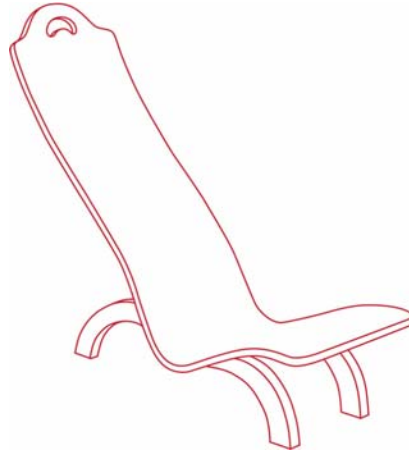


# FrameWork 11/12

Joel Herman on Brian Groombridge

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## FLORILEGIUM FOR BRIAN GROOMBRIDGE



*The chair has always looked a little out of place in the library. If only Lotberton had an observatory – but it hasn't and the Gascoigne family who lived here doesn't seem to have had any interest in stargazing. The chair is so interesting and unusual that we couldn't possibly just leave it in store. Perhaps if we had a telescope to show alongside it...?<sup>1</sup>*



East

Q.

A. There are some movements, but you do not sense them. I tried to give the impression of relief or perspective through the static shot. I did not even change lenses. If you change lenses, you change everything: your chair no longer looks the same, the difference between objects is altered, and space itself changes. If I photograph you with one lens, for example, and change to another when I come closer, I make the surface of your seatback larger: it is therefore no longer the same chair. In color this is even more obvious, because the shapes change but the salient colors remain the same. What is also important in the use of colour is not to put colours in places where people shouldn't be looking. If the main actor wears a dark gray or ivory necktie and a meaningless extra wears a blue one, automatically people will focus on the extra and will consequently miss something that the main character does or says. You must always increase the importance of a character through colour.<sup>2</sup>



North

On either side the Axis ends in two Poles, but thereof the one is not seen, whereas the other faces us in the north high above the ocean. Encompassing it two Bears [Ursa Major and Minor] wheel together – wherefore they are also called the Wains. Now they ever hold their heads each toward the flank of the other, and are borne along always shoulder-wise, turned alternate on their shoulders. If, indeed, the tale be true, from Crete they by the will of mighty Zeus entered up into heaven, for that when in olden days he played as a child in fragrant Dicton, near the hill of Ida, they set him in a cave and nurtured him for the space of a year, what time the Dictaeon Curetes were deceiving Cronus. Now the one men call by name Cynosura and the other Helice. It is by Helice that the Achaeans on the sea divine which way to steer their ships, but in the other the Phoenicians put their trust when they cross the sea. But Helice, appearing large at earliest night, is bright and easy to mark; but the other is small, yet better for sailors: for in a smaller orbit wheel all her stars. By her guidance, then, the men of Sidon steer the straightest course.<sup>3</sup>



West

Observer: Lew Gramer  
Your skills: Intermediate  
Date and UT of Observation: 1996-07-21, 07:25 UT  
Location: Savoy, MA, USA (42N)  
Site classification: rural  
Limiting magnitude: 7.3  
Seeing: 4 - poor  
Moon up: no  
Instrument: Newtonian 12.5" f/4.8  
Magnification: 55x, 122x  
Filters used: none  
Object: M45, NGC1435, NGC1432,  
IC Category: Open cluster with Nebulosity  
Constellation: Tau  
Data: mag 1.2 size 100'  
RA/DE: 03h47m +24o07m

Description: This outrageously bright clustering of stars is worth a look, not only for its beauty in even the smallest of instruments, but also for the challenge to even more experienced amateurs of seeing the delicate patches of nebulosity which are associated with it. At the altitude I saw it at on this morning (< 25 degs), with astronomical twilight already fast approaching, three and possibly four blurs could be distinguished around some of the stars in the Seven Sisters: the central 3 bright stars, Alcyone, Electra, and Maya showed a pale hint of nebulosities merging into each other, while the southernmost bright star, Merope, had its own thin patch of haze. The object as a whole, with just the brightest 30 stars or so, barely fits into a wider-field view, while higher power will bring a more definite impression of the nebulosity out.<sup>4</sup>



South

1. a puzzling or difficult problem: an unsolved question
2. an essential point requiring resolution or resolving an outcome “the *crux* of the problem”
3. a main or central feature (as of an argument)<sup>5</sup>

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<sup>1</sup> Retrieved from: <http://secretlivesofobjects.blogspot.ca/2011/09/victorian-astronomers-chair.html>.

<sup>2</sup> Interview with Jacques Tati in Cardullo, Bert ed. *World Directors in Dialogue: Conversations on Cinema*. Scarecrow Press: 2011.

<sup>3</sup> Callimachus, Hymns and Epigrams. Lycophron. Aratus. Translated by Mair, A. W. & G. R. Loeb Classical Library Volume 129. London: William Heinemann, 1921.

<sup>4</sup> Retrieved from: <http://www.visualdeepsky.org/netastrocatalog/msg00071.html>.

<sup>5</sup> Merriam-Webster Dictionary.