

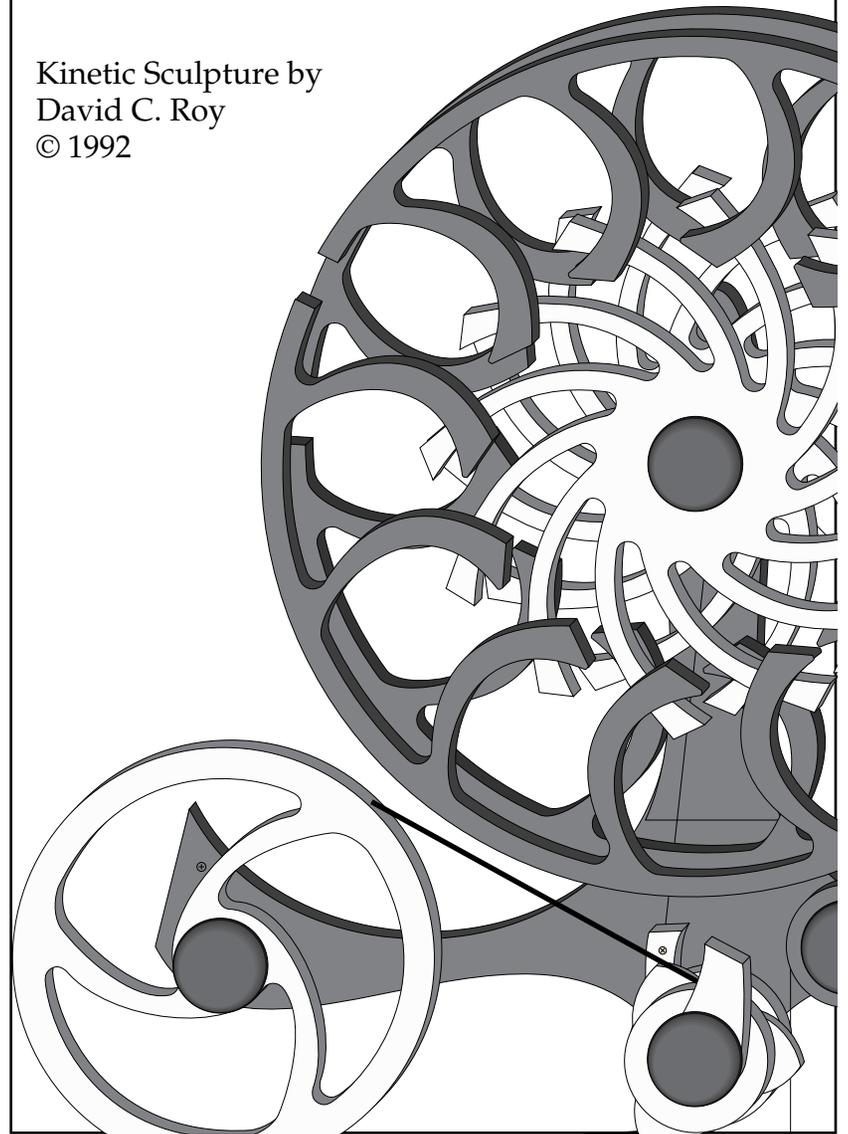
About The Artist:

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.

Leo II

Directions

Kinetic Sculpture by
David C. Roy
© 1992



To the Owner:

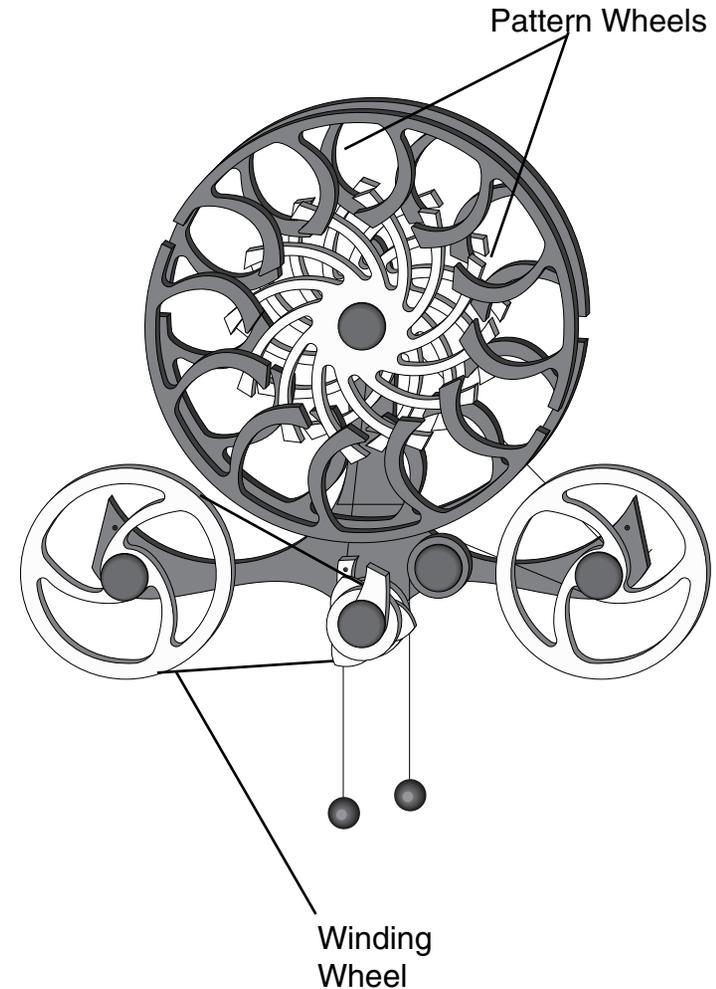
Hello,

Welcome to the world of Wood That Works. This Leo II is number _____ out of a possible 150 pieces. It was made by me during the month of _____ in 1993. 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 Leo II has been my full time occupation for more than 15 years. I hope Leo II brings you and other viewers as much enjoyment as I've found in making it.

Leo II 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. Of course, problems can still occur no matter how hard I try to prevent them. My answer to this is a lifetime warranty against defects in materials and workmanship. If the sculpture fails to work properly at some time in the future for some reason other than misuse or calamity, I will repair it free of charge. The sculpture needs to be returned to me post paid.

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:

To Wind

- Turn the left-hand large pulley wheel clockwise 20 turns.

To Start

- GENTLY turn both patterning wheels several revolutions in the clockwise direction until the mechanism engages.

Note: Do not turn the wheels counter-clockwise to start. This will cause a big clunk when the front wheel has to reverse direction.

About Leo II:

I always name my sculptures. Occasionally the piece just takes on a name as I'm working on it. Other times the name changes as the sculpture evolves through the various stages of development. I called *Leo II* "Dark Light" in some of the first drawings because I was concentrating on the combination dark and light patterning wheels. The name became "Bouncer" as I worked on the mechanisms because of the way the little balls bounced up and down. The name *Leo II* came about because the final piece reminded me of a lion mane.

Leo II creates two distinctive types of patterning motion between the upper wheels. Part of the time the wheels rotate in the same direction but at slightly different speeds and create a kaleidoscopic shifting pattern. The remaining time is spent with the wheels moving in opposite directions. This makes the center appear to continually shrink within a pulsing ring.

Leo II makes quiet clicking sounds as the small pawl levers catch and release. *Leo II* "roars" a bit as it's wound but then settles down for a run of several hours.

Specifications:

Limited Edition of 150

Size: 30" w x 24"h x 6"d

32" in height needed to accommodate ball drop

Power Source: negator spring

Approximate Run Time: 3 hours

Materials: hardwood plywood, bearings, string

Leo © 1992

Patent No. 4637152

Directions:

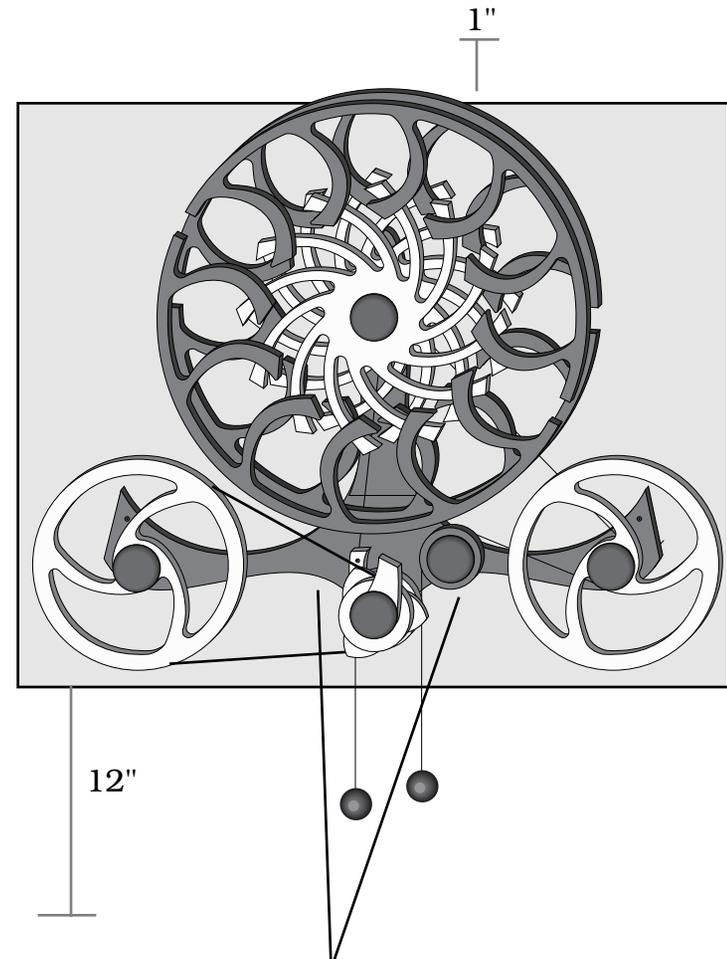
To Mount on Wall:

- DO NOT remove the tape holding the strings in place
- Hold the backboard in the desired location against the wall. Level the bottom edge.
- 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 sculpture to the wall.
- Remove the tape holding the strings in place.
- The strings with the balls attached should hang down as shown.

Note:

Tape the strings in place when moving the sculpture so they will not become tangled.

Mounting Template



Tape the strings in place before packing or moving the sculpture.