THE FIRST YEARS OF SPANISH ADVERTISING CINEMA

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Advertising cinema is, probably, one of the most profitable sectors of the audio-visual industry. Many of the professionals employed in our film today have been trained making, producing, illuminating or editing ads.

In spite of the importance that this sector has for our cinema, there are very few scholars who have devoted themselves to study the history of advertising cinema, and this is the reason why we don’t know the origins of Spanish Advertising Cinema in depth.

It is not strange that this has happened, since the majority of advertising films that were made in the first half of the 20th century have been lost. Also the documents and the testimonies that might have spoken to us about the birth of this medium in our country have disappeared. Actually, this fact not only concerns advertising cinema, but advertising in general, because it is a question of a practical activity that has not always received the attention which it enjoys at present. Now we all know that advertising is a form of expression that sometimes turns into a form of art, but decades ago professionals were considering it to be a commercial activity that was worth neither preserving nor studying. With things as they were, once used, the commercials were thrown in the rubbish.

In spite of this, some scholars are concerning themselves with finding out which were the first steps of commercial advertising in Spanish cinema, what ads were made, when, and who produced them. For this reason we continue diving into the cinematographic files hoping to recover the titles and the names that created this industry in our country.

Luckily, we are finding some traces that increase the knowledge that we have of these facts, they confirm the theories that some authors have expounded, and correct the affirmations that others have made.

In this article we want to offer a brief history of the first decades of this medium, from the end of the 19th century to the middle of the 20th century, which is the least known period of advertising Spanish cinema.

When the Lumière invented cinema, in 1895, advertising had already spent a couple of decades exhibiting commercial brands in the spaces that were occupied by those spectacles based on the projection of images.
We have proof that the Magic Lantern was used for projecting advertising slides, at least, from 1870. On August 8 of that year, J. M. A. Lacomme patented in England a lantern intended for "the exhibition of advertisements or photographic views". After this, many other different patents were registered, innumerable slides were made with advertising motifs, and an agency specialized in the distribution of these kind of slides was even created.

We know that the Magic Lantern was used in Spain for advertising purposes from 1876. As had happened in the rest of the world, advertisements were projected at the Magic Lantern shows, in the attics of some business premises, and even on the walls of the buildings.

This was not the only form of advertising that was inserted into the places of the spectacles of this period. We know that there were showcases in theatres to promote products from the end of the 19th century, and that the curtains of the stages were used for hanging advertising posters.

That is the reason why, when the Lumière invented cinema, advertising was already one more participant in the spectacle of projected images and, certainly, also of the theatre. The fact that the brands could be seen inside the movies was a logical extension of this advertising relationship that, in spite of being older than cinema itself, seems to have gone unnoticed.

Advertising cinema was invented by the Lumières, who, as we remember saw in their invention a suitable way to promote their factory of photographic products. Not without reason, one of the first movies that they filmed, and that has gone down in the history of cinema as one of their more emblematic titles, was *La sortie des usines Lumière à Lyon* (1895) which

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2 For further information on this subject:


presented their factory and its workers to spectators of the whole world.

We can consider that the advertising effects of this filming were unexpected and anecdotal, but there can be no doubt that they opened the way to a new support for commercial communication. There are many other movies that can be considered self-advertising, because one of the reasons the operators of the Lumières’ company filmed in the streets was to attract the public to that night’s session.

But apart from the advertising effect, albeit coincidental, that these films had, the first movies that were filmed for advertising purposes undoubtedly belonged to the Lumières’ catalogue.

**Image no. 1.**


Since the last third of the XIX Century the curtains at the theatre became an advertising vehicle. This curtain contains an advertising poster designed by the Spanish artist Federico Rivas.

The first example of this activity carries the signature of Alexander Promio, who filmed several movies in Switzerland to promote Sunlight soap made by the Lever Company. The concessionaire of the Lumière company in this country was François-Henri Lavanchy-Clarke, who was also the representative of the Lever house for this territory. M. Aubert and J. C. Seguin report that Lavanchy-Clarke proposed Promio put a scene into an
advertising poster of Sunlight soap in which a young mother was demonstrating how easy it was to wash clothes with the advertised product. The result was the movie *Les laveuses*, in which the brand of the soap occupied a prominent place. This way, Lavanchy-Clarke was using the same medium for both brands he was working for.

The Sunlight brand appears in other films shot in Switzerland by Lavanchy-Clarke, but in those cases the brand was not as visible as in *Les laveuses*, and it is not so effective. The titles of these films are *Défilé du 8e Bataillon* (1896), and *Berne: arrivée du roi de Siam* (1987).

We also know that in the United States the cinematographic pioneers used the big screen as an advertising medium. The oldest example that remains of this activity is the movie *Dewar's It's Scotch* (1898), shot by the Edison Manufacturing Company.

As we can see, advertising has appeared in the movies since cinema was invented. This not only occurred in the places where cinema was born, but in all the industrialized places that had obtained any of the systems for filming moving images.

Certainly, in Spain advertisers also resorted to the cinema to show their products to a public which was increasingly numerous. The Lumière brothers’ example spread over the whole of Europe, and as a consequence of this, views of companies and of business premises, in which the owners paid the pioneers of cinema in order that their trades appeared in films, began to be shot. They wanted to show their businesses as the Lumières had shown theirs to the entire world. This fact meant that from birth, industrial cinema, because it was being financed by commercial brands, was an unequivocal form of advertising.

R. Bori and J. Gardó, two big names in the theory of advertising in Spain, named these movies "Documentary Film". For these authors

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5 Catalogue no. 60.

6 Catalogue no. 316.

7 Catalogue no. 786.

8 Bori, Rafael y José Gardó. *Tratado completo de Publicidad y Propaganda*. Barcelona: José Montesó
documentary film was a movie that was hiding its advertising content under a story line that was centered on the manufacturing processes and utilization of the products that were promoted in the film.

The photographer José Gil shot some films of this type in Galicia. In the movie *Hollandia* (1911), for example, José Gil narrated the trip of a group of emigrés on board the steamer that gave its title to the documentary. This movie was entirely underwritten by the owner of the ship, the Lloyd Real Holandés Company.

Another one of the pioneers of Spanish cinema, the Catalan Ramón de Baños, made many commissioned documentaries. From the beginning of his career he was conscious that advertising was a very valuable resource which allowed him to cover, without problems, the costs of production of his movies. He made many commissioned films during the years in which he lived in Brazil.

Some industrial films from the Brazilian period of this producer were: *Manufactura de Cordelería y arpilleras de Martín, Jorge i Cia., Pará* (1912), paid for by the aforesaid company; *Moda de chapéaus na Casa Africana* (1912), paid for by the stores "Casa Africana"; *Inauguração da linha Belém-Mosqueiro* (1912), ordered by the ship builder; *Inauguración do trâmuel de Mosqueiro a Chapeco Virado* (1912), for Mosqueiro's council; *Recolección da Borracha no estado do Pará* (1913) and *Expedição científica ao Alto Arce* (1913), both made for the Department of Agriculture, Industry and Trade of Brazil.

Ramón de Baños returned to Spain in 1914, and though we imagine that he could continue turning to advertising as form of funding, we do not have proof that he made movies with advertising content until the year 1929. In 1929, he shot the industrial movies *Fábrica de cerveza El Águila* (from Madrid), *Catalana de Gas i Electricidad* (from Barcelona), *Obra social de la Caixa d'Estatis CPVA*, and *Reportatge sobre la Casa de Maternitat de la Diputació Provincial de Barcelona*.

That same year he received the order to film the *Película Oficial de la Exposición Universal de Barcelona del Año 1929*, and, to finance the high costs of production of this documentary, he appealed to the companies who had put up their stands at the aforementioned exposition.
The brothers Víctor and Mauro Azcona, pioneers of Basque cinema, also began their cinematographic career making commissioned documentaries. The movie *Cómo se hace El Liberal* (1926) was financed by the newspaper that gave the film its name. The same thing happened with *Caja de Ahorro Municipal de Bilbao*, in which they showed the benefit to the societies to whom the institution was dedicated. Finally, the movie *Ciclón en el rompeolas* was ordered by the port authority of Bilbao.

The Valencian Andreu Moragas provides us with another example. Before making the first Valencian language talking film, *El faba de Ramonet* (1933), Moragas made two films paid for by local businessmen: *Fabricación de mayólica de Manises* (1923) and *Fabricación de muebles curvados*. To these titles we can add the movie dedicated to the *Trilladoras Imad*, which is in the Film Library of Valencia and whose doubtful authorship has been ascribed to this producer.

As cinema was developing its expressive possibilities, documentaries started to be a relatively boring genre that naturally developed into newsreel. This new genre, which presented the days news of the world, developed greatly in the 20s.

Advertising was, once again, one of the resources for cinematographic producers to finance the production of newsreels. Merchants, conscious of the great acceptance that movies had, were paying great sums to see their names on the big screen. Thereby, movie production costs were reduced, and films could be filmed that otherwise would not have been profitable.

In the review of Spanish pioneers who turned to this form of advertising we again find Ramón de Baños, who used this resource in the newsreels that he created during his stay in Belém do Pará, in Brazil, which was entitled *Pará Films Jornal*. Historian J.F. De Lasa states that Ramón de Baños’s intention was to produce a monthly magazine in the style of Pathé’s, which narrated the most important news of the week, and was very successful in the whole of Europe. Since he could foresee that the cost of the newsreel was going to be very high, he proposed including articles about the city shops between the different pieces of news. Thus, between 1912

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and 1913 he made seven editions of the *Pará Films Jornal* that were financed by advertising.

It is unclear if on returned to Spain he collaborated on some newsreels and, in this case, if he turned to advertising to finance them.

In the area of the amateur cinema, and with the Pathé-Baby format as support, we find a producer from Castilla-La Mancha who also used cinema for advertising purposes. His name was Tomás Camarillo, a photographer from Guadalajara who edited a newsreel entitled *Revista*. He took advantage of the subtitles of some of these magazines to advertise the products that he was selling at his own business.

**Image no.2:**

*Subtitle of the Revista No.4, (Guadalajara, 1927-1928).*

Here the author uses the text to announce that the Pathé-Baby equipment can be acquired.

In some of the first fiction movies that were filmed in Spain, commercial brands also appeared. Some advertisers chose to include their names in comical films instead of resorting to the genre of industrial documentary. Since advertising was proving to be a good financing source, some producers were encouraged to pay for their first fictional movies with this formula too.
In 1905 the Catalan producer Fructuoso Gelabert collaborated with this type of promotion when he agreed to shoot the movie *Los guapos de la vaquería del parque*, suggested by the owner of the dairy establishment.¹⁰

José Gil, whom we have already mentioned while talking about industrial films, also made fiction films in which the protagonist was a commercial product. Besides being photographer, he was a representative of the Ford Company in the province of Vigo. As Lavanchy-Clarke did with Lever, José Gil wanted to take advantage of the synergy of his two big interests, cinema and cars, and he made several comical stories in which one of the protagonists was a car of the Ford Company.

In 1915 he shot a comical film inside the bullring of Pontevedra in which the cars were playing the role of horses and of horse breakers. The supposed movie was, in fact, a macro-advertisement that José Gil wanted to use to present Ford cars to the public.

Years later, in 1920, he filmed *Los Ford en Galicia*, a movie in which the public could see the arrival of the cars to Spain, its unloading, how they were being driven along the Galician roads, the moment of purchase and the delivery of the car to their owners.

José Gil not only introduced Ford cars in advertising films, but he made them appear every possible moment in which the film allowed it. Historian E. Galán refers to the abundance of Ford cars that appear in the movie *Miss Ledya* (1916), considered to be the first fiction movie shot in Galicia.¹¹

The Ford Company receives more inner importance when it appears as the producer of the movie *Crac y compañía*, directed by Agustín García Carrasco in 1923.¹² This movie was made for the Ford Company and, as historian F. Méndez Leite explains, "the company was trying to spread the excellences of the work of an important entity of Madrid dedicated to modern facilities for offices".¹³

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Early Basque cinema also offers several examples of fiction movies that were financed by advertising. Their producers were the brothers Mauro and Victor Azcona, about whom we have already spoken in the section dedicated to industrial film.

These authors filmed the ad considered the oldest collective advertisement of Europe. It is the movie *Los apuros de Octavio* (1926), in which we can see several commercial brands that give meaning to each of the scenes of the film. The movie narrates the difficulties encountered by the protagonist, named Octavio Cosmetico, on his wedding day. That morning he wakes up late as a result of the hangover from his bachelor party. When he finally manages to get up, he runs into a series of difficulties that threaten to prevent him from arriving on time for his wedding with Mirinda Cocote, the only girlfriend who has managed to take him to the altar. Luckily, several commercial brands come to his aid and allow him to fulfill his intention.

![Image No. 3:](image)

Stills from the movie, *Los apuros de Octavio*, by Mauro and Víctor Azcona (1926). Octavio, the hero, shaves himself with the razor blade “Fenix”, repairs his shoes in “Zapatería Eléctrica Landis”, and cleans his suit in “Tintorería La Higiénica”. These stills have been captured from a DVD due to the fragility of the nitrates in the original copy.

López, o.c., 49.
The first thing that he needs is a good shave, for which the caretaker provides him with the razor blade "Fénix", which is the only one that could be used on such an important day. When he wants to put on his shoes he realizes that the dog has chewed them up. Luckily, on leaving the house, he finds a kid who hands him a pamphlet for the shoestore "Zapatería Eléctrica Landis", where the assistants repair the shoes in only a few minutes. He continues on his way and stumbles across a painter who stains his suit with "Muñuzuri" paint, a quality product that can only be washed off at "La Higiénica" dry cleaner's shop, where they are able to remove it. Once this problem is resolved, he heads to the bazaar "La Ville de París" where he buys the rings and some gifts for his fiancé. After all this, he still has time left over in which to arrive at the church and get married.

From the Azcona brothers also is the movie *El secreto de Jipi y Tilín* (1927). In this film the two lead characters steal from a scientist a furniture and footwear cleaner of the Alirón y Lumina Company, from Saint Sebastian. The thieves devote themselves to cleaning coffee shops, terraces, and houses of the city with the stolen product.

These works of advertising, in addition to the commissioned documentaries they made, gave the Azconas the necessary experience to shoot the film that would be their most outstanding work, *El mayorazgo de Basterretxe*, in the year 1928.

Step by step, advertising was creating its own *niche* in the cinematographic world. Besides appearing in the movies, the ads continued to fill the time of the intermissions, which had always belonged to them.

Advertising continued to be the main player at the intermission of showings, and people could see different acts on stage that presented them with commercial brands. Advertising slides, first projected with the Magic Lantern, and then with more modern electrical devices, continued using the screens during intermission intervals. The same thing was done with the curtains, which alternated with the slides depending on the quantity of advertisements that had been contracted, and on the length of the intermission.

These two mediums were displaced, little by little, by advertising films. In the 30s the producers began to film short advertising movies intended to be shown during the intermissions. These small stories were very well received by the public, who were starting to show their weariness
in regard to the static and more tedious advertisements of the slides and of the curtains.

The first movies that were filmed for intermissions imitated the slides technique, and were used only to project static images recorded on film instead of a slide. In fact, it was a question of filmed slides, which did not add anything new to the previous format.

A slightly more evolved example of the 30s advertising is found in the Film Library of Zaragoza. It is a movie in which a young woman turns the pages of a large book in which various advertisements of different city shops can be read. The girl waits a few seconds in order to let the spectators read the slogan and, after this, she turns the page again.

The movie, which perhaps tries to offer a bit of movement to the press-advertisements, was made by the Publifilm Moderna Company, an enterprise of a man named García Herreros, and made in the "Estudio Aragon" of Zaragoza.

This is the only example that we have found of this type of
advertising, since in this period the ads were creating their own language, a
dynamic way of expression that has been kept alive to the present day.

In the 30s the industry started to define the advertising genres that
would fill the cinema screens from this moment on: advertising films;
filmlets; prefabricated ads.

"Advertising films" were movies that lasted a few minutes and were
made expressly to advertise. Some of them have remained as shorts films,
because they were so well accepted by the public that sometimes they
managed to be considered to be a complement to the programming.

"Filmlets" were movies of 30 seconds of length. Their cost was less
than advertising films, and they allowed a greater number of advertisers to
put their brand on the big screen. They were made to be shown in cinemas,
but also in some important department stores, which sometimes offered the
customers a rest area in which they could see projected ads.

Finally, the "prefabricated ad" was a genre that, as its own name
indicates, had been filmed even before the advertiser would come to the
agency. It was invented by the Frenchman Jaques Mineur, who called them
"films à chute". He probably inherited the idea from the advertising slides,
which could also be contracted by means of this system. It consisted of
adding the brand of a specific advertiser to a generic pre-existing story.

The advertising agencies had a catalogue of very brief stories, which
lasted approximately ten seconds, and told neutral stories. The advertiser
who approached the agency consulted the catalogue and chose the
prefabricated ad that he liked most. Once the story was selected, to it was
added a tail end of five seconds with the name of the advertiser. This was
the most economic resource, and it allowed even the most modest of dealers
to advertise their shops.

Without doubt, these three genres imposed their language in the area
of the cinematographic advertising, which from the 30s developed from small
stories made expressly to announce a brand or product. Years later,
television would inherit this format to give rise to the "spot".

The first Spanish advertising films that were made following the
genres just defined concern us up to the 30s. Up to this time, the oldest we
know is the cartoon filmed by the draftsman Arturo Moreno for Chocolates
Nelia (1930). From the same period is the film for Radios RCA that has been
attributed to the cartoonist Enrique Ferrán (nicknamed "Dibán"). We don’t
known exactly the year of production of this movie, which is in the Film Library of Catalonia.

Besides some isolated titles, in the 30s there were production companies dedicated to the making of advertising films that have not been sufficiently researched yet. One of them belonged to Ramón de Baños, who in the different documents that are in the Spanish Film Library, appears under the company names of "Ramón de Baños Películas Cinematográficas", "Fotografía y Cinematografía Industrial” and years later as "Publi-Film". From both of the latter we can deduce an evident dedication of Ramón de Baños to the production of industrial cinema and advertising films.

The production company of the Catalan draftsman Serrá-Massana also took advertising as an aim. In 1932 Josep Serrá Massana made an advertising film ordered by the owner of the “Ibérica Films” company, the German Herr Fridländer. It was an animated-objects film paid by Calzados Royalty. At the end of the same year, Serrá Massana founded his own company to make advertising films.

From this year, and up to the outbreak of the Spanish Civil war in 1936, he made numerous advertising films and filmlets. The Film Library of Catalonia preserves Tabú, colorete en polvo, Máquinas de coser Alfa, Impermeables El Búfalo, Alimentos de régimen Casa Santiveri, Pinturas El Pato and Cigarrillos Winchester. Historian Jordi Artigas attributes to him, in addition, the titles Calcetines Moltfort’s, Cerebrito Mandri y Polvos higiénicos Calve.\textsuperscript{14}

It seems that director Cesáreo Gonzalez made his first contact with cinema thanks to the shooting of an advertisement that Enrique Barreiro, producer of the company “Casa Folk”, commissioned to him in 1934. However, we do not know the title of this movie.

José Gil, a filmmaker whom we have already mentioned, dedicated his last works to advertising. The advertisements that he filmed for the Albo company are from 1935.

The Spanish Civil war, as we can imagine, brought an end to advertising activity for several years. After the conflict, in a period of scarcity in which people had no food, nor money to buy it, commercial advertising was completely pointless. Once the Spanish Civil war had ended, Spanish

\textsuperscript{14}Artigas (2001), o.c., 197.
society remained very impoverished. Hunger and shortages spread across the whole territory.

In spite of this, in this period advertising films continued being produced. Those advertisers who had managed to maintain their capacity of production, seemed to want to offer to the public an image of hope and of native pride that would distinguish them clearly from the competition; nothing better than to emphasize superiority over the rest of the manufacturers than to have extra money to invest in advertising.

These advertisers again became patrons of many Spanish filmmakers who recaptured or initiated their careers thanks to the production of advertising cinema. Standing out, in this respect, were the draftsmen and cartoonists who dedicated their efforts to the filming of advertisements.

The "Compañía Española Internacional de Dibujo Animado"—CEIDA, made several advertisements between 1940 and 1942. At present, we know of the titles of En busca del príncipe, for the Switzerland Union of Watchmaker's, Al mal tiempo Instantina, for Bayer, and a third advertisement that they filmed for Dentíflor. The CEIDA was directed by Francisco Rovira Beleta, and it relied on Joaquin Muntañola and Joseph Escobar as draftsmen. With the passing of time, all of them managed to be prestigious professionals in the Spanish film industry.

Images no. 5 and 6:
*Cartoons designed for an advertising movie, by Ramón de Baños, 1941.*
The cameraman and trick photographer of the CEIDA’s movies was the prolific Ramon de Baños, who also made advertisements from his own company. We have found in the Spanish Film Library some of the cartoons with which Ramon de Baños made up to 14 advertising reels and that we have dated between 1940 and 1941. Each of them contained several different filmlets that were commissioned, presumably, for the advertising agency “Roldós”.

The cartoonist Arturo Moreno, who had made his first advertisement in 1930, returned to design an ad in the 40s, this time for Aspirina Bayer. Years later, in 1946 Arturo Moreno would direct the first full-length cartoon film in the history of the Spanish cinema, Garbancito de la Mancha.

The important production company Estudios CIFESA also made advertising works. One of their cartoonists, Joaquín Perez, drew the ads Casa Jimeno (1941), Tinte Sama (1941) and Vigoruñas (1942). Additionally, these companies distributed the movies and the advertisements that the draftsmen of the CEIDA had made.

The “Sociedad Española de Dibujos Animados” (SEDA), was other animation production company that accepted advertising work. Manuel Alonso Aniño drew in these studios an advertisement for Zeltia in 1946.

Carlos Tauler, Jose Maria Maortua, Arturo Ruiz Castillo and Antonio Bellón, who were filming animated movies with didactic content, also approached the world of the advertising after having made an advertisement for Dibujo Tanisol.

Most of the advertising cinema of the 40s came from the society “Dibujos Animados Chamartín”. We know of the titles El siglo (1943), Ilusión infantil (1944), Corazón triste (1945), Lo de hoy y lo de siempre (1945), El visón y la Dama, Editorial Requena and Destilerías Momplet (the last mentioned of unknown date).

“Dibujos Animados Chamartín” finished its activities in 1945. Jaume Baguñá, one of its owners, then founded “Hemanos Baguñá”, which produced advertising titles such as El diablo está de servicio (1947), La gran derrota (1950), El castor de la elegancia (1947), Invasión (1950), Una idea luminosa (1951), La salud del receptor (1951), Denticlor infantil (1951), Un debut afortunado (1952), La paz del hogar (1952), and El pastor Perucho y su rebaño (1953).

As we can deduce, from this long list of titles, the situation in Spain
was improving and, as years passed, there were more advertisers ready to invest in advertising films and filmlets. The filmmakers, at the same time, were thinking that advertising was a profitable activity that was offering economic benefits and that was allowing them to continue working for the film industry. Many of the names that we have mentioned managed to become famous cartoonists and directors.

The definitive impulse for the production of advertising cinema in Spain came in the decade of the 50s and under the control of the Belgian businessman Jo Linten, who established himself in Spain at the end of the 40s. In 1955 Linten founded Movierecord and through this company, he organized the market for the distribution of advertising cinema in Spain. By doing so, he managed to promote and improve the production sector. The founding of Movierecord meant a revolution for the advertising sector, which widely benefited from the gradual improvement of the economy.

Linten surrounded himself with the best professionals to run his company, and one of his biggest successes was to join the talented José Luis and Santiago Moro, who produced most of the advertising films, filmlets, and prefabricated ads shown in the Spanish cinemas throughout the 60s.

To review the history of Movierecord and the Moro Bros. would exceed the purpose of this article. Fortunately, the history of these professionals has been analyzed in different publications.

The importance of Movierecord and its influence on the Spanish market have made both the industry and scholars forget that advertising cinema existed in Spain before Linten’s arrival.

Our intention is to increase knowledge about the first decades of Spanish advertising cinema history, and in this article we have tried to offer a first panoramic view of some related titles. Obviously, there is still a lot of work that must be done, because there are many authors and producers that

15 The works listed below are recommended for further questions concerning the history of Movierecord:
Jordán, Antonio. Publicitarios de frente y de perfil. Madrid: Celeste y Eresma, 1995. This work incluyes interviews with the Moro Brothers (20-43) and Jo Linten (44-59).
must be researched. The outlook, however, is encouraging, because thanks to the results of years of research, we are now aware of the existence of forgotten works that were known years ago. Also, now we realize importance of their recovery, as it will change the general perception on the history of Spanish advertising cinema.

A few years ago historians believed that before the arrival of Moviererecord to Spain, advertising cinema in this country had been only an anecdotal fact, and that there were just a few examples of works that had been financed through this resource. Now we know that this is not at all true, and also that advertising in Spain, as in the rest of the world, has been a fundamental element in the development of a part of our film industry. There is still a lot of information that we do not know, but we hope to be able to continue offering information to readers who are interested in the industry of the Spanish advertising cinema.

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