**Children’s clothing collections, problems and perspectives: a case study of French and British Museums**

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 In November 2022, the Museums Association, the most established and influential network of museum practitioners in Great-Britain, based their annual conference[[1]](#footnote-1) on the radical actions of museums with regard to diversity and inclusion, leading to debates on making collections more accessible to diverse sections of the population: ethnic and religious minority groups, persons with disabilities, and LGBT+ people. In this same conference, where forward thinking reflections on cultural heritage and identity were discussed, the major absence from the discussions was children: more than thirty years after the United Nations demonstrated the importance of including children in our society and invited its members to acknowledge this by endorsing the Convention on the Rights of the Child (1989), children’s material culture and cultural participation is overlooked by museums which claim inclusivity. This contrasts with current research in childhood studies which emphasises the role of children as citizens[[2]](#footnote-2); this conflicts with children’s education, which, in the Global North, prioritises a child centred approach to learning. Despite the importance given to children’s voice in the current debates on societal and environmental challenges[[3]](#footnote-3), their agency in the design and *patrimonialisation*[[4]](#footnote-4) of their material culture seems to be ignored by the museums sector. While this context might be expected to affect museums’ approaches to collecting and interpreting the heritage of childhood, children’s clothing and fashion is further marginalised within this area of research.

Within European children’s clothing history, sparse but insightful publications mostly by French and British museum curators and dress historians, play a specific role in unveiling this marginal topic in fashion studies. Therefore, this paper will focus particularly on the history of children’s fashion collections in both sides of the Channel. It will draw on the authors’ careers in French and British fashion museums, and their longstanding expertise in the collection and study of children’s clothing[[5]](#footnote-5). Based on case studies of the most significant (though still limited) children’s clothing collections in these two countries, this paper will question the lack of interest in the history of children’s clothing and its effects on our understanding of children in society. Exploring current museum and heritage strategies on the collection of children’s clothing, and measuring the potential changes in the approach to this topic in museums, the authors will consider the benefits of a more inclusive and participative approach to children’s culture. To evaluate the extent of these reflections, case studies of the collecting policies for children’s clothes of the Victoria & Albert Museum, the National Trust (England) and the Musée de la Mode et du Textile in Cholet (France) were carried out. The selection of these museums was made on their role in pioneering collections specialising in children’s clothing and revealing children’s material cultures as opposed to fashion museums where the children’s clothing is not object to strategic collection[[6]](#footnote-6). This investigation was done through written and oral interviews with curators, and, where available, through the examination of institutional collecting policies. The outcomes of this field work provided insights into the contribution of historic clothing to debates on the role of children in society.

1. **Historiography of French and British children’s clothing heritage: sparce knowledge and marginal interest**
	1. **Children’s clothes collections in British Museums: the pioneering delineation of a research topic**

Studies of children’s clothes in Britain emerged from the analysis of collections of surviving garments; in 1953, the earliest publication on children’s fashion history was the work of a private collector who staged “fashion parades” with historic adults’ and children’s garments[[7]](#footnote-7). Subsequent studies from the 1960s to the early 2000s were authored by current or former museum curators, and based on research in museum collections[[8]](#footnote-8). This close attention to object-based research led to a focus on the haptic properties of children’s garments, and to an engagement with personal narratives of the wearers. This personal angle was reinforced by the development from the 1980s onwards of a popular interest in family and “peoples’ history”. Then, the oral transmission and autobiography initiatives, were prioritised, as well as improved public access to resources such as the National Census, and the television programmes and magazines[[9]](#footnote-9). One indicator of the level of interest in the history of childhood was the reworking of a 1991 academic text by Cunningham into a series of broadcasts for national radio with an accompanying book (2006)[[10]](#footnote-10). The material culture of childhood has also proved a potent visitor attraction, with specialist museums run by the Victoria and Albert Museum (London) and the National Trust (Sudbury) as well as the Museum of Childhood (Edinburgh) and the Highland Museum of Childhood (Strathpeffer)[[11]](#footnote-11). The problem underlying this apparently healthy interest is the disjunction in social levels between the two strands: the appeal of family histories rests on their claim to uncover the experiences of the poor majority, while most museum collections are dominated by the aesthetically striking possessions of the wealthy elite. This approach also sidesteps crucial questions of definition: not only the definition of childhood as a state but also the ways in which childhood is socially constructed.

An overview of some of the major museum collections of children’s clothing throughout Britain was carried out by Clare Rose during 1987-1988, and a more focussed study of boys’ dress dated c.1840-1900 was conducted as part of her PhD in 1999-2000[[12]](#footnote-12). These studies revealed some striking gaps in British collections: not only were most items from socially elite families, they were also items worn for special occasions such as weddings. The garments worn by the majority of the population in their everyday life were not represented.

* 1. **Children’s clothes collections in French Fashion Museums: following British pioneers**

A similar state could be expressed for the development of children’s clothing collections in France – which has been studied by Aude Le Guennec in her PhD on the educational and socialising role of children’s clothing from the 19th century onwards (2016)[[13]](#footnote-13) – with the added comment that the interest of the museum community in this topic was inspired and shaped by the pioneering research on children’s fashion history in Great-Britain[[14]](#footnote-14). This was also influenced by the role played by the historian Philippe Ariès in establishing a French approach to childhood history and effort to partner with British social historians in the late 1960s. Indeed, in 1969, he was invited by the *Cambridge Group for the History of Population and Social Culture*, to present his analysis of the emergence of the concept of childhood based on the study of children’s clothing and their representation in sculpture, painting and funeral arts. Ariès’ research, based mostly on rare examples of Royal children’s garments demonstrated the role of dress codes in acknowledging the position of the child in the context of the upper classes of European 18th century society[[15]](#footnote-15). Therefore, this first attempt to include clothing as a source for the understanding of past childhood, was limited to the constraints of the representation of the child in a well delineated social group. This led to the idea that childhood could only be acknowledged socially when children were represented in arts, and their identification reinforced thanks to the assignment of a specific dress code. As this was only appearing towards the middle of the 18th century, it was the evidence of a late recognition of young people as part of the society. However, this conclusion overlooked the subtle clothing distinctions between children and adults existing through history although not always apparent in the dress codes described through the images or texts.

Ten years later, in 1979, Madeleine Delpierre, curator of the well-established Musée de la Mode et du Costume de la Ville de Paris[[16]](#footnote-16), presented an exhibition on the history of upper class children’s fashion which was an attempt, after a small event in 1958, to establish the importance of children’s clothing collections in fashion history[[17]](#footnote-17). However, children’s fashion remained a rather marginal topic in the fashion museums of the time. The lack of interest was reflected in the organisational structure of the most established Parisian fashion museums[[18]](#footnote-18) with an absence of curator specialising in children’s clothing[[19]](#footnote-19). This *état de fait* has persisted until today, as well as the lack of a strategic and systematic collecting policy for children’s garments. It was not until 2001 that another exhibition, this time supported by a publication reflecting the highlights as well as the gaps in the collections, was presented again at the Galliera Museum by Catherine Join-Diéterle and Françoise Tétart-Vittu[[20]](#footnote-20). Still, these exhibitions and related publications were strongly influenced both by the British pioneering approach on children’s clothing, and by the definition of childhood and delineation of children’s dress code in the grounding work of Ariès. Perpetuating pre-conceived ideas regarding the role of clothing in French childhood, this research overlooked dress codes as revealing social discrepancies and establishing the position of children in society, as well as the functional and design specificities of children’s clothes. Furthermore, the gaps in collections gathered through the donations of bourgeois families, given and documented by adults, resulted in a partial knowledge of a topic considered as anecdotal in fashion history.

1. **Children’s clothing in fashion museums: case studies**

Museum collections and displays of children’s clothing operate within practical constraints that are common to all institutions. One is the expense of creating bespoke display mannequins modelled on historic body shapes. The lack of research on children’s morphology through history sometimes leads to inaccurate presentations and interpretation of the objects. There is also the prohibition on physical interactions with the historic exhibits (unless reproduction items have been made) which can impact the ability of visitors in general and young people in particular to learn through their senses. For all visitors, but especially for children, the lack of physical manipulation as children’s preferred approach to learning[[21]](#footnote-21), creates a barrier to understanding of objects used in the past. Institutions have proposed different ways of overcoming these limitations.

* 1. **British case studies: the Victoria and Albert Museum and The National Trust**

The Victoria & Albert Museum (V&A) – directly funded by the British government since 1852 – holds the national collection of Decorative Arts dating from the end of the Roman empire to the present. Its main site in South Kensington, London has displays and curatorial departments organised both by materials (Furniture, Ceramics, Textiles etc) and by cultures (Islamic World, Japan, Indian Subcontinent). The V&A established a secondary site in Bethnal Green, a working-class area of London, in 1868: in 1974 this was transformed into a specialist Museum of Childhood (V&A MoC), with specialist curators, collections storage, and support staff[[22]](#footnote-22). This has proved extremely popular with visitors, both individuals and groups of school children for whom there is a specialist booking system. In 2020 the MoC closed for extensive work on the building and galleries and will reopen in 2023 as “Young V&A” (YV&A). During this period the childhood collections were not on display, with the exception of one or two items included in thematic displays at the main V&A site. The Museum of Childhood’s clothing collections were featured briefly in an illustrated visitor guide in 1987. A selection of items were discussed in more detail in a book by the curator, and much of the collection is included in the V&A’s publicly accessible online database[[23]](#footnote-23).

* + 1. **The National Trust**

The National Trust, founded in 1896, is an organisation which receives funding from its members, and from the British government, both directly (to support the conservation of historic buildings and landscapes) and indirectly (in tax relief from legacies). During 2021-22 it had 5.7 million members and received 20 million paid visits. It has a collection of over two hundred houses which are presented not as museums but as preserved interiors, often using furnishings and clothing associated with the original owners[[24]](#footnote-24). Following its controversial *Interim Report on the Connections between Colonialism and Properties now in the Care of the National Trust, Including Links with Historic Slavery* (2020) the National Trust has launched initiatives to encourage visits from members of ethnic minorities, and children and young people[[25]](#footnote-25).

One National Trust property, Killerton House near Exeter, has been used since the late 1970s for the display of a private collection of historic children’s clothes, supplemented by other donated garments[[26]](#footnote-26). Since 1974, there has also been a Museum of Childhood at the National Trust property Sudbury Hall, Norfolk, originally established in partnership with the county authority. This has recently been redesigned to “celebrate the escapades and challenges of childhood across the centuries”, using clothing, toys and other items of material culture from across the National Trust’s collections[[27]](#footnote-27). A property acquired in 1990, Mr Straw’s House, came with a complete archive of papers and garments (including children’s clothes) used by a family of small-town shopkeepers[[28]](#footnote-28). Responsibility for children’s clothing is shared between the curators for individual sites (notably Sudbury Hall and Mr Straw’s House) and the curator of costume collections for the entire National Trust, making it hard to maintain consistent collecting policies. Selected items of children’s clothing from the Trust’s collections have been published, and more are included in their online database[[29]](#footnote-29).

The interview with National Trust curators was conducted via email, following a preliminary discussion at a research meeting. The respondents included the curator responsible for Costume (clothing) for the whole of the Trust and the curator with responsibility for the site of Sudbury Hall.

Answering a series of questions on the constitution of the children’s clothing collections, the National Trust confirmed that the main collection of garments was held at Killerton House, Devon: these had come from two private collectors in the late 1970s – early 1980s, and had no connection with the house. The collections had been built up on the basis of the aesthetic interest of the items, and were described by the curator as: “ ‘best’ and party dresses, fancy dress, page-boy, bridesmaid and confirmation dress. It's mainly middle to upper-class clothing, but we do also have some Quaker dress and the dress of children of workers[[30]](#footnote-30)”.

A very different approach can be seen at another Trust property, Mr Straw’s House, a modest suburban villa in Bilston, Nottinghamshire. The Straw family archive includes a number of early 20th century garments that do not normally survive in museums such as mass-produced boys’ underwear and machine-knitted wool sweaters showing signs of wear and repair. There are also numerous newspapers, photographs and other documents, making it possible to investigate how and where the Straw family purchased these garments, and how and when they were worn[[31]](#footnote-31). At Sudbury Hall the historic children’s garments have been kept as a closed collection with no further acquisitions, but have informed the interactive Children’s Country House gallery which includes reproduction clothes for visitors to try on[[32]](#footnote-32). [Fig. 1]

The current collecting policy document for the Trust sets out four criteria for acquiring items, the first three being that the objects are associated with or depict a specific Trust site or its residents; failing that, the items should be “in sympathy with the spirit of place of a property[[33]](#footnote-33)”. This clarifies the discrepancy in approach between Killerton and Mr Straw’s House; it also suggests that any future acquisitions will be directed by local rather than national criteria.

* + 1. **Victoria and Albert Museum**

The interview by the authors with the Victoria and Albert Museum’s curator for children’s clothes was carried out on video in September 2022, with responses recorded for accuracy[[34]](#footnote-34). This was accompanied by an exchange of documents which clarified changes in V&A collecting policies, and in V&AMoC application of these, between 2001 and 2019. A document from 2001 set out clearly the tension between the museum and its parent organization: “The museum’s role in the field of childhood, although now established both historically and by reputation, can cause an awkward, although not impossible, “fit” within the V&A’s collecting criteria of Aesthetic, Technical, Historical and Documentary” [[35]](#footnote-35). This document also identified one of the strengths of the childhood collections as its representation of the everyday rather than the exceptional, and its close connection with the stories of individuals. This reflects the origins of these collections in offers from private donors who have preserved items that they think are important (as is the norm in most British museums). The 2002 collecting plan presented a step away from the previous policy of accepting donations from individuals to a focus on deliberate acquisition of innovative examples of contemporary design for children[[36]](#footnote-36). [Fig. 2] However the 2010 Collecting Policy reiterated that “collecting priorities will be focused on social history, visual arts” alongside contemporary collecting[[37]](#footnote-37). In 2019 the V&AMoC was preparing for a major redevelopment and rebranding as YV&A, and the revised collecting policy reflected this with a distinct shift in emphasis:

“We will continue to collect in certain of our traditional areas, prioritising 20th and 21st century human-centred design which is locally and globally relevant… The children’s clothing collection will continue to be developed, but the priority for it will be to improve its quality in late-20th century and early-21st century examples which strongly demonstrate considerations to the child-user, and/or through innovative use of materials[[38]](#footnote-38)”.

There is also a stated aim to collect material highlighting the practices of child designers.

The interview with the YV&A curator confirmed that the emphasis has now shifted to children’s engagement with design practices rather than with objects, and that any items collected would have to reflect this. Historic garments were envisaged as a source of design inspiration rather than of intrinsic interest.

* 1. **The Musée de la Mode et du Textile, Cholet (France) : a singular attempt to create a children’s clothing collection in French museums**

Interviewed by the authors in September 2022, Dominique Zarini, curator of the Musée de la Mode et du Textile in Cholet (France) since 2010, provided further insight into the constitution and the development of a fairly recent collection of children’s clothes dated from the beginning of the 19th century onwards. Opened in 1995, this council museum, originally aimed at collecting the past of this area of 19th century textile industry. After the industry crisis of the 1980s, the region of Cholet specialized in children’s ready-to-wear and became the cradle of global childrenswear brands. To reflect this evolution and to connect with the industry and higher education specializing in this sector, as well as to rejuvenate a museum which wasn’t connected to the communities and lacked tourism appeal, the institution opened its collections to children’s fashion past and present. The developing collections, and the active programme of exhibitions, learning and publications, positioned the museum as the only French museum specializing in children’s fashion.

To illustrate the history of childrenswear in the region, the museum has prioritized acquisitions from the local fashion industry from the 1960s onwards. This consists mostly in prototypes created by reputable local brands such as *Catimini*, illustrating the creativity of contemporary children’s fashion. Acquisitions from well-established fashion designers, for example Jean-Pierre Bretaudeau, creator of the cutting-edge label *Trotinette*[[39]](#footnote-39) add to this collection.

This particular approach to fashion from the lens of the retail and creators, is completed by a collection of more than 200 pieces coming from the stock of the warehouse “Au bon coin” in Saint-Étienne (France), left unsold since 1900[[40]](#footnote-40). The constraints of such collections, despite the fact that they illustrate beautifully the history of children’s fashion through pristine outfits, is precisely that they consist of unworn garments: why have they not been purchased? Is it because of over-production of this type of items? Is it because they didn’t meet the taste of the time? Regarding the prototypes from the fashion industry, is it because of not being final garments which explains why they have been kept off the market and therefore away from potential purchase opportunities? The fact that they have not been worn also means that they do not hold the usual wear and tear documenting the way children appropriate, move in and use these garments. However, archives from the retail industry, for example sales catalogues, can contribute to the contextualization of these clothes. Finally, as with British children’s collections (with the exception of Mr Straw’s House), these acquisitions contribute to the creation of a history of children’s fashion design, but don’t put sufficient emphasis on children’s everyday clothes.

To mitigate this limitation, the museum has completed this unusual collection with donations from individuals, with careful attention to gathering their narratives. The complete wardrobes of children or siblings, spread over generations, supported by the stories and photographs documenting them, contribute to the unique aspect of the collections. However, these collections come mostly from wealthy families who have had the luxury to collect and keep these items in the attics of their bourgeois properties.

Furthermore, limited by the constraints of storage and exhibition spaces, the museum has to make radical choices in the collection of children’s clothing history. This leads to a focus on children’s dress codes, and the exclusion of comparative material showing adult fashion. Documents in the collections that show both adults and children, such as family photographs or retail catalogues, are not effectively used in the displays. This lack of contextualization of children’s outfits in the galleries can be a constraint for a visitor who would like to understand both the narrative and the fashion landscape of the collections. This highlights the problems of this type of specialized fashion collections, which focuses on a category of users, without defining them in terms of a culture, a generation, or a social background. An alternative approach is that demonstrated by Jo Paoletti, whose research has investigated the ways in which gender is expressed through clothing across age cohorts at a given time as well as across history.[[41]](#footnote-41)

**3. Towards comprehensive and inclusive children’s fashion history: Reflections on findings and future directions**

Research for this paper has brought to light some surprising discrepancies. The first, in Great-Britain, is that the V&A and the National Trust seem to be travelling in opposite directions in their collecting and exhibition policies. The Trust has established local considerations as paramount, and with Mr Straw’s House has taken on a property which appeals through its narration of provincial family life. Concurrently the YV&A has turned away from its earlier remit of ‘a representation of the history and culture of childhood’ to a tight focus on design for childhood[[42]](#footnote-42).

In France, specialist museums such as Cholet and well-established fashion museums, address the scarcity of children’s clothing collections by focusing on the way children’s fashion has led to original designs. This is why, despite an effort to embrace children’s fashion collections more broadly, and for the funders and local authorities to acknowledge this direction in the strategic documents of the institution and in partnership with key stakeholders such as the fashion industry, the specialized collections of these museums remain tied to a certain approach to children’s clothing, following adults’ and industry perspectives on the child and their culture. Thus, these museums turn their back on reflections on children’s material culture and on an inclusive approach to children’s fashion history. The focus on children’s fashion, designers and contemporary retail, and not on children and clothing as such, leads to a different history and narrative which perpetuates the exclusion of children from the making of their history.

Therefore, while these approaches are legitimate, they leave unexamined some key themes in contemporary debates. One is the way in which childhood is defined and constructed by society, and how this is addressed in their dress codes: for example, the age at which young people are deemed capable of paid employment, of sexual consent, and of criminal responsibility can differ strongly between countries and cultures as well as over time, leading to issues around, for example, the status of minor refugees. The relationship between garments worn by children and those permitted for adults has also fluctuated over time: children’s clothing has sometimes acted as a laboratory for experimenting with new styles, like boys’ trousers in the 1780s, or girls’ short dresses in the early 1960s. In addition to this dialogue between children and adult styles, children’s dress codes could also help in questioning the social construction of gender, especially relevant at a time when increasing number of individuals are identifying themselves as non-binary or gender-fluid, and gender dysphoria is carefully considered in contemporary paediatrics and in education[[43]](#footnote-43). Garments from periods when gender was expressed incrementally (with boys in skirts to the age of six or seven) have the potential to challenge and open up received ideas. These topics are embodied in the historic garments which are already in museum collections, and could be highlighted through display and interpretation.

Both the National Trust and the V&A have stated that they want to reflect the diversity of contemporary British life in their collections and exhibitions, and to welcome a wide cross-section of the public[[44]](#footnote-44). However, their forward-looking celebration of creative ingenuity risks obscuring the power of objects to create bridges to the past, and provide emotional continuity[[45]](#footnote-45). The display of items referring to loss or lack might provide a welcome point of reference for visitors living through less-than-ideal childhoods[[46]](#footnote-46).

Furthermore, displays create expectations in the visitors of what museums will find interesting, and establish the norms of ‘suitable’donations. Collecting policies are meaningless if they are not evident in the public face of the institution, and changing public understanding often requires a dedicated effort.

In this museological context, research projects such as “S’habiller pour l’école” (“Dressed for School”, June 2023-March 2024) led by the French National Museum of Education (Musée National de l’Éducation - Munae, Rouen)[[47]](#footnote-47), reveal the necessity of exploring the role of clothing as a socializing tool for children [Fig. 3]. Fostering areas of growth for specialized museums, and demonstrating the legitimacy of clothes in all children’s culture, this project investigates the creative power of dress for children, how they inspire their imagination while developing their understanding of the world, and of society. Clothing is not just anecdotal; it is a daily aspect of users’ lives and of their material culture. Therefore, allowing for the exploration of clothing as a social medium is crucial in the construction of inclusive dialogues.

As presented in Cholet, design for children is isolated, with its own channels, creators and commercial rules. This highlights the distinction between design for adults and children, with the voice of child users absent from the design culture. Redressing this exclusion of children is the mission of the international network of designers Designing for Children’s rights (D4CR)[[48]](#footnote-48) which ensures the ethical compliance of design for and with children. Since 2020, this reflection has also led to the creation of the International and interdisciplinary network for the research on children and clothing (IN2FROCC)[[49]](#footnote-49). This group gathers historians, anthropologists, sociologists, ethnologists, museum curators, childhood practitioners, designers, industry and children, in an investigation into children's clothes across the globe, times and social ecosystems. As part of their programme, research on children’s clothing collections as well as children’s interactions with history has been prioritised, leading to innovative insights into the concept of a child-led heritage.

This echoes some initiatives where museums are trying to engage directly with young people. Helen Charman, Director of Learning at the V&A, has highlighted the “understanding [of the way] early-years childhood development [can] intersect with museum learning”; this is translated into education programmes where the focus remains on the creative inspiration that objects can foster in young people[[50]](#footnote-50). This includes workshops with school groups from ethnically and socially diverse areas of London[[51]](#footnote-51). The in-depth observation of the aesthetics of contemporary design can increase the emotional bond with their heritage and objects that surround them[[52]](#footnote-52). However, this approach reduces historic clothing to a design catalyst rather than a means of expanding children’s sense of identity, belonging and history [Fig. 4].

 This insight into children’s clothing collections on both sides of the Channel, demonstrates the complexity of childhood material culture, particularly clothing, in reflecting and shaping society. In the present world of increasingly globalized cultures, where it becomes hard to sustain a sense of belonging and history, the position of the child needs to be taken into consideration. This analysis of children’s historic clothing in museums indicates that the appropriation of a three dimensional and inclusive material culture requires both the comprehensive development of museum collections, and the integration of the child’s perspective on the making and interpretation of their heritage.

1. Museums Association Conference, 3-5 November 2022, Edinburgh, [https://www.museumsassociation.org/conference-2022-content/#](https://www.museumsassociation.org/conference-2022-content/) [↑](#footnote-ref-1)
2. SINGLY François de, « L'enfant n'est pas qu'un enfant... », *Les Grands Dossiers des Sciences Humaines*, vol. 8, n° 9, 2007, p. 3 [↑](#footnote-ref-2)
3. EINARSDOTTIR Johanna, “Children’s perspectives on play”, *in* BROOKER L., MINDY B. and EDWARDS S. (ed.) *The Sage handbook of Play and Learning in Early Childhood*, London, Sage, 2014, p. 319-330. [↑](#footnote-ref-3)
4. By the French word “patrimonialisation” the authors refer to the making of heritage as a process. [↑](#footnote-ref-4)
5. ROSE Clare, *Children’s Clothes Since 1750*, London, BT Batsford, 1989; ROSE Clare, *Making, Selling and Wearing Boys’ Clothes in late Victorian England*, Farnham, Ashgate, 2010; ROSE Clare, « Continuity and Change in Children’s Clothing, 1885-1920 », *Textile History*, vol. 42, n° 2, 2011, p. 145-161; LE GUENNEC Aude, “Le vêtement de l’enfant ou l’entrée dans l’histoire”, thèse sous la direction de Pierre-Yves BALUT, Université Paris-Sorbonne, 2016 ; LE GUENNEC Aude, “Du musée à la thèse: vers un modèle d’étude du vêtement de l’enfant”,*T*é*tralogiques*, n. 23, 2018, online : <http://www.tetralogiques.fr/spip.php?article90>. [↑](#footnote-ref-5)
6. In France, the well-established Musée de la Mode de la Ville de Paris – Palais Galliera hosts a collection of significant children’s clothes dated from the 18th century onwards which has been subject to a couple of exhibitions but not to extensive research ; the Musée des Arts Décoratifs hosts the collection of the Union Française des Arts du Costume (UFAC), which has been created in 1948 but overlooked sparse donations of children’s clothes. For this reason, these institutions, as well as others where children’s clothing is object to random collection, are not investigated in this paper focusing on well identified museums’ strategies for the collection of children’s clothes. On the children’s fashion collections in France, consult LE GUENNEC Aude, “Du musée à la thèse”, *op. cit.* note 5. [↑](#footnote-ref-6)
7. MOORE Doris Langley, *The Child in Fashion*, London, BT Batsford, 1953. [↑](#footnote-ref-7)
8. CUNNINGTON Phillis & BUCK Anne, *Children’s* *Costume in England 1300-1900*, London, A & C Black, 1965; ROSE Clare, *Children’s Clothes Since 1750*, London, BT Batsford, 1989; BUCK Anne, *Clothes and the Child*, *A Handbook of Children’s Dress in England 1500-1900*, Bedford, Ruth Bean Books, 1996; MARSHALL Noreen, *Dictionary of Children’s Clothes*, London, V&A Publications, 2008. [↑](#footnote-ref-8)
9. BURNETT John (ed.), *Destiny Obscure: Autobiographies of Childhood, Education and Family from the 1820s to the 1920s*, London, Routledge, 1982. Microfilms of British census records were freely available to the public at the Family Records Centre, London from 1997 and at the National Archives, Kew from 2008; since 2002, census documents have been progressively digitised and made available online through subscription websites such as <https://www.ancestry.co.uk/> [↑](#footnote-ref-9)
10. CUNNINGHAM Hugh, *The Children of the Poor: Representations of Children Since the Seventeenth century*, Oxford, Oxford University Press, 1991; CUNNINGHAM Hugh & MORPURGO Michael, *The Invention of Childhood*, London, BBC Books, 2006. A BBC TV series in which celebrities traced their ancestors, ‘Who Do You Think You Are’, began in 2004 and the 20th edition was shown in 2022. [↑](#footnote-ref-10)
11. <https://www.nationaltrust.org.uk/the-childrens-country-house-at-sudbury>; <https://www.vam.ac.uk/young>;

<https://www.edinburghmuseums.org.uk/venue/museum-childhood>; [www.highlandmuseumofchildhood.org.uk](http://www.highlandmuseumofchildhood.org.uk) [↑](#footnote-ref-11)
12. *Op. cit.* note 5. [↑](#footnote-ref-12)
13. *Op. cit.* note 5. [↑](#footnote-ref-13)
14. ###  *Op. cit.* note 5.

 [↑](#footnote-ref-14)
15. ARIÈS Philippe, *L’Enfant et la vie familiale sous l’Ancien Régime*, Paris, Plon, 1960. [↑](#footnote-ref-15)
16. Musée de la Mode de la Ville de Paris – Palais Galliera / Fashion Museum of the City of Paris – Palais Galliera. [↑](#footnote-ref-16)
17. DELPIERRE Madeleine (ed.), *Modes enfantines 1750-1950*, exh. cat., Musée de la Mode de la Ville de Paris – Palais Galliera, Paris, 1979 ; DELPIERRE, Madeleine et WILHEM, Jacques (ed.), *Au temps des petites filles modèle*s, exh. cat., Musée du Costume de la Ville de Paris, Paris, 1958. [↑](#footnote-ref-17)
18. Musée de la Mode de la Ville de Paris – Palais Galliera ; Musée de la Mode et du Textile (Union Française des Arts du Costume), Union Centrale des Arts Décoratifs. [↑](#footnote-ref-18)
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