

# S | T | I | L | L | M | O | V | I | N | G

AN ODE TO EARLY CINEMA

0.0083 FRAMES PER SECOND - 2000 LUMEN - 30 WATT



Century-old films in a hyper modern LED lamp. For STILL MOVING, five colour films have been selected from the collection of the Eye Filmmuseum. They are a mix of documentary and feature film, from the Netherlands and elsewhere. The story of each movie is summarised in a circulating strip of 35 mm film that is 60 frames long. The film moves along slowly. When you buy your lamp you choose one story, but you can always change the look of your lamp by buying a new story. This version of the lamp is made in a limited edition of 50 pieces.

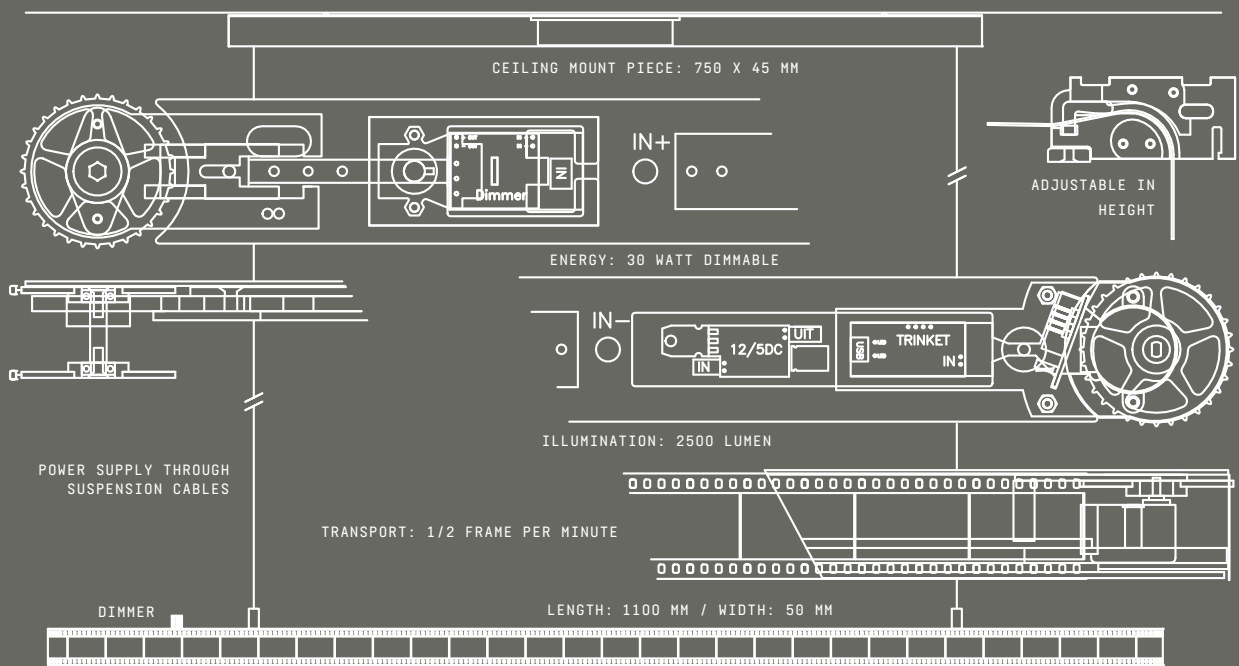


*For this lamp, the film stills have been rotated before they were printed on the 35 mm film. On a regular cinema projection copy, the images would be rotated a quarter turn. Contrary to popular belief, movies from the beginning of the 1900s were often coloured. Colour has been applied to these 5 films in a variety of ways. The Eye Filmmuseum published a book called 'Fantasia of Color in Early Cinema' (ISBN 978 90 8964 657 6) in which they elaborate on the techniques used for colouring a century ago.*



THANKS TO: EYE FILMMEUSEM: LEENKE RIPMEESTER AND ELIF RONGEN. ANDRÉ VAN DER HOUT, FILMHUIS DELFT, ROB SCHIPPERS, LAURA BEIJN, MIEKE VAN DER WENDEN, LUCAS PAASHUIS, VIAN PAASHUIS, HAGHEFILM WIM DE BOER, VPRO FLORA VALLENDUUK, YVO ZIJLSTRA.

LumiEus - Bagijnhof 30 - 2611 AP Delft - [www.filmlamp.nl](http://www.filmlamp.nl)



CEILING MOUNT PIECE: 750 X 45 MM

ADJUSTABLE IN  
HEIGHT

ENERGY: 30 WATT DIMMABLE

ILLUMINATION: 2500 LUMEN

TRANSPORT: 1/2 FRAME PER MINUTE

LENGTH: 1100 MM / WIDTH: 50 MM

POWER SUPPLY THROUGH  
SUSPENSION CABLES

DIMMER

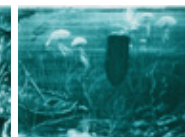
**ABOUT THE LAMP** It must have been the sixties when I first familiarised myself with film, predominantly with the technology behind it. In the village where I lived, right at the German border, the cinema was called 'Hotel Industrie'. Besides news broadcasts and movies of which I do not remember anything, the cinema hosted dance evenings and sports demonstrations. Right there, my little brother effortlessly floored world judo champion Anton Geesink.

In 1963, the building was temporarily vacated, and we boys could easily explore the spaces. Through a ditch and a tunnel into the building, we could enter the screening room. There was a projection cabin in the back that we weren't usually allowed to enter. A layer of dust covered two Philips projectors; impressive grey machines with lights, lenses and wheels. My love for technology was born there. It took me some more time to find my love for cinema. It wasn't until one day I drove back and forth to my parents' house to record *Kings of the Road*. The West Deutsche Rundfunk, which broadcasted Wim Wenders' film, could only be received in the East of the country. It must have been 1975.

The story is about a repairman of projectors who tours along the Polish-German border on a truck, witnessing the downfall of movie theatres. Nowadays, we're seeing an increase in screening rooms, but unfortunately the magical grey machines with reels, sprockets, carbon lamps and transparent film will most probably be forever in the past.

During my studies in Industrial Design in Delft, film kept pulling me, as a result of which I lost myself to the intangible medium. I have been working as an editor and director for nearly forty years of my life, only to return to designing two years ago. To me, film is STILL MOVING.

Eugene Paashuis, filmmaker & designer



**S T I L L | M O V I N G # 1 - A TRIP TO THE MOON** - FICTION - DIRECTED BY GEORGES MÉLIÈS IN 1902 - ORIGINAL TITLE: VOYAGE DANS LA LUNE - EYE FILM COPY LENGTH: 11'23" - As far as we know, *A Trip to the Moon* is the first ever science fiction film. A group of scientists takes on a trip to the moon. There, they encounter hostile inhabitants, who chase them with spears. The moonmen evaporate into smoke once they're hit with sticks. But there are too many; the scientists decide flee back to earth with their rocket, with which they land in the sea. The scenario is based on books by H.G. Wells and Jules Verne.



**S T I L L | M O V I N G # 2 - DREAM OF A RAREBIT FRIEND** - A CINEMATIC WARNING FOR PARTY ANIMALS - FICTION - DIRECTED BY WALLACE MCCUTCHEON AND EDWIN S. PORTER IN 1906 - EYE FILM COPY LENGTH: 7'49" - Fairytale to warn viewers for the dangers of alcohol and too much food. Excessive alcohol use leads to headaches, a hangover and crazy visions with devils and flying images. Back in the days it was praised for its 'photographic stunts that had never been performed before.' The film hasn't yet lost any of its topicality.



**S T I L L | M O V I N G | # 3 - DUTCH TYPES** - DOCUMENTARY - A COMBINATION OF TWO MOVIES - 1. 'Hollandse kinderen'. Better known at the Eye Filmmuseum as *Bits and Pieces* no. 541, shot in Marken and Urk. *Bits and Pieces* is a selection of short fragments, retrieved from a variety of locations, that could not be identified by the archivist. Film fragments that are reckoned too interesting, beautiful or fascinating to be binned, are conserved by pasting them together without beginning or end. Eye currently keeps about 600 of these fragments. 2. *Dutch types*, probably made in 1915. It is a reportage on daily life in Veere and Arnemuiden wich focuses on inhabitants dressed in traditional regional costume. Which was a peculiarity even a century ago.



**S T I L L | M O V I N G | # 4 - COLOURED VIEWS AROUND THE WORLD** - DOCUMENTARY - MADE BY VARIOUS FILMERS BETWEEN 1913 AND 1929 - The world was mapped and now it had to be captured on film, the new medium, with great efficacy. Starting now, movie theatre visitors could travel the earth and see places where they would probably never travel themselves. 1 - Aerial shots of New York around 1926, supplemented with *Bits and Pieces* 352. 2 - Santa Lucia, Italy, around 1910. 3 - Images of fishery in the Polar area. 1925. 4 - The oasis of El Kantara, with its '90.000 palm trees' in 1913. 5 - Chamonix. The valley, the Mont Blanc and the glacier in 1913.



**S | T I L L | M O V I N G | # 5 - W I N D M I L L S T H A T C H E E R A N D W E E P** - FICTION - DIRECTED BY ALFRED MACHIN IN 1912  
ORIGINAL TITLE: MOLENS DIE JUICHEN EN WEENEN - EYE FILM COPY LENGTH: 6'46" - The miller's son shows his father how fast his toy mill spins in the wind. A crippled beggar walking by is violently brushed off by the miller. In a wave of envy, the beggar destroys the boy's mill. As a consequence, the miller beats him up. At night, the man returns and, out of vengeance, sets the real mill on fire. The miller's family barely survives and has to witness with dismay how their house is consumed by flames.



**LumiEus**  
licht maken en breken

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