



Phase of the movement of a dancing figure

KASKELINE

The frequenter of cinemas is forced to endure the preliminary programme of advertising and other shorts. More or less impatiently, the public await the beginning of the sensational big film which they have come to see. First, however, they must sit still (or fidget) and endure propaganda for some patent article. Many close their eyes in an endeavour to reserve their energies. Suddenly an explosion of laughter rattles through the house and the whole audience applauds. The new advertising film is a success — everybody sees the point. The audience is carried away by the sparkling humour of the brief but brilliantly composed picture, full of innumerable amusing ideas which has caught the attention of even the most bored spectator. At this moment, the meaning of the advertisement is revealed, the name of the article concerned flashes up over and over again and impresses itself upon the mind; to advertise so that the public becomes enthusiastic over a shoe cream or a coffee substitute is certainly a triumph of advertising art...

In the Ufa studio of Wolfgang Kaskeline, the creator of these advertising shorts, we realize something of the almost unthinkable quantity of minute preparation which such a picture demands. Many talented young artists are at work here creating with astonishing precision the innumerable details which go to make up the moving picture of people or objects in motion. More than fifty drawings go to every yard of film and advertising films are usually from thirty to one hundred yards long. We cannot over praise the excellence of the organisation which lies behind this technique of building up a film—but the producer alone is responsible for the artistic success of his propaganda.

Kaskeline the artist not only designs the pictures for his propaganda ideas, but also writes the

Scenes from a two-colour advertising film for Schöller Anker carpets

