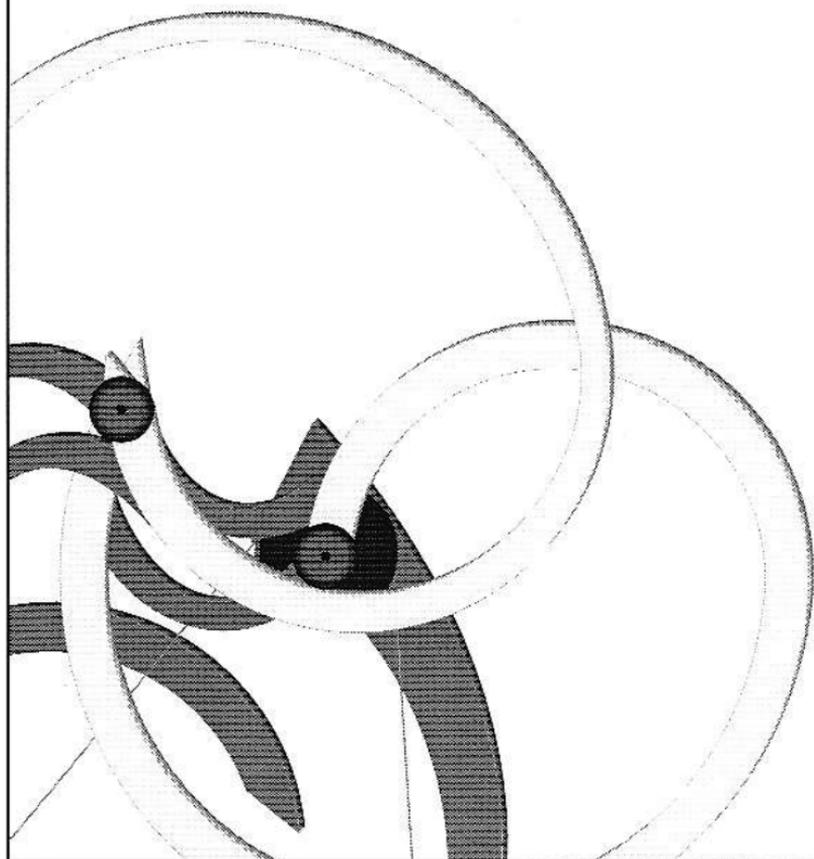


Swan-Tango

Directions

Kinetic Sculpture by
David C. Roy
© 1991



To the Owner:

Hello,

Welcome to the world of Wood That Works. This Swan-Tango is number _____ out of a possible 100 pieces. It was made by me during the month of _____ in 1992. I build, test and pack each sculpture myself, doing 6 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 Swan-Tango has been my full time occupation for more than 14 years. I hope Swan-Tango brings you and other viewers as much enjoyment as I've found in making it.

Swan-Tango has been operated 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 Swan-Tango:

In 1979, I designed and produced a sculpture called *Serpentine*. It had a random motion that involved unpredictable changes in rotational direction and speed. This created an anticipatory feeling as one waited for the free wheel to acquire enough energy to "flip" and I loved to watch it.

Over the past 10 years I've experimented with several designs trying to recreate that motion and feeling but with no success. I couldn't find the correct forms and balance to create the random motion I desired. This year I finally was successful in *Swan-Tango*.

The motion is unpredictable. It depends on the relative orientation and speed of the "swans" as they get their kick from the mechanism. The relative balance of the two pieces is also very important. I've spent a great deal of time just watching the pieces move while adding small amounts of weight to each "bird". I want the motion to be random and energetic but not too fast. The random nature of the piece can make this a time consuming and occasionally frustrating task but well worth the effort when the piece finally "works."

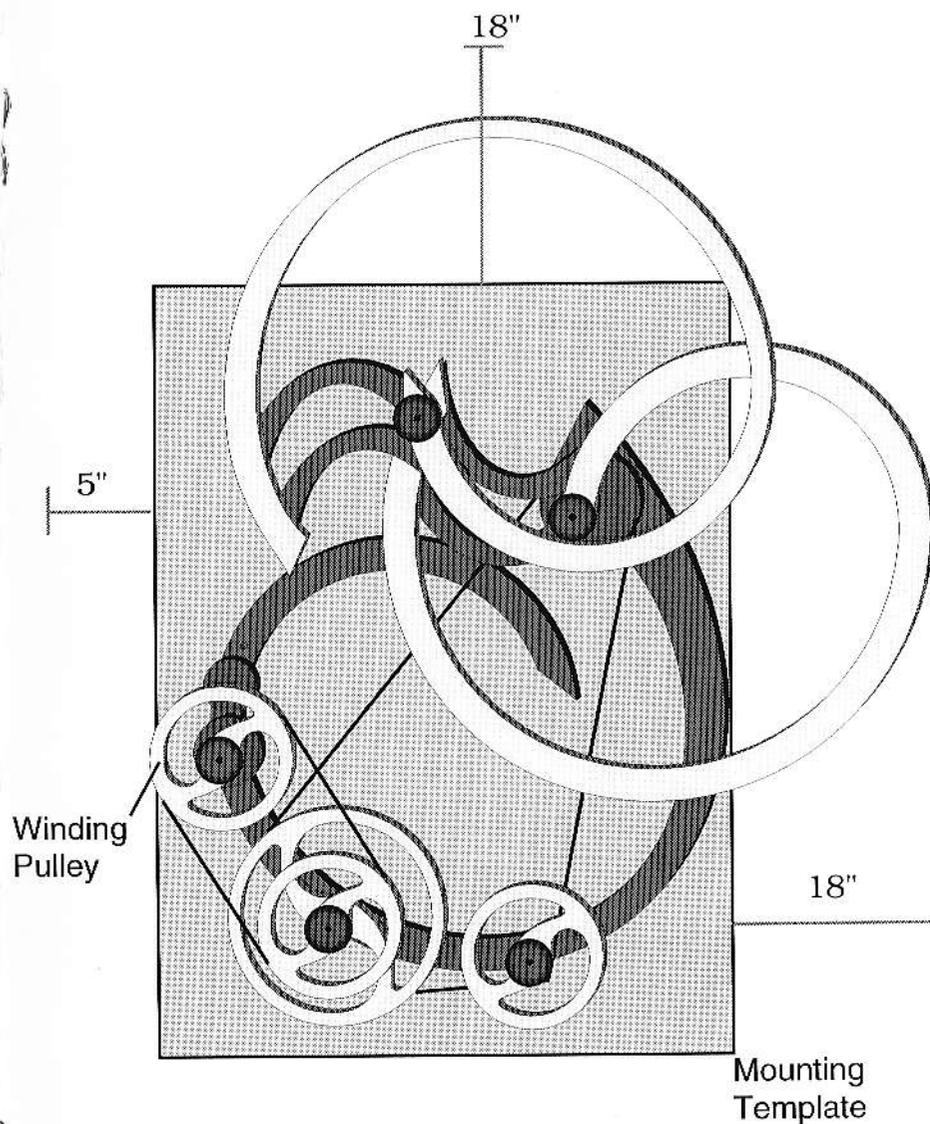
Specifications:

Limited Edition of 100
Size (still): 49"h x 31"w x 6"d
Size in Motion: 60"h x 46" w
Power Source: negator spring
Approximate Run Time: 1 1/2 hours
Materials: hardwood plywood,
bearings, string
Swan-Tango © 1990
Patent No. 4637152

Directions:

To Mount on Wall:

- DO NOT remove the tape holding the strings in place.
- Hold the mounting template in the desired location against a wall. Level the bottom edge.
- Place a sharp instrument through the 3 screw holes, marking their positions on the wall.
- Drill pilot holes. If the wall is sheetrock or plaster use plastic anchors.
- Screw the base assembly of the sculpture to the wall.
- Unscrew the free knob on the upper portion of base assembly. (see diagram)
- Slide the motion assembly onto the shaft. Wiggle the pawl on the back piece to allow the front piece to slide all the way on to the shaft. The outer curve of the pawl should rest against the brass pin. The sculpture will not work correctly if this pawl is flipped during installation.
- Screw the knob back in place. Do NOT over tighten. Screw knob only until it is snug. The motion assembly should still be loose. If you over-tighten the knob, the sculpture will not operate properly.



Directions: (continued)

To Wind

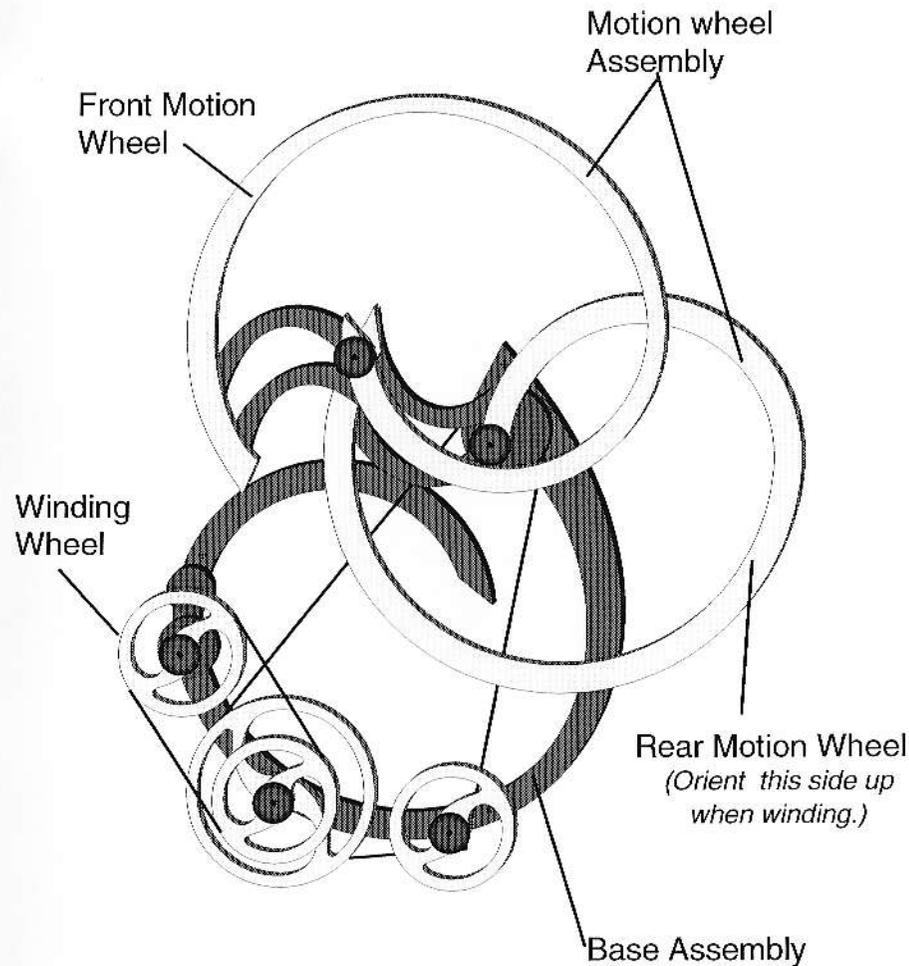
- Turn the winding wheel clockwise 20 turns.
Swan-Tango will wind easier if you orient the rear motion wheel with the large end upwards. This prevents the "clatter" at the end of winding.

To Start

- Start the front motion wheel swinging and then push the rear motion wheel clockwise until the mechanism clicks (about 1/4 turn).

To Move or Repack the Sculpture

- Remove the patterning wheels by unscrewing the knob and sliding the assembly off the shaft. Screw the knob back in place so it doesn't get lost. This is only necessary if you are packing in a standard Wood that Works box.



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.