



Pierre Imans's wax-figure mannequins: featuring children in a Spanish language edition

Trade catalogs for mannequins: The Dutch-born Pierre Imans studied under the sculptor Ludovic Durand [a principal artist at Grévin's wax museum, Paris], eventually founding his own firm in Paris, 1896, to produce mannequins for fashion display and shop windows. Imans's creations won awards internationally and were exported across the globe. The notoriety of this renowned firm grew quickly for several reasons: wax-based, Imans's mannequins possessed a flesh-like reality, complemented by applied make-up, eyelashes, human hair, glass eyes and porcelain teeth, with facial expressions that ranged from calm complacency to life-like bliss.



Buyers may place their orders without fear of disappointment after viewing our catalogs, secure in the knowledge that upon delivery, they will be struck by a profound sense of ARTISTRY and CHARM. (tr.)

~ from the preface.

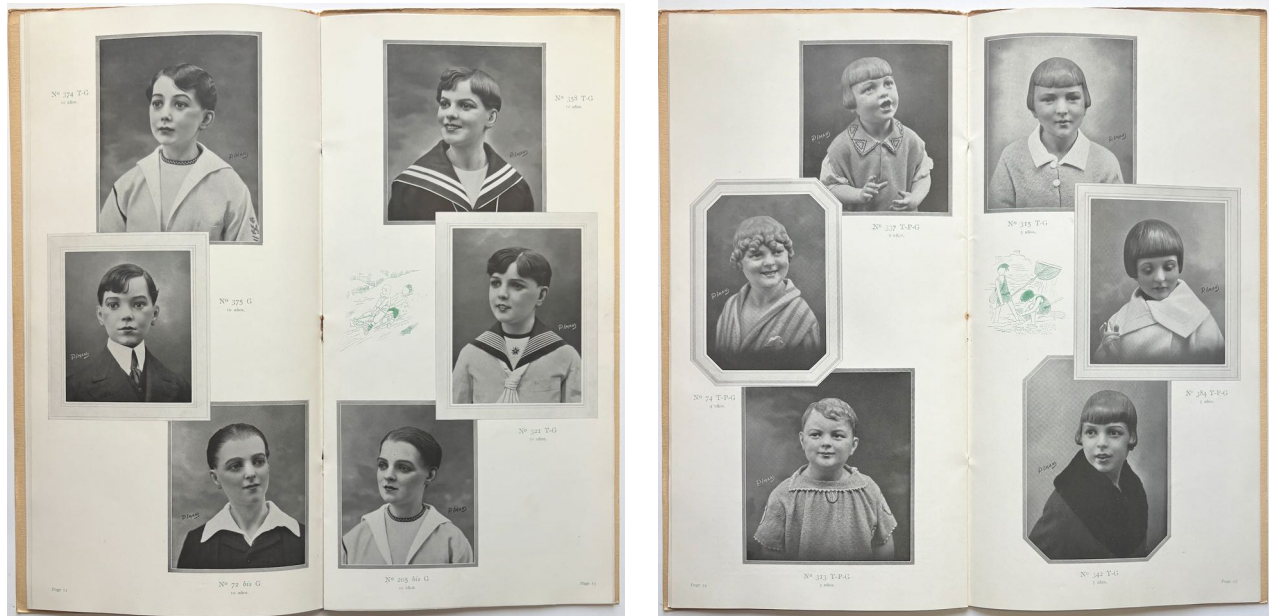
[TRADE CATALOG. PIERRE IMANS]. *Las figuras de cera y maniquies artisticos de Pierre Imans, estatuario ceroplasta [The Wax Figures and Artistic Mannequins of Pierre Imans, Ceraplasty Sculptor]*
Paris, Draeger for Pierre Imans, 1926.

(31 x 15.7 cm) 32 pp. Original color illustrated card covers, printed in green and black, decorated capital letters and vignettes in green, 57 black-and-white photographic illustrations of lifelike mannequins for the fashion industry. A fine copy.

\$1,300



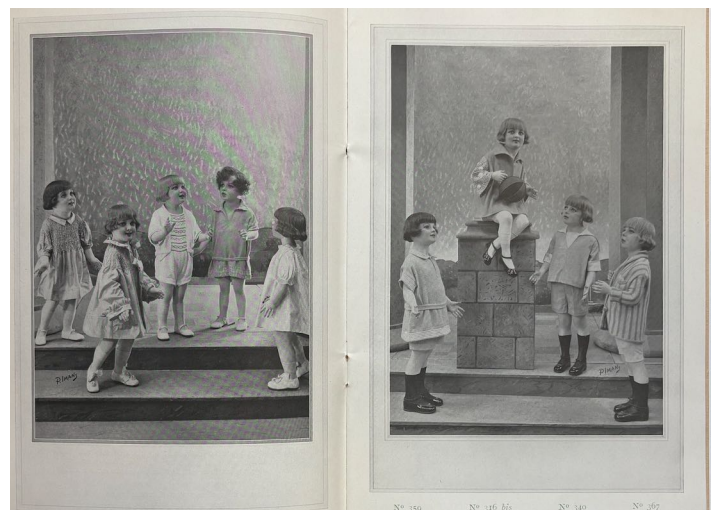
Catalogs from Pierre Imans are generally rare, especially in fine condition. This catalog, of which we trace no other copy, exceptionally features children and teens almost entirely. The catalog was published for a Spanish language market, another rare feature—*we locate no Spanish language titles of any of Pierre Imans catalogs in OCLC.*



Each figure includes a coded reference number for customer orders. At the end of the catalog the firm provides ordering instructions and options according to the codes indicated, options include mounting system (torso vs. a stand), models with neck, neck and shoulders, or neck, shoulders and chest, wax hair vs. real hair, while hair color can be selected, the firm suggestions deferring to their choice so that they can match the model's coloring.

In this catalog the firm promotes “Carnisine,”—an elastic material that mimics flesh as effectively as wax—offers the distinct advantage of greater durability for slender parts, such as fingers.” Further, they emphasize that “all our assembly components are made of aluminum; using wood—which is susceptible to atmospheric fluctuations—would risk serious mishaps” (p.3).

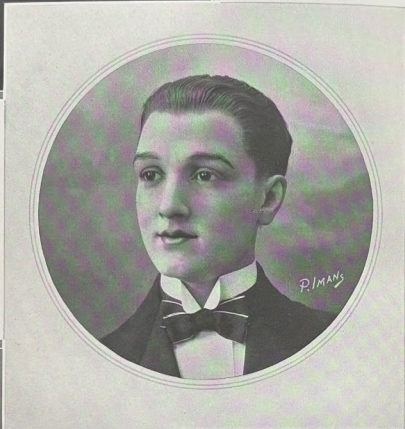
From the 1920s, a range of new materials such as cérolaque and carnasine (a mixture of plaster and gelatine) were introduced to produce mannequins that were lighter and more resistant, and new finishes and effects that were designed to enhance the mannequin's luxury status and to ensure that it took its place seamlessly in the context of a window display.



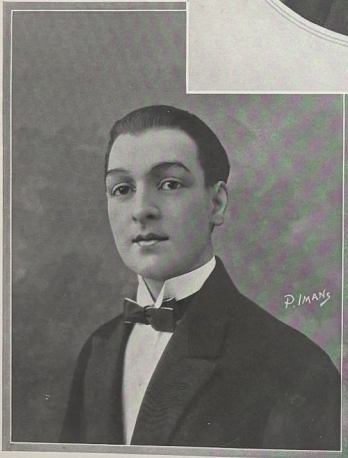
Pierre Imans revelatory catalogs are surpassed only by his actual mannequins. Always produced with great attention to their graphic design, these catalogs offer fascinating perspective on early 20th century concepts of aesthetics, the human form, and the ideal ‘figure’ or ‘type.’



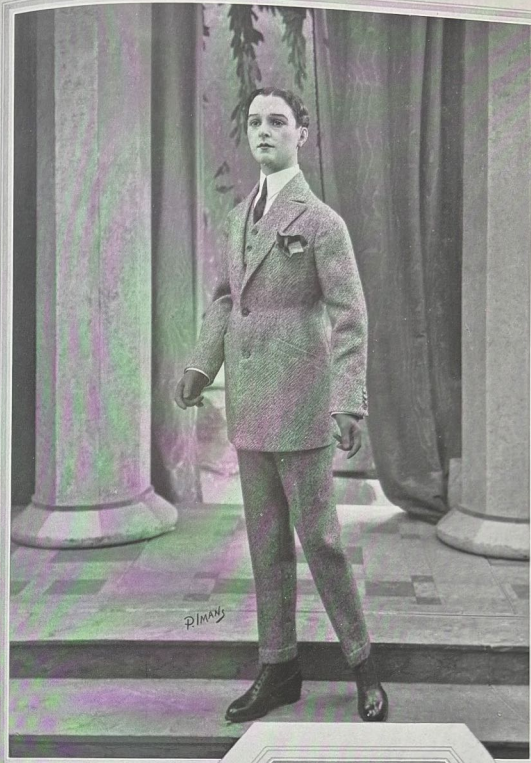
Nº 325 T-G
14 años.



Nº 211 ter T-G
16 años.



Nº 184 G
16 años.



Nº 332 T-G
16 años.



Nº 332 T-G
16 años.