Approximate Run Time: 15 hours

Materials: hardwood plywood, bearings, string

Aztec ©2015



Before Moving Sculpture:

- Make sure the power spring is unwound.
- Always tape the spring belt in place before 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.

Directions:

To Wind

- Turn the winding wheel in a clockwise direction.
- Pay close attention to the top of the light colored wood spool directly behind the winding wheel. Stop winding as soon as you see the red tape appear on the metal band. This is placed about 1 turn from the end.
Winding beyond this point may damage the sculpture.
- The sculpture can be wound while it is in motion or at rest.
- The motion of the entire sculpture can be stopped mid-winding by fully stopping the motion of the back carrying wheel and then started again with a simple push.

To Start

- If the sculpture does not start immediately after winding, push the light colored back carrying wheel one rotation counter-clockwise to start the sculpture

Guarantee:

- My kinetic sculptures are guaranteed to the original owner for a period of five years. All warranties expire with transfer of ownership from the original owner. Damage of the sculpture from exposure to extremes of high or low humidity, or to adverse hot or cold temperatures, or damage caused by normal wear and tear, accidents, misuse, or modification will not be covered by the warranty. Shipping and insurance to and from Wood That Works is the responsibility of the purchaser.
- I will charge a reasonable repair fee if the sculpture was damaged by misuse or needs refurbishment from normal wear and tear.

About Aztec:

I find creating kinetic sculptures to be an iterative process. I gather ideas for shapes, patterns and mechanisms like separate little puzzle pieces. Sometimes they fit together and sometimes they don't seem to be part of the same puzzle. That's when things get interesting and I get to design new pieces that will fit.

This wheel design is vintage 2007. It was one of my early wheels for Evolution. It didn't fit that "puzzle" but I saved it because it was interesting and different from any patterning wheel I had designed. It wasn't until last year when I was working on Solo that I realized that I might have the mechanism concept that would fit with those wheels.

I started doing some animation tests on the computer and I liked what emerged but only if the wheels turned very slowly. It was also essential that they be made of light wood so the pattern could "blend". Many patterns need dark wheels to emerge but this one was different. I found the combined pattern of the simple dark inner rims combined with the complex spiral spoked main wheels created a "sparkling" halo effect.

This was something new. I've been living with this piece and watching it everyday. It continues to fascinate me.

Note: Aztec is signed and numbered on the base behind the patterning wheels.

Directions:

To Mount on Wall:

- DO NOT remove the tape holding the belt in place
- Hold the backboard in the desired location against the wall. Level the bottom edge. Required clearances are noted in diagram 1 to the right.
- Place a sharp instrument through the screw holes, marking their positions on the wall. Remove and save the template. It will be needed when you move the sculpture.
- If the wall is sheetrock or plaster, drill pilot holes (1/8") and use plastic anchors.
- Screw both the top base and the bottom base to the wall BEFORE removing the blue tape. The connecting spring belt will hang down from the top piece (image 2).
- Carefully remove the tape holding the connecting belt in place.
- Make sure it is correctly positioned in the pulley slot behind the patterning wheel. See Image 3.
- Bring the belt down and around the large pulley that is the bottom section of the sculpture. It should fit right into the pulley groove on the part of the winding wheel closest to the wall.

Image 1 Right -This shows how the sculpture sits in relation to the template. Use the image to help with placement noting the required distances from edges.

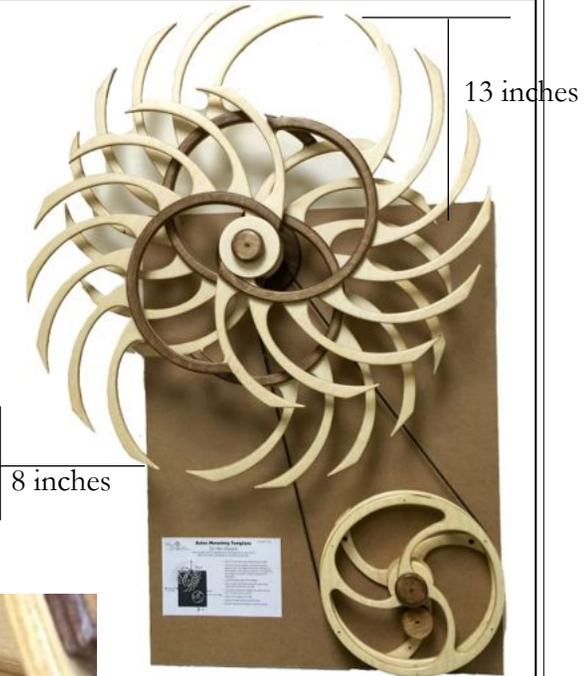


Image 2 Left -This shows how the belt is tape in place hanging from the back pulley. Do not remove tape until instructed to do so in steps.



Image 3 Right -This shows the belt in the correct position over the pulley of the upper patterning wheel.