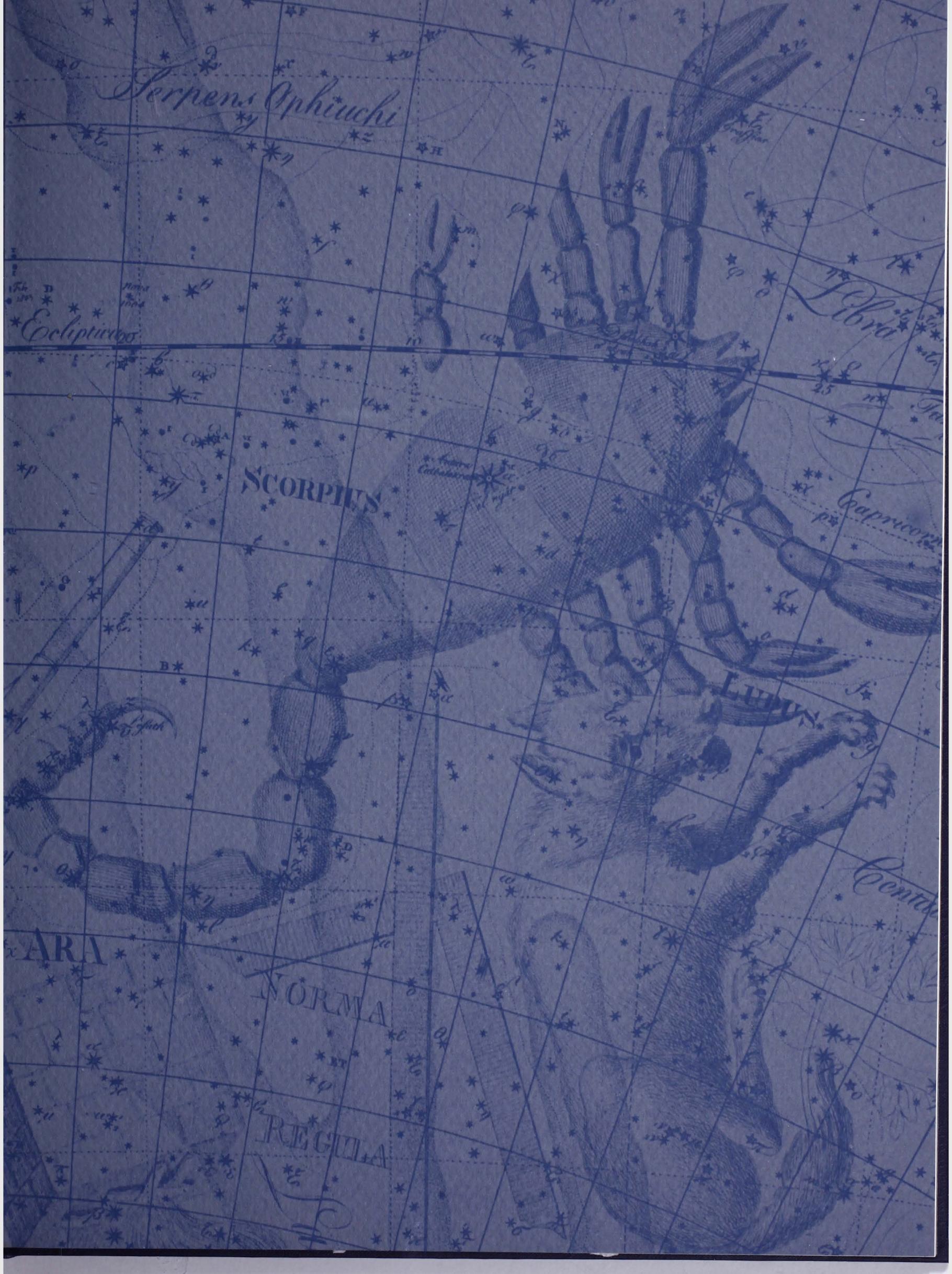


SPHERE
OF
THE
ZODIAC





Serpens Ophiuchi

Eclipticus

Libra

SCORPIUS

Capricornus

LUPUS

ARA

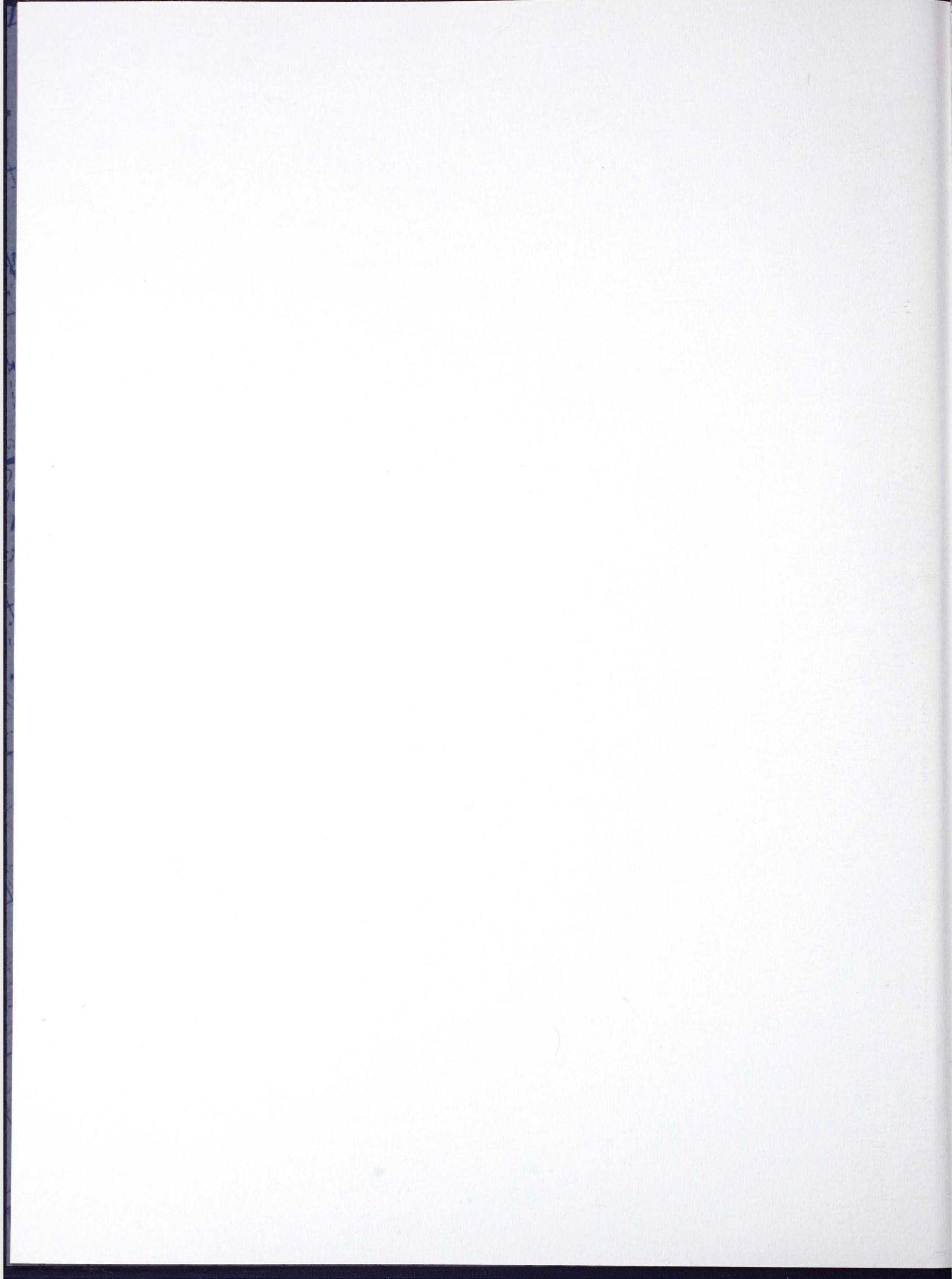
NORMA

Centaurus

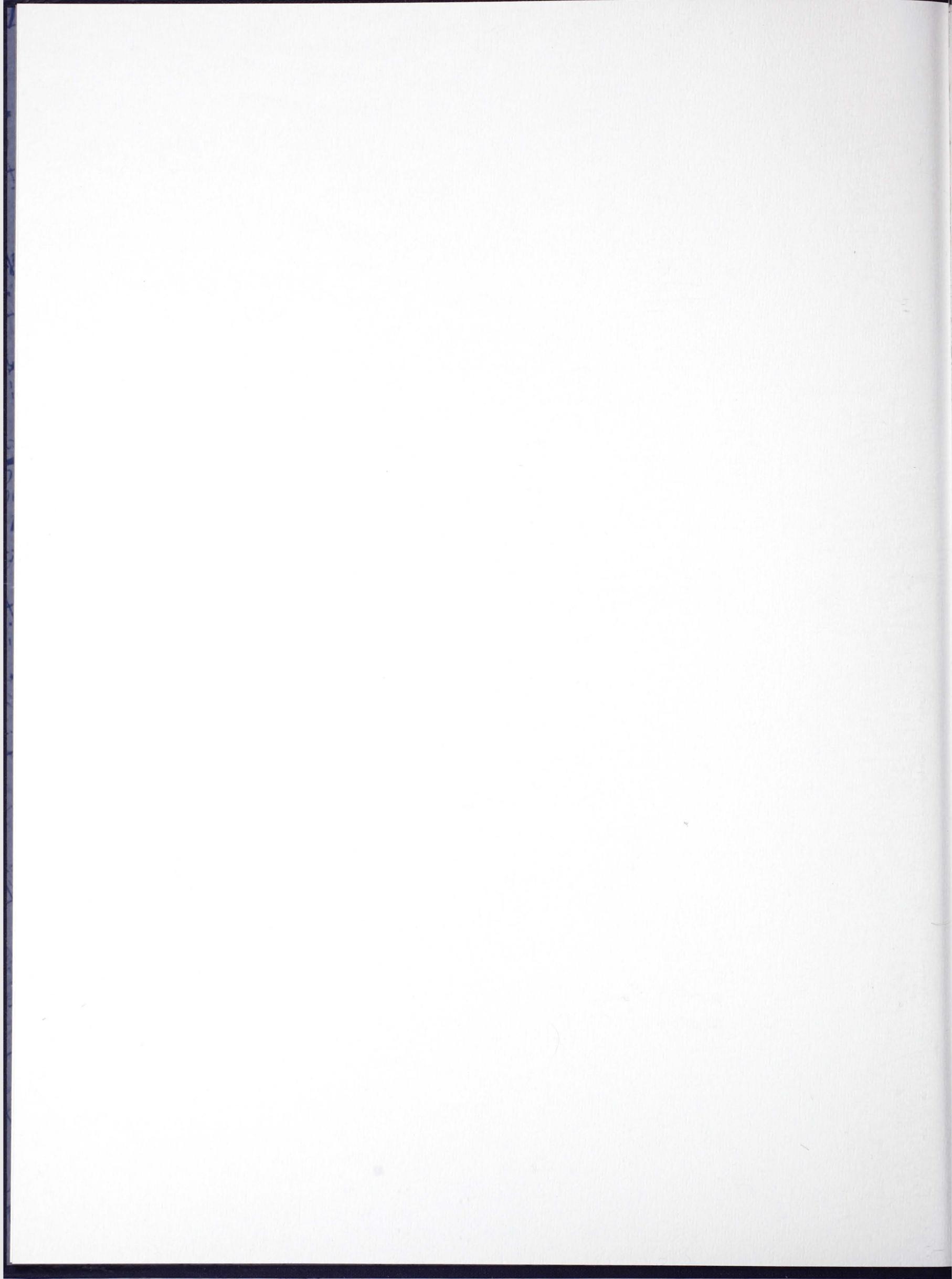
REGULA

Handwritten notes and diagrams on the left margin, including symbols like stars and lines, and fragments of text such as "f.", "**", and "tu".





SPHERE OF THE ZODIAC



SPHERE
OF
THE
ZODIAC

DESIGNED BY DONALD POLLARD
ENGRAVING DESIGN ADAPTED BY ALEXANDER SEIDEL
FROM THE *URANOGRAPHIA* OF JOHANN ELERT BODE
ENGRAVED BY ROLAND ERLACHER

STEUBEN GLASS

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Sometimes by taking the ordinary and isolating it, twisting it in a different direction or light, looking at it from a different perspective or in a different material, we see something that was always there, but we “know” it for the first time.

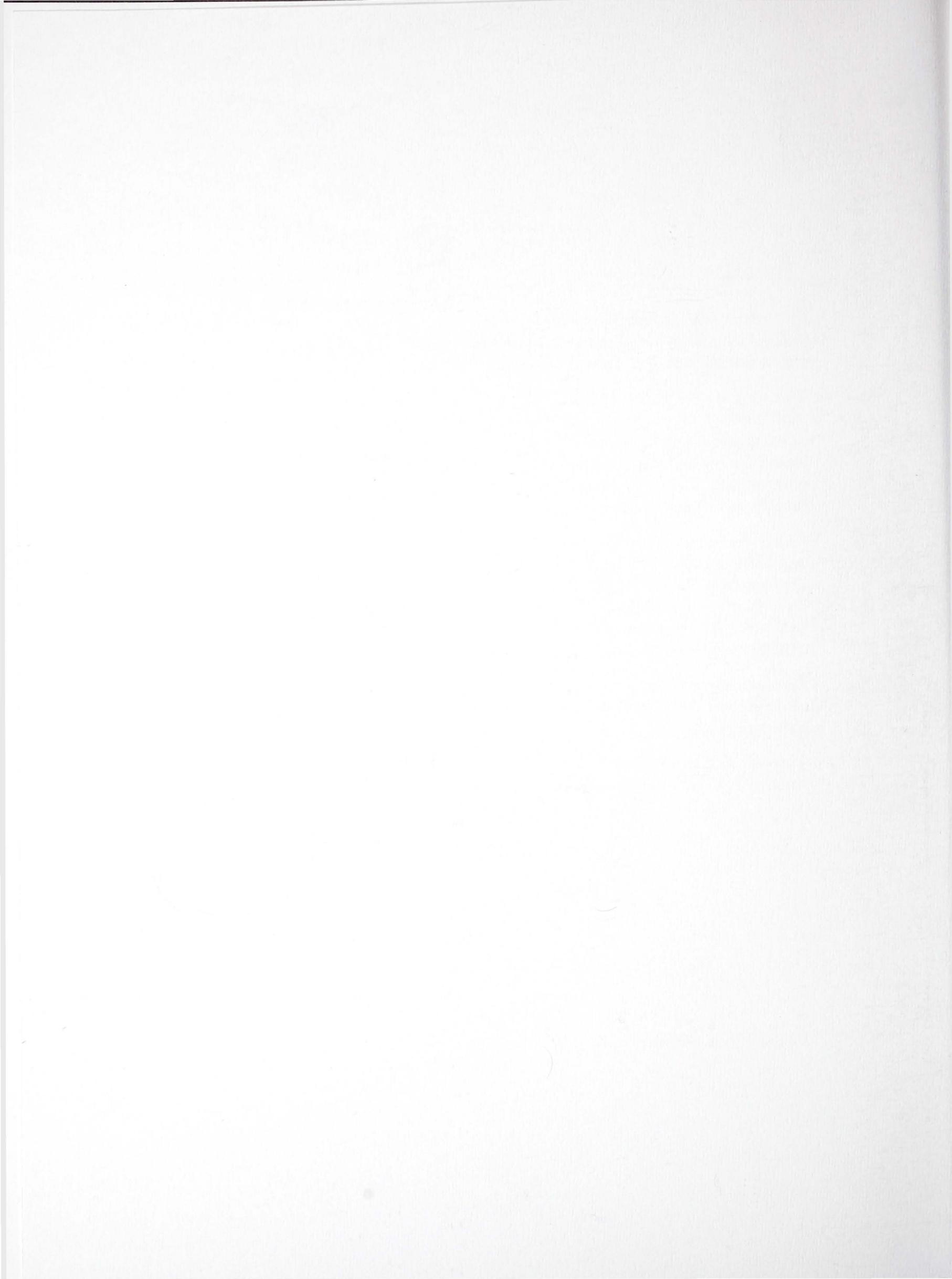
This ring of crystalline sky, this ZODIAC, is calculated, not for the astronomer or astrologist, but for the wonder-child in all of us who can pause to ask, “Why?” For the wonder-child who took a godlike step and tossed Taurus into the heavens forever. For the wonder-child who took compass and dividers and marked off the heavens into seasons and months and days and hours.

Permit me to ask you, wonder-child, why must I see a bull instead of a ram? Did you create Orion to ward off Taurus so you could sleep? Why are your weeks of the month so like the cycle of your moon? Why aren't there fourteen constellations? Why are your days and your nights of twelve hours? Why is a circle divided into 360 degrees? Why do you so often use numbers that can be added, divided, and multiplied by 3 and 4?

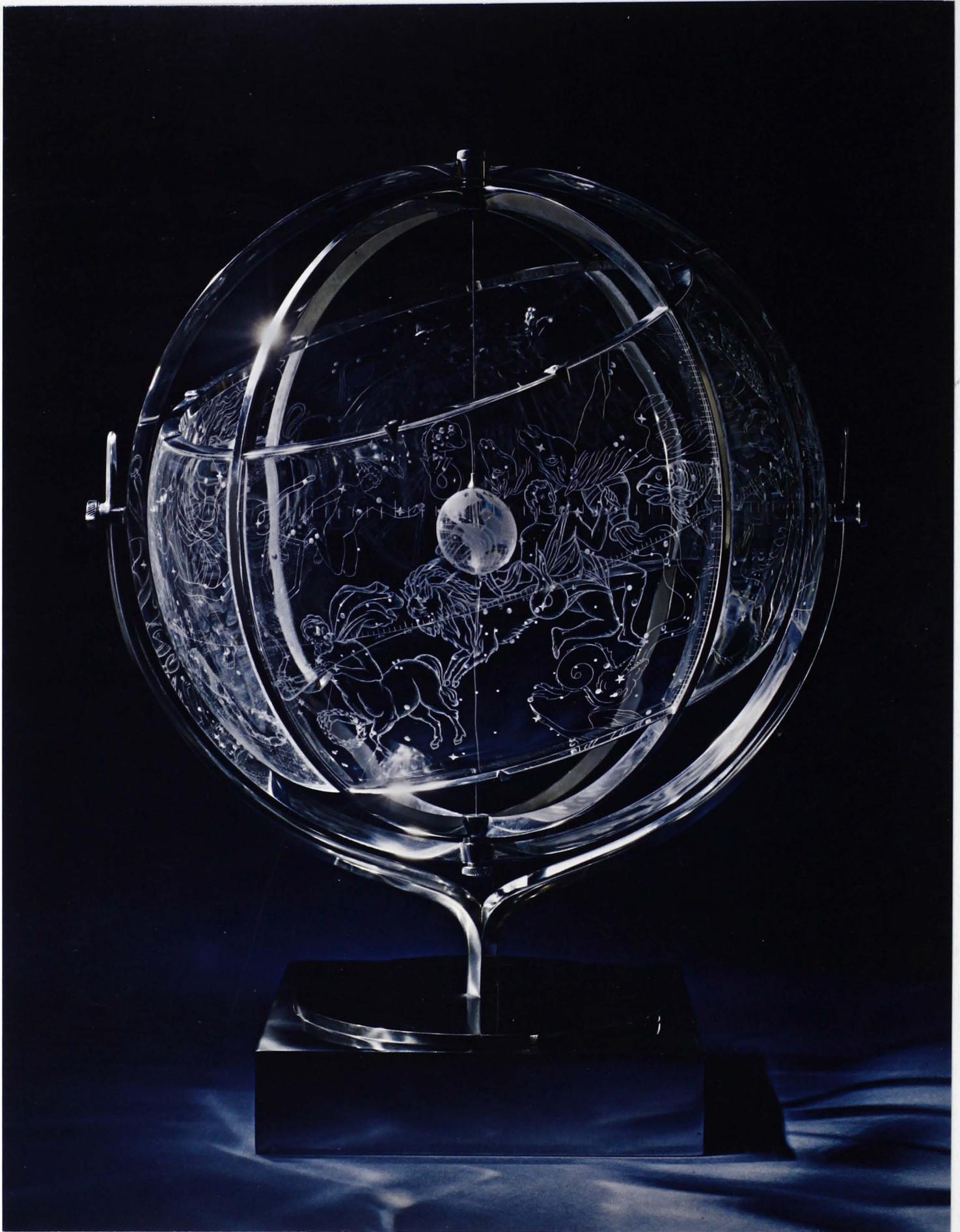
Whatever the questions, the search for answers leads back through ages of conjecture and hypothesis into ancient myth, the occult, theology, philosophy, laws of nature, and schemes of mathematics.

Through this crystal ring of stars, can we see the marvelous creative mind of Man and the playground of the Gods?

Donald Pollard
Designer



SPHERE OF THE ZODIAC



Ring of crystal suggesting the imaginary sphere of the heavens and held within the narrower rings of an armillary sphere; the earth, a small engraved crystal globe, hangs at the center.

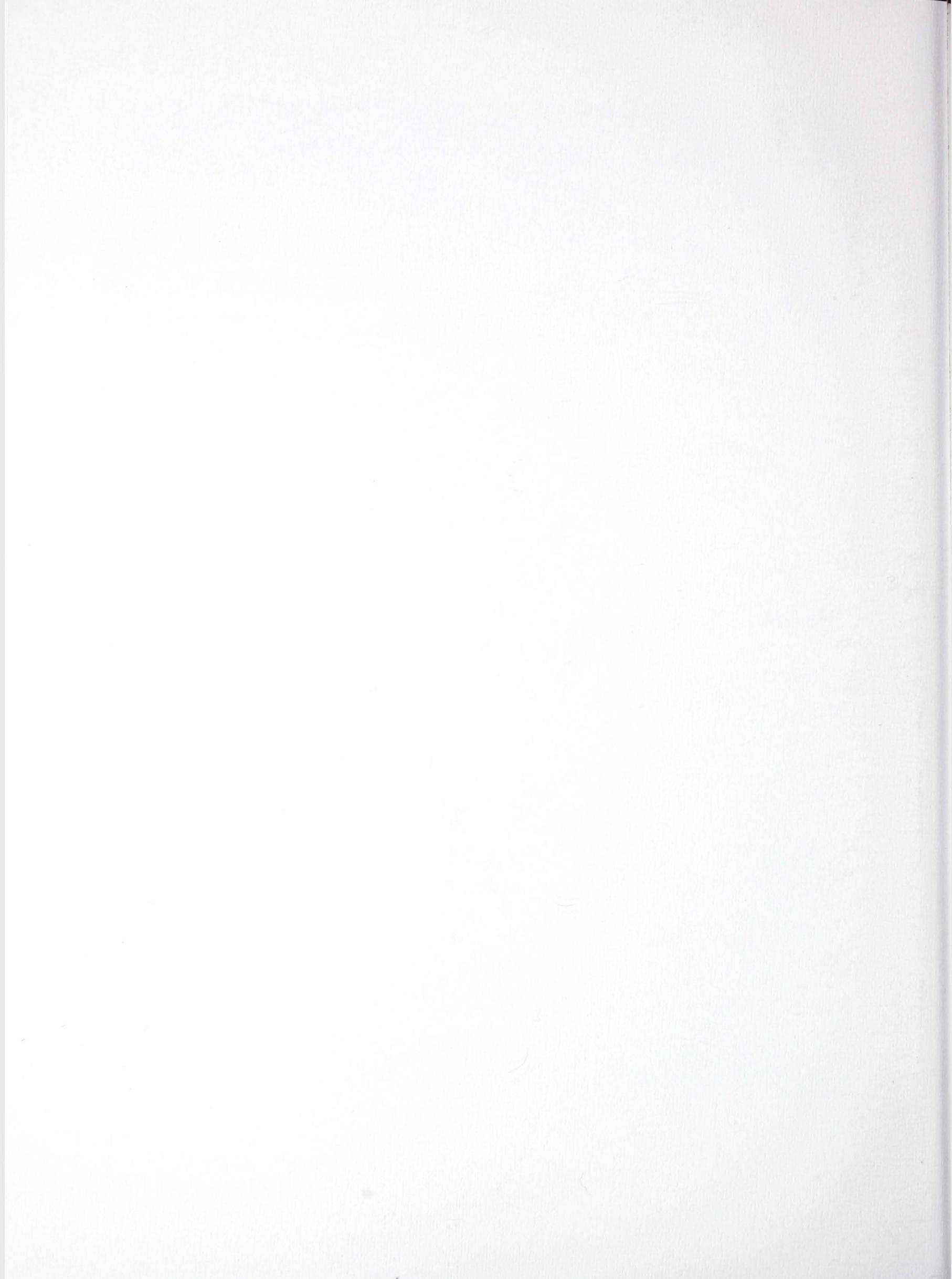
The crystal ring is engraved with the twelve constellations of the zodiac—the zone of the sky on each side of the ecliptic, or apparent path of the sun, into which fall the apparent paths of the moon and major planets. These constellations and their mythical configurations, given their present names about 2,000 years ago, are adapted from the *Uranographia*, a collection of star maps produced by the German astronomer Johann Elert Bode in 1801. The constellation figures go back to Greek and Roman times; Bode's depictions generally follow the ancient tradition as drawn by Renaissance artists. Included in the ring are only the brightest stars, shown in five different degrees of brightness.

Formed of four quarter-circular crystal sections, the zodiac ring divides the heavens into constellations through which the sun appears to pass during each of the four seasons. Scale lines trace the celestial equator—the earth's equator projected into space. A horizontal calibrated line, centered in the belt, tracks the sun path, labeled "ecliptic." Vertical calibrated lines border the sections, labeled consecutively "winter solstice," "spring equinox," "summer solstice," "autumn equinox."

When the constellations were named, the spring equinox coincided with the sun's apparent entry into the constellation Aries, obliterating that constellation and those that flank it from earthly view. Because of the slow swing of the earth's axis, the spring equinox now occurs when the sun lies in the constellation Pisces. Not for another 24,000 years will the constellations again coincide with the dates, or zodiac sections, represented by their astrological signs.

In "Sphere of the Zodiac," the constellations are shown by copper wheel engraving enriched with diamond point stippling. Creatures of the heavens are thus rendered transparent, so that the earth is seen beyond them—as though viewed from the heavens of mythology.

Height 19¼" Width 15¼"
Armillary sphere and base, stainless steel
Limited to the single example illustrated here



THE SUN PATH

I. SPRING EQUINOX
TO SUMMER SOLSTICE:
MARCH 20 - JUNE 21, 1976

PISCES (THE FISH), ARIES (THE RAM), TAURUS (THE BULL)

Above: Triangulum (the Triangle), Apis (the Bee), Perseus

Below: Cetus (the Sea Monster), Orion (the Hunter)

Right: The Milky Way



II. SUMMER SOLSTICE TO AUTUMN EQUINOX: JUNE 21-SEPTEMBER 22, 1976

GEMINI (THE TWINS), CANCER (THE CRAB), LEO (THE LION)

Above: Lynx, Leo Minor (the Smaller Lion)
Below: Monoceros (the Unicorn), Canis Minor (the Smaller Dog),
Hydra (the Sea Serpent), Sextans (the Sextant), Crater (the Cup)
Left: The Milky Way



III. AUTUMN EQUINOX
TO WINTER SOLSTICE:
SEPTEMBER 22-
DECEMBER 21, 1976

VIRGO (THE VIRGIN), LIBRA (THE BALANCE), SCORPIUS (THE SCORPION)

Above: Boötes (the Bear Driver), Serpens (the Serpent),
Ophiuchus (the Serpent Bearer)

Below: Corvus (the Crow), Centaurus (the Centaur), Lupus (the Wolf),
Norma (the Level), Ara (the Altar)

Right: The Milky Way



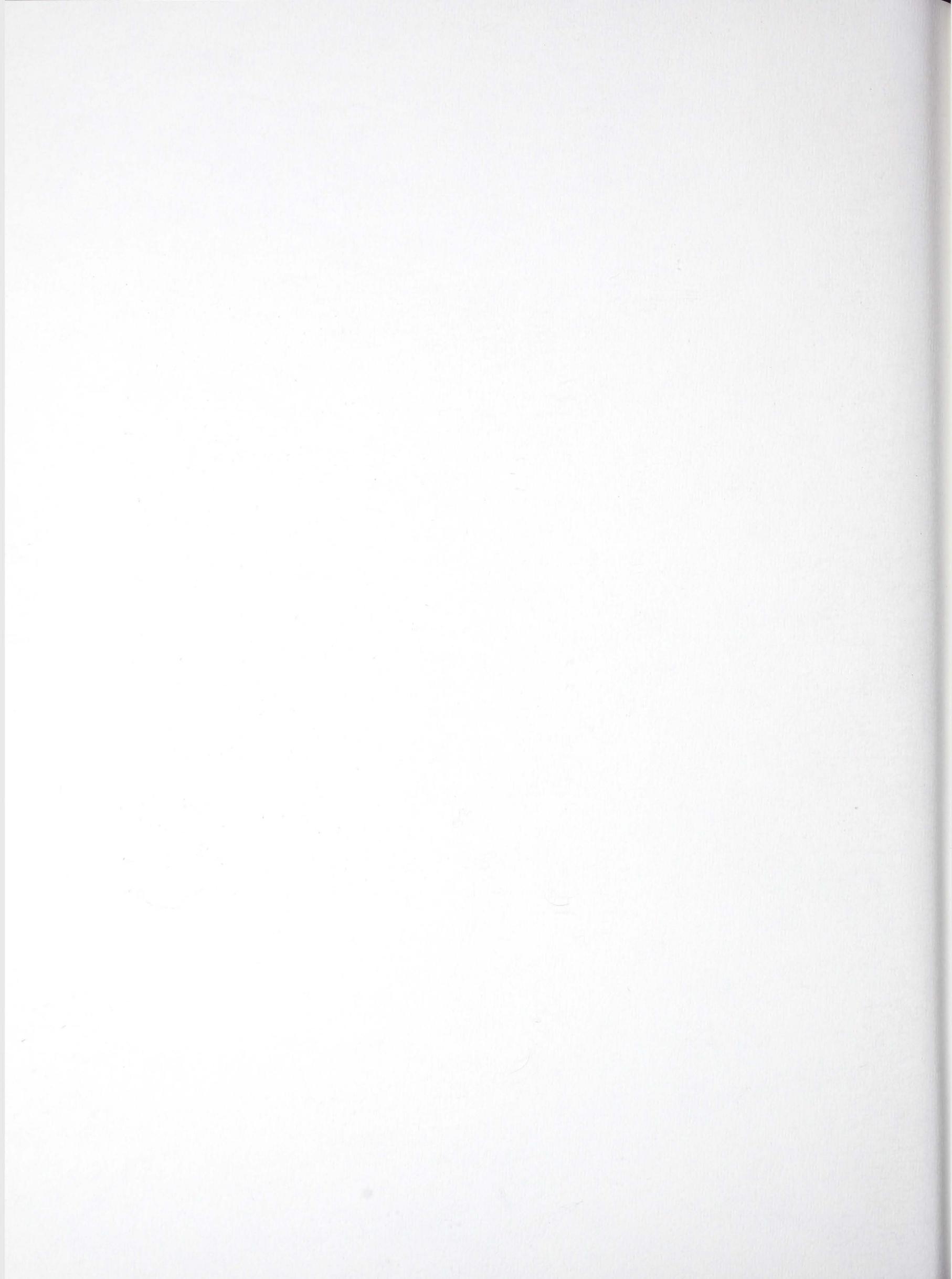
IV. WINTER SOLSTICE
TO SPRING EQUINOX:
DECEMBER 21, 1976-
MARCH 20, 1977

SAGITTARIUS (THE ARCHER), CAPRICORNUS (THE SEA GOAT), AQUARIUS (THE
WATER BEARER), BEGINNING OF PISCES (THE FISH)

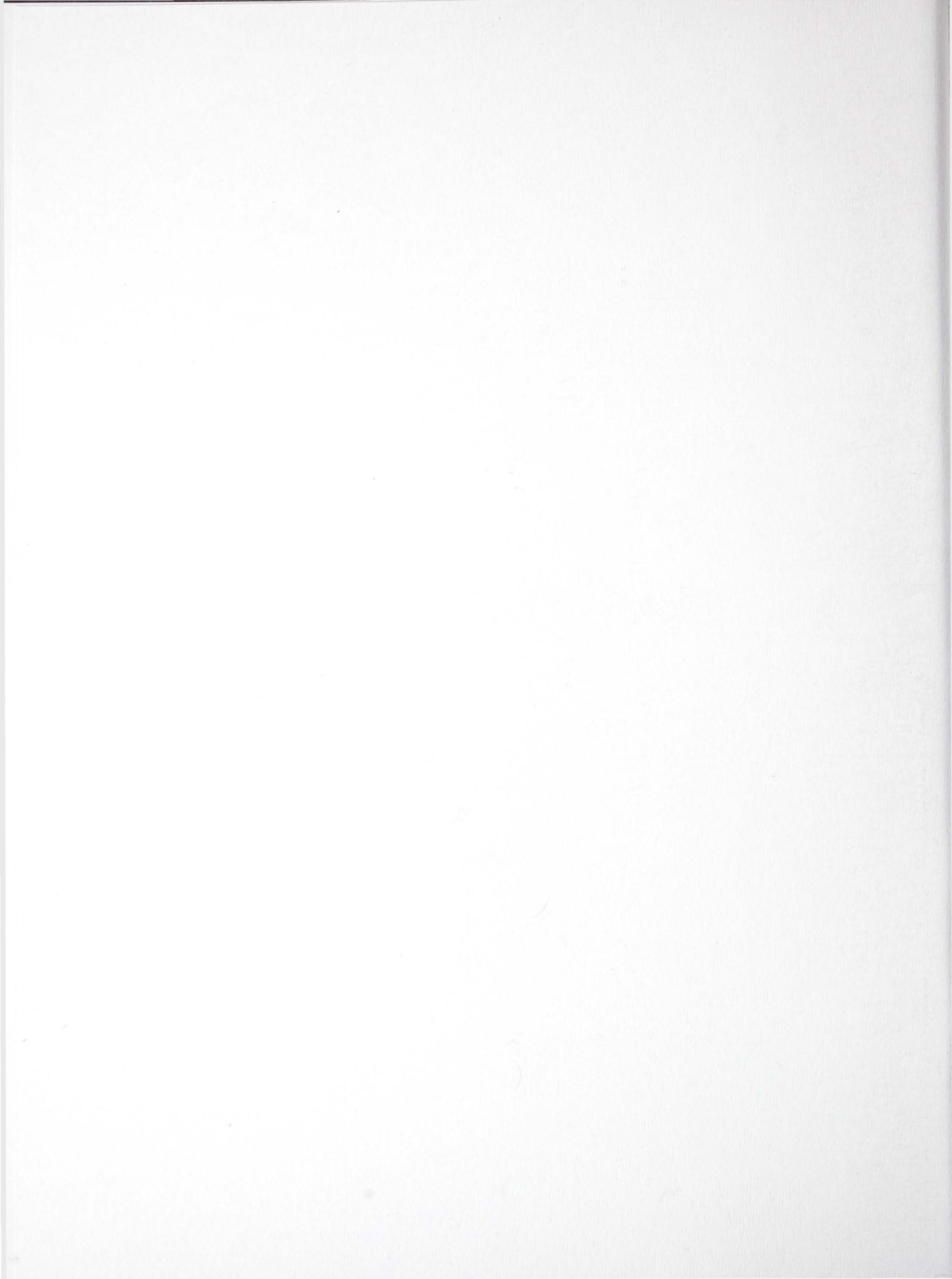
Above: Scutum (the Shield), Antinoüs, Aquila (the Eagle),
Delphinus (the Dolphin), Equuleus (the Little Horse),
Pegasus (the Winged Horse)

Below: Piscis Austrinus (the Southern Fish)
Left: The Milky Way





GLASS ENGRAVING



In spite of its apparent hardness, glass can be fairly easily cut or engraved. This property was recognized early in the history of the material and throughout the last 3,500 years it has been exploited for either utilitarian or ornamental purposes by virtually all of the cultures that have manufactured glass.

The earliest method consisted of scratching the surface with a sharp point of natural stone, hard metal or, in recent centuries, a diamond. But other ways were also found to abrade the glass, including turning on a lathe and cutting with rotating stone wheels; the rough grooves ground into the surface of the glass were often polished to a smooth, brilliant finish. These methods were generally used to create large geometric decoration. Engraving, on the other hand, was employed to create smaller, more detailed designs. It was done with small stone wheels which rotated on a spindle and were lubricated with water. In the hands of a skillful craftsman, this method produced intricate, though somewhat rough, designs. Copper wheel engraving was the last refinement in the abrasive techniques: copper discs of various thicknesses, diameters, and rim profiles were rotated individually on a spindle; from time to time, an abrasive such as emery mixed with oil was applied by the craftsman to the face of the wheel. Pressed against the vessel or other object by the rotating wheel, the abrasive ground its way into the surface, the roughness of the cut being determined by the coarseness of the abrasive, the depth and width of the cut by the size of the wheel. It is this technique which, since the early seventeenth century, has produced the most refined and detailed glass engraving. Basic methods have changed little over the last 350 years, and apart from the substitution of electricity for foot or "little boy" power, the use of ball bearings, and a few other lesser changes, a seventeenth-century engraver would be quite at home with the most advanced twentieth-century glass engraving equipment.

The art of copper wheel engraving has been preserved. It is one of the most successful decorative techniques of Steuben Glass, the skill of whose craftsmen reflects centuries of experimentation and tradition.



A glass engraver. Woodcut, probably by Christopher Weigel. Germany, Nuremberg, late seventeenth century. Collection The Corning Museum of Glass.



Roland Erlacher, Steuben Glass engraver. United States, Corning, 1976.

THE DESIGNER

DONALD POLLARD, designer and painter, was born in 1924 in Bronxville, New York. A graduate of Rhode Island School of Design, he worked in silver under the trainee program of the Institute of Contemporary Art, Boston, and later tried his hand at architectural theater design. During World War II he served in the United States Navy. A member of the design staff of Steuben Glass since 1950, he is responsible for a large number of major works, including "The Myth of Adonis," "The Four Seasons," "The Unicorn and the Maiden," and "Chinese Pavilion," now in private collections, and "The Great Ring of Canada," collection of the Canadian Government. His designs have been included in every Steuben exhibition held since 1955.

THE ARTIST

ALEXANDER SEIDEL, painter, was born in 1897 in Thuringia, Germany, and studied art in Munich and in Rome. His early work included mural paintings, stage settings, and costume design. He came to the United States in 1939; from 1943 to 1961 he was staff artist for the American Museum of Natural History, New York, illustrating ornithological books and painting murals of birds, saurians, and primates. He has provided illustrations for *Collier's Encyclopedia* and the *Encyclopedia Americana*, has published illustrated books on birds and on water mammals, and has created designs for the engraving of Steuben glass including, among other works, "The Four Seasons," "The Unicorn and the Maiden," "The Great Ring of Canada," and "Chinese Pavilion."

THE ENGRAVER

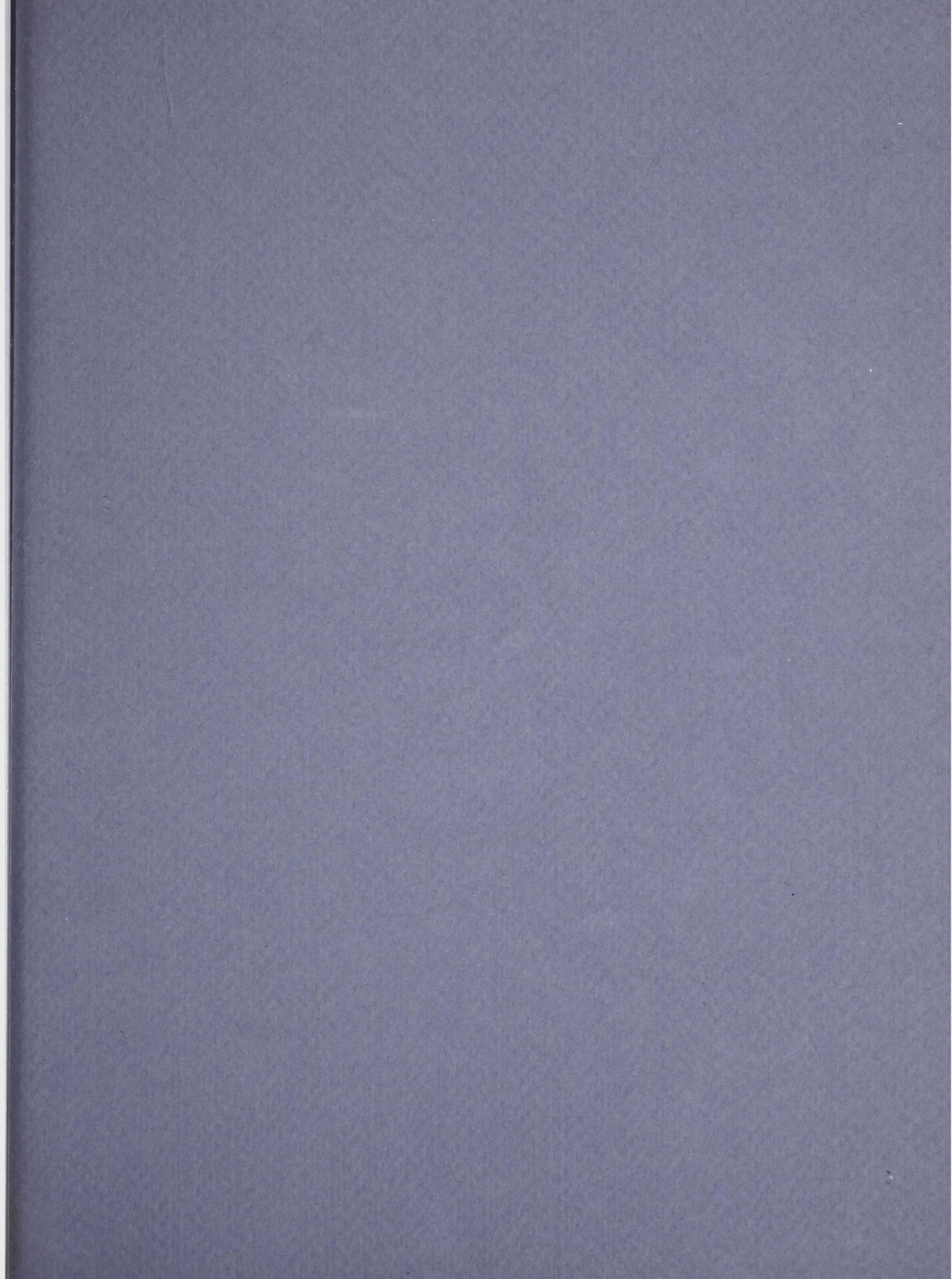
ROLAND ERLACHER, copper wheel engraver, was born in 1933 in Innsbruck, Austria. After graduating from the Glass Technical School at Kramsach, he worked for the Viennese glass house of J. & L. Lobmeyr—receiving, while there, a master engraver certificate from the Austrian Government. In 1957 he came to the United States to join Steuben Glass. Among his principal engravings are “The Myth of Adonis,” “The Four Seasons,” and “Chinese Pavilion,” and plaques for “The Great Ring of Canada.” He has taught engraving at Corning Community College, Corning, New York, and in Steuben’s apprentice program.

Special Commemorative Edition of 1,500 copies
Printed by Village Craftsmen. Bound by A. Horowitz & Son
Designed by Mary Lou Littrell
1976



STEUBEN GLASS
NEW YORK







Sobieski

et Antinous

Tropicus

SAGITTARIUS

CORONA AUSTRALIS

TUBI

ASTRONOMIA

MUTS

Microscopium

Serpens Ophiuchi

Eclipticus

Libra

SCORPIUS

Capricornus

LUPUS

ARA

NORMA

REGULA

Centaurus



