The Moulages at the Hôpital Saint-Louis: past, present, future
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Alphonse Devenjie, Armand Husson, Charles Lalier and Jules Baretta were, in various capacities, at the origin of the creation and the development of the museum at the Hôpital Saint-Louis. The museum was inaugurated on August 5, 1889, the opening day of the first international dermatology congress organised at the cast museum from August 5 to 10, 1889, in the context of the World Fair. The moulage museum appeared as one of the elements in the restoration of the influence of the French school of dermatology. Today the moulage collection consists of 4807 pieces divided in four sub collections: general (dermatological in fact), moulages of syphilis, psoriatic moulages and surgical pieces. In 2001 the French Society for the History of Dermatology and the French Society of Dermatology managed the cleansing of about 1000 moulages. However the museum’s material situation remains perfectible at the beginning of the 21st century. The glass roof sometimes lets water through, which has a detrimental effect on the wooden fittings. Another damaging imperfection regarding the preservation of the moulages and other pieces is the lack of thermal and hygrometric regulation. Access to the museum today is subjected to administrative constraints which filter visitors whose presence may seem incongruous. Physicians and members of nursing staff are the most common visitors. For foreign dermatologists, a visit to this museum, considered to be the treasure in French dermatology’s crown, is an obligatory stop. Some amateurs of the history of old Paris come to contemplate this listed museum. The moulages are no longer used for an educational purpose. The Internet offers new facilities to promote the collection worldwide. In the following years digital photographs of the moulages will be on line.

Museum of moulages of “Andreas Sygros” Hospital in Athens
Panagiota Emmanouil Penteli Général Children’s Hospital, Athens, Greece
Aims of this lecture is to make known to the dermatologists: the rich collection of wax models that is kept in the “Skin and Venerale Diseases Museum of Moulages” at Andreas Sygros Hospital. The museum of moulages was established in 1912 by professor George Photinos who was also the first creator of the wax models. It contains 1,660 moulages of skin and venereal diseases. Collections like this can be found in the biggest hospitals for skin diseases in Europe and they are dated back to the end of the 19th century; the most famous among them is the collection of St. Louis hospital, in Paris, which contains creations of the famous craftsman Jules Baretta. The moulages that belong to the collection of our hospital are of important medical and artistic value. Were used in the early 20th century as educational material and there are addressed not only to specialized dermatologists but also to medical doctors of every specialty and to everyone who loves and studies history of medicine.

Abstracts from the History of Dermatology Symposium at the 37th Annual ESDR Meeting 2007 in Zurich, Switzerland:

New Significance of Wax Moulages
6 September 2007, 10.00-12.00
Moulagenmuseum Zurich
Haldenbachstrasse 14
Zurich
Switzerland

The destruction and revival of collections of moulages in Germany
Albrecht Schulz Institute for History of Medicine, Medical Faculty Carl Gustav Carus, Technical University Dresden, Germany

Many collections of moulages have been destroyed in Germany during the last years of the Second World War. Moulages were disregarded in most dermatology departments for two to three decades after 1945. In 1956 Alfred Stümmer from Freiburg performed a meeting on the significance of moulages for education and documentation in dermatology. This was the last, but unsuccessful attempt to reactivate the use of moulages in Germany. During the decade from 1980 to 1990 various exhibitions at dermatological meetings were sign of a new interest in this material in East and West Germany. The World Congress of Dermatology in Berlin in 1987 was of great importance for the reactivation of the significance of moulages for Germany. Various collections were reconstructed. The collections of Munich, Münster, and Kiel are famous examples for the reactivation of collections that have been almost forgotten for many decades. The significance of moulages for the education of students and as documentation of rare diseases was newly discovered. Books and papers in journals were published. An international meeting “Wax – Moulages and Models” was performed in Dresden in 1993. The last German artist in the production of moulages, Elfriede Walter, wrote articles and produced a video about the manufacturing technique of moulages. Nowadays, various departments of dermatology are looking for “forgotten” moulages in their institution.

Wax moulages in dermatological research
Michael L. Geiges University and University Hospital Zurich, Switzerland

Moulages are authentic three-dimensional wax figures of diseases on the surface of the human body. Within the last years they have attracted an increased international interest as medical-historical objects. With more than 1800 wax moulages, the Museum in Zurich belongs to one of the largest moulage collections worldwide. The permanent exhibition as well as the temporary special exhibitions show the wax objects in an in-depth medical or historical context. Particularly in Zurich, these real life size documents from the last century have regained their meaning as clinical teaching models in Dermatology. Furthermore, they serve as examples in medical history lectures and as subjects of research in medical history. In this context, we are able to show that more than 300 moulages of the collection in Zurich were made in the context of dermatological research and not for the purpose of university lectures. Colored pictures of the best quality could be printed by means of moulages already before the invention of the color photography by the Lumière brothers in 1907. Clinical and experimental findings could be conserved, compared and discussed. We can find three-dimensional wax documents of self-experiments, animal experiments, clinical trials with patients, and of newly described clinical entities. Nowadays, we gain with these moulages an extremely realistic impression of the dermatological research at the first half of the 20th Century and also an impressive insight into the patients’ destiny at that time.

A short history of the dermatological wax museum from Cluj – Napoca, Romania
Alexandru Tataru University of Medicine, Cluj – Napoca, Romania

The collection of dermatological wax moulages from Cluj, Romania, was one of the last ones made up in Europe, between 1928 and 1942. The first creator was prof. Coriolan Tataru, the first Romanian professor of dermatology in Cluj since 1923. The moulager was dr. Richard Hoffman, a good dermatologist and an excellent artist in the same time. He created over 200 wax moulages and also numerous photos on glass and paper, between 1928 and 1942, when dr. R. Hoffman left Cluj for Bucarest. No other moulages was made up since then. The collection is stored in appropriate conditions. The collection consists in models of: a) infectious diseases, especially syphilis (all stages, including malignant syphilis and many types of congenital syphilis); tuberculosis of the skin, antrax of the skin, Durey’s disease, micrometas, classical tinea corporis and favus of the head; b) neoplastic diseases: Melibelli’s disease, Darier’s disease, cutis verticis gyrata, etc.; c) common diseases but unusual like clinical aspects: psoriasis and eczemas; d) cancers of the skin: basal and squamous cell carcinomas, malignant melanomas, mycosis fungoides, angioendotheliomas. The quality of moulages and the work done by the collective of prof. C. Tataru were recognized at the ninth International Congress of Dermato-Venereology held in Budapest in 1935, when the showcases with moulages representing the syphilis won the first prize and the gold medal. Today the wax moulages have lost perhaps partially their medical and scientific value, but they still preserve their historical significance about the cutaneous pathology in the early twentieth century and the artistic and especially their didactic importance.