

## About the Artist:

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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

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## Frolic • Directions

Kinetic Sculpture by David C. Roy  
©2012



## To the Owner...

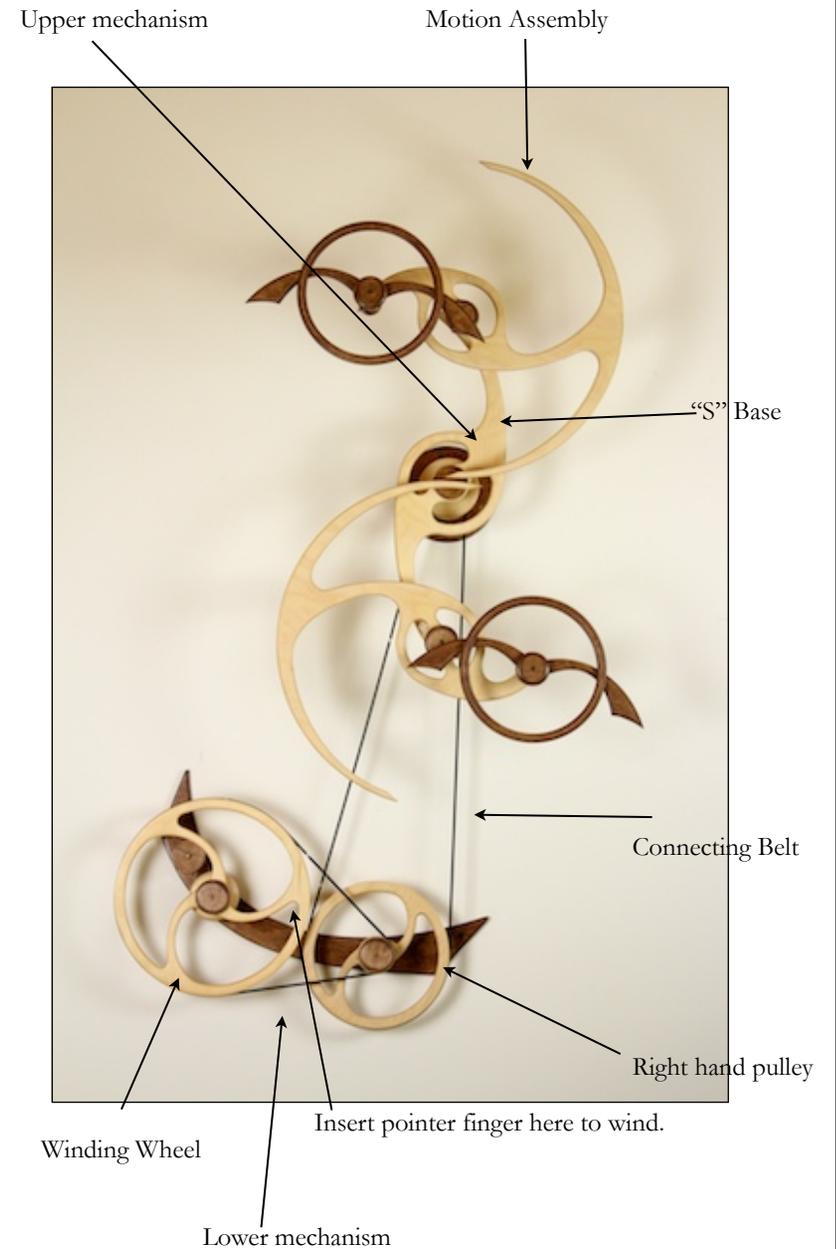
Hello,

Welcome to the world of Wood That Works. This Frolic is number \_\_\_\_\_ out of a possible 95 pieces. It was made by me during the month of \_\_\_\_\_ in 2012. 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 Frolic has been my full time occupation for more than 30 years. I hope Frolic brings you and other viewers as much enjoyment as I've found in making it.

Frolic 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 it's way into new lives. I hope it brings you years of enjoyment.

David C. Roy



## Directions:

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### To Wind

- Turn the winding wheel in a counter-clockwise direction 23 turns.
- 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.*

### To Start

- If the sculpture does not start immediately after winding, push the light colored "S" shaped back carrying wheel one rotation 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 Frolic:

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Within my designing mind there are two factions, one wants to create complex, constantly changing motion and one wants to create mechanisms that are as simple as possible. In the creation of Frolic these factions worked together and the result is a sculpture with a constantly changing series of floating patterns that is controlled by the least complex mechanism I have designed.

I've been exploring floating or bird like motion for more than 20 years in a variety of sculptures starting with Voyager in 1987. I first explored the more complex "2 bird" challenge in Reflections (1993) followed by Soaring (1999) and finally Gemini (2005). Gemini created my favorite motion but it was very large and complex to build and maintain. I knew I'd revisit it someday. The combination of new construction techniques with the accidental discovery of a way to make silent ratchets made possible a design with far fewer mechanical parts that runs longer and is nearly silent as a bonus. Although it is not a small sculpture, it is small enough to fit on a normal 8 foot wall but still looks good on a 12 foot cathedral location.

## Specifications:

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Limited Edition of 95

Size: 55"h x 48"w x 10"d

Power Source: negator spring

Approximate Run Time: 9 hours

Materials: hardwood plywood, bearings, string

Frolic ©2012

## 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. Use a level.
- 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.
- The top base assembly must be installed in the correct orientation. There is an arrow on the back of the disk showing the UP side. When viewed from the front the single short brass pin mounted on the 4" light stained circular part should be at between 11 and 12 o'clock.
- Screw the bottom part of the sculpture to the wall.
- Install the connecting belt by looping it over the small pulley next to the base on the upper mechanism and the right hand pulley on the lower mechanism. Hook the ends of the belt together.
- Note the small lever near the center of the top motion assembly. Pick up the assembly by the "S" base and orient it so the lever is at the 6 o'clock position. This will keep the lever out of the way as you slide the assembly onto the upper base shaft.
- Slide the motion assembly onto the shaft. There are both front and rear bearings in the sleeve that need to slide onto the shaft. Be careful to keep them aligned with the shaft as you install the assembly.
- Remove the tape holding the drive belt in place.

### Before Moving Sculpture:

- Make sure the power spring is unwound.
- Always tape the lower spring belts 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.

