

'Wherein Taylors may Finde out New Fashions'

Constructing the Costume Research Image Library (CRIL)

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This paper reports a pilot project to create a visual research resource for 16th century costume. Church effigies are frequently life-size, detailed and dressed in contemporary clothes. The greatest barriers to their use as reference material are their far flung locations and the lack of a detailed inventory with accurate descriptions. The project reported here investigated the practicality and usefulness of a database of images of effigies as source material for costume historians, costumiers and educators. It produced an online image library of 40 individual effigies or groups of effigies in civilian dress in Hampshire churches including 23 women, 15 men and two mixed gender groups dating from 1510 to 1601 although there were no effigies for 1541 to 1550 or 1591 to 1600. It also highlighted specific difficulties such as the technical demands of database management and the challenge of dating effigies accurately.

The research problem

The precise construction of 16th century dress in the British Isles remains something of a conundrum although there are clues to be found in contemporary evidence. Primary sources for the period fall into three main categories: **pictorial** (art works of the appropriate period); **documentary** (written works of the period such as wardrobe warrants, personal inventories, personal letters and financial accounts), and **archaeological** (extant garments in museum collections). Each has their limitations. These three sources provide a fragmentary picture of the garments worn by men and women in the 16th century. There is a need for further sources of evidence to add to the partial record of dress currently available to scholars and, increasingly, those who wish to reconstruct dress for display or wear, particularly for educational purposes. The need for accessible and accurate information on Tudor dress is therefore urgent. Sources which shed new light on the construction of historic dress and provide a comparison or contrast with extant research are invaluable. This paper reports a pilot project which attempted to link the dead, their dress and their documents to create a visual research resource for 16th century costume (its title is taken from Weever, 1631).

There is a fourth primary source of information that has considerable potential but as yet has been largely overlooked by costume historians. Church effigies are frequently life-size, detailed and dressed in contemporary clothes. They offer a further advantage in the portrayal of many middle class people who do not appear in pictorial sources in as great a number as aristocrats.

Effigies have been the subject of long and distinguished work by scholars. However, more recent studies at least (encouraged by the formation of the Church Monuments Society in 1979) have tended to focus on sculpture and sculptors (for example, Markus, 1996), the subjects depicted (for example, Wilson, 1995) and art and architecture (for example, Ward-Jackson, 1993) rather than the clothing and accessories of the deceased. A notable exception is a discussion of an actual garment preserved as part of a memorial in Canterbury Cathedral (Arnold, 1993).

Effigies have been used as sources for the study of armour (for example, Capwell, 2004) and academic dress (for example, Beaumont, 1928). Nevertheless, they have limitations in line with the other primary sources discussed above. Funeral monuments can be misleading, some being commissioned by the deceased

well before his or her death, and others by a sorrowing but impoverished spouse, many years afterwards. Effigies are sometimes portrayed in a stylised form of dress (for example, children and weepers may be dressed as exact miniatures of the main figures). Funerary and memorial sculpture tends to show an idealised representation of the person who has died and there is no guarantee that the sculptor was representing dress exactly as he saw it in life. These challenges are not limited to the Tudor era; effigies through the centuries suffer similar confusions.

The greatest barrier to the use of effigies for costume research is the lack of a detailed inventory of examples with accurate descriptions and their locations. The project reported here was an investigation into the practicality and usefulness of a database of images of effigies as source material for costume historians, costumiers and educators. It focused on Hampshire, partly because it was convenient for travel from Winchester School of Art, and because the density of monuments (at 17 monuments per square mile) is typical of the most challenging counties in terms of travelling time (Fig 1). Kent, which is in the least challenging third, has five monuments per square mile. Surrey is in the middle third with 13 monuments per square mile.

Definitions and literature review

This project had two clear lines of enquiry: the feasibility of locating, photographing and describing 16th century effigies in Hampshire; and a method of creating a storage and retrieval system (a visual database) which would make those images readily available to researchers *via* the internet.

Tudor effigies and dress

For the purposes of this project, Tudor was defined as 1485 to 1603 – from the date of Henry VII's accession to the death of Queen Elizabeth I – in order to cover as wide a range of dress as possible. A definition of 'monument' was taken from previous work in the field:

'A monument is ... a permanent memorial whose primary function was to record the death of one or more persons, and which was originally intended to be placed within a church' (Finch 2000, 7)

It is worth noting, however, that some effigies are found on the outside walls or in churchyards.

The *Oxford English Dictionary* definition of an effigy is

'a likeness, portrait or image – now chiefly applied to a sculptured representation'.

Studies of monuments often include memorial brasses. However, this project was confined to three-dimensional representations of people in stone (which also excluded wooden effigies – a decision which may be reviewed). It specifically excludes representations of armour and ecclesiastical dress and focuses on civilian costume for both men and women.

Much of the art history literature on church monuments makes depressing reading, for example: *'The history of English sculpture in the 16th century is a sorry tale'* (Whinney 1988, 27). An emphasis on extraordinary examples and their treatment as a marginal branch of gallery sculpture has done the genre a disservice (Finch, 2000, 1). Though effigies may not demonstrate renaissance refinement to the cognoscenti of the art world, they do offer a rich resource to the dress historian. A few authors mention monumental costume where it is interesting to them (Whinney 1988; Llewellyn, 2000) or praise detailed depictions (Esdaile 1946, 55; Whinney 1988, 49). However, these cursory remarks belie the wealth of information stored in church monuments.

There are a few examples of scholarly research which use effigies as evidence for dress (for example, Bagnell-Oakley 1893–4). Others (for example, Scott 1987) tend to describe monuments when the individual families represented are the focus of the research rather than as part of a broad survey of dress. The Cunningtons' series of volumes, including the one on the 16th century (1970), make frequent references to church monuments, often through textual description and re-drawings, to provide contrasting or supporting information about extant garments or documentary sources. An example is a brass memorial which provides a useful representation of a woman of 1511 at Worlingham Church in Suffolk (Cunnington 1970, 54). Likewise, Arnold makes reference to monuments to compare and contrast these three-dimensional references with extant garments, such as the tombs of Richard Alington and his wife Joan c1561 at the Rolls Chapel in London (Arnold 1988, 134) and Sir Rowland and Lady Cotton dated 1610–15 at the church of St Chad in Norton-in-Hales, Shropshire (Arnold 1985, 29).

The first question which is answered to a limited extent by the literature is whether the representations

County	Number	Sq miles	Density
Kent	308	1524	4.95
Oxfordshire	150	755	5.03
Middlesex/London	105	693	6.60
Buckinghamshire	112	749	6.69
Northamptonshire	131	914	6.98
Bedfordshire	67	473	7.06
Berkshire	94	726	7.72
Worcestershire	90	700	7.78
Gloucestershire	159	1257	7.91
Leicestershire/Rutland	105	832	7.92
Cambridgeshire	61	492	8.07
Warwickshire	111	982	8.85
Hertfordshire	68	632	9.29
Essex	154	1528	9.92
Somersetshire	144	1622	11.26
Huntingdonshire	32	366	11.44
Derbyshire	81	1021	12.60
Surrey	56	722	12.89
Norfolk	153	2055	13.43
Suffolk	110	1499	13.63
Staffordshire	83	1154	13.90
Wiltshire	93	1345	14.46
Devon	179	2600	14.53
Herefordshire	55	842	15.31
Dorsetshire	63	973	15.44
Sussex	88	1457	16.56
Hampshire	99	1649	16.66
Nottinghamshire	50	844	16.88
Cornwall	77	1355	17.60
Shropshire	71	1347	18.97
Cheshire	47	1015	21.60
Lincolnshire	103	2662	25.84
Yorkshire	145	6089	41.99
Westmorland	7	739	105.57
Lancashire	17	1869	109.94
Cumberland	10	1520	152.00
Northumberland	10	2019	201.90
Durham	5	1014	202.80
Average			31.63

Fig 1 – Monuments in 38 English counties in rank order of density of number of monuments over square miles (based on Llewellyn, 2000, 8)

of people in effigy are realistic and reliable. There is some evidence to suggest that this was the case even if monuments did not present perfect portraits. Trends in monument design have been interpreted against a backdrop of rising individualism – a theory expounded by two eminent historians (Aries 1983 and Stone 1977 & 1987). It has been argued that the gradual realisation of the individual is exemplified in the increasing naturalism of tomb sculpture, among other changes (Gittings 1984; Finch 2000, 3). However, this realisation occurs over five hundred years – from the 14th to the 18th century – and Tudor effigies lie toward the early end of this spectrum, when ‘individualism’ is still in its infancy. It has been argued that royalty and other notables were often modelled from death masks, which resulted in an exact portrait (Esdaile 1946, 47) although more recent scholarship suggests this is difficult to prove (Harvey and Mortimer, 1994). This is not the case with the majority, according to one commentator who asserts that

‘none of the contracts [for monuments] specify a portrait, only a counterfeit of an esquire or lady’ (Crossley 1933, 7).

A closer examination of these contracts (between monument builders and their patrons) shows that some do specify a portrait, although the term may not mean an exact likeness (Llewellyn 2000, 233). London craftsmen such as Gerard Johnson were offering ‘exact portraitures’ of the dead in the 1590s (Esdaile 1946, 48), and the monuments themselves show evidence of characterisation, as in, for example, a monument to Blanche Parry (died 1590) in St Margaret’s Church, Westminster (Whinney, 1988, 65–66). However, *‘the early documentation is inconclusive on whether or not effigies were assumed to be portraits’* and it is not until the 1620s and 1630s that effigies are clearly intended to be ‘to the life’ (Llewellyn, 2000, 230 & 233).

Extant contracts do describe the details of dress required. An agreement between George Shirley and the Roileys for a tomb at Somerton (Oxfordshire) to Thomas Fermor and his wife of 27 October 1582 specifies

‘a decent and p’fect picture of a faire gentlewoman with a French hood, edge and abilliment, with all other apparel furniture jewels, ornaments and things in all respects usuall, decent and seemly, for a gentlewoman’ (Crossley 1933, 32).

There was quite a flurry of correspondence between John Gage of Firle Place and his Southwark-based builder in 1591. This features an initial design drawing and Gage’s subsequent revisions which stripped his two wives of their fashionable wired hair and farthingales and resulted in a model of part of the required headwear – a French hood with ‘cornetts’ – being sent to London in a box (Llewellyn 2000, 176 & 233).

A second question partly answered by the literature is whether the monuments of today accurately reflect what their contemporaries intended. Again, recourse to the original documents suggests that the monuments were coloured with oil paint, certain parts being also gilded (Whinney 1988, 46). An example is the monument to Sir Richard Kingsmill (1600) at Highclere, Hampshire (TNA PRO, SP Supp, 46/23, f137 quoted in Whinney 1988, 430). Most have lost their Tudor colours and some have suffered damage and neglect:

‘Whitewashed in Puritan times, they have suffered even a worse indignity at the hands of the ‘restorers’, who when not actually destroying or turning out the tombs, have scrubbed and reworked the surfaces of many of the effigies, and removed not only the whitewash but the coloured decoration as well, giving them a dull, mechanical appearance, to the detriment of their value and the loss of their beauty’ (Crossley, 1933, 38).

Damage has been caused by

‘Cromwellian brutality ... [and] ... partial disfigurement often due to choir-boys, careless visitors and ... careless clergy and churchwardens’ (Esdaile, 1946, 61).

Despite the approximation in personal appearance and the vagaries of time and neglect, what remains of effigies and their dress today is well worth observing.

Visual databases

A review of relevant texts revealed that the critical issue in image archives is not the demands of storage but the need to relieve the bottle-neck presented by largely inadequate access and retrieval systems (Bamidele, Stentiford and Morphett 2004, 151). Most systems rely on manual description of images to produce text which is searched using keywords. However, there is a general recognition that this method of retrieval is inadequate because it is costly,

slow and prone to error (Bamidele, Stentiford and Morphet 2004, 151). In addition, textual labels cannot fully capture the visual nature of data (Del Bimbo 1996, 353). Images are no longer considered as pure communication objects or appendices of a textual document. They have become self-describing entities, so that related information can be extracted directly from them (De Marsicoi, Cinque and Levialdi 1997, 119). The future for visual databases is the development of content-based image retrieval (CBIR) which does not rely on descriptive text attached to images (Idris and Panchanathan 1997).

The Technical Advisory Service for Images (TASI) provides advice on standards, guidance and good practice in creating an archive of images. It is advisable to use a file format that retains all information that was created by the capture device. Further, a master archive should be set up to retain a copy of each image in a form as close as possible to the original captured data. This enables the project to go back to the archive knowing that they have an exact copy of everything that was originally created by the capture device for the project. Another consideration was the appropriate file format for delivery. Since it was intended that the images be accessed *via* the Internet, a file format which works well with a web browser is required. The JPEG format is recommended by TASI for this purpose.

Tudor effigy research methodology

Stage 1 – Identifying churches with relevant effigies

An electronic search of descriptions of church architecture and furnishings taken from Pevsner's survey of England was undertaken using key words, such as 'monument' and 'effigy' (Good 2004). The reliability of these keywords was tested by reference to two *thesauri* – one national and one international: English Heritage's National Monuments Record Thesauri (NMRT) within which there is a broad term 'commemorative monument' and a class listing 'commemorative' which includes 'effigy' with the definition:

'A sculptured likeness, portrait or image; often found on a tomb or other memorial'

and the Art & Architecture Thesaurus (AAT) created by the J Paul Getty Trust, which defines effigies as a subset of funerary sculpture:

'sculptured representations of the deceased on a tomb.'

The only difficulty in consulting Good's database is that the Tudor era is not easily isolated. The results for Hampshire span two eras: c15th and c1550 to 1630. The search produced a list of about 90 monuments worthy of further investigation. This figure is close to the 99 monuments identified in a survey of post-reformation (1530 to 1660) monuments in Hampshire, representing 2.7% of the national total (Llewellyn 2000, 9).

An important caveat to this first stage is that Pevsner's county guides were intended as a *vade-mecum* for visitors, and, as a secondary source, '*cannot be construed as sound evidence*' (Finch, 2000, 5). It was intended that a series of spot-checks would be conducted at churches not listed in Pevsner but time and resources precluded this. By way of alternative, the National Monuments Record's (NMR) photographic database was consulted. There are 402 churches listed in this *Images of England* database for Hampshire. A careful keyword search showed that Pevsner was not infallible but generally reliable. There were 22 churches which featured figures, 16 with effigies, and ten included the word 'recumbent', which is usually associated with the representation of a person lying on a monument. Those not listed in Pevsner but identified on the NMR's database were not of the Tudor period as defined for this project.

A selection of guides and gazetteers to churches and monuments were also consulted (for example, Cox and Ford 1935) to see if there were effigies outwith Pevsner's survey. However, these did not produce any further examples. The sources mentioned above permitted some checks to be made on the dates when monuments were built. However, there were many for which the specific date and the presence of effigies was unclear. This necessitated a comprehensive survey of the monuments *in situ*.

Stage 2a – Locating the effigies and photography

Churches were located with the aid of the Ordnance Survey Touring map of Hampshire and the Isle of Wight, which is a convenient scale for visiting several churches in one day by road. However, despite having places of interest and tourist attractions marked, it does not feature churches. The precise location of each church was pinpointed with the aid of the AZ Street Atlas of Hampshire. This has the disadvantage of not including the Isle of Wight. A satellite navigation system might have proved useful. However, it is very

Monument	Full					
Front	Full	Head	Torso	Neck	Sleeve	Hem
Back	Full	Head				
Side	Full	Head			Sleeve	Feet
Top		Head				Feet
Bottom						Feet
(Other)			(Girdle)	(Chain)	(Ring)	

Fig 2 – Standard photographic shots of monumental effigies

difficult to discover postcodes for churches, which is what most electronic systems rely on to identify destinations. The Royal Mail’s database of postcodes does not include churches.

Most churches in Hampshire were open and the monuments freely accessible. The Open Churches Trust has contributed to this by helping with security measures and funding for them. In those cases where the church is locked, the telephone numbers of the clergy and churchwardens are often available. One of these people is usually able to assist or make an appointment for a return visit. Some churches have notices showing the opening hours.

On examination, many of the churches with monuments of the appropriate date do not have effigies. Of the 82 monuments identified, 17 had effigies of the appropriate era. In total, there were 43 individual figures and 10 groups of people (where each figure was incompletely shown or it was difficult to photograph them individually) in 16 churches. A total of 13 of these figures were men in armour and not relevant to this study. Nevertheless, the representation of men’s civilian dress is not much less than that of women: 19 to 23 figures (or groups of figures) reflecting the changing fashion away from depiction as knights. A study of monuments in Norfolk has shown that armour was increasingly appropriated by esquires at the beginning of the century and that this may signal a renegotiation of social roles and status among the rural elite (Finch 2000, 51). There were 44 figures or groups of figures photographed during fieldwork for this project.

An **Olympus Camedia c-50 Zoom** digital camera was used to take most of the photographs. However, a drawback to this camera is that it does not capture

raw data files which are of a sufficiently high resolution for publication. It delivers the photographs as JPEGs which can be archived and manipulated with relative ease. In order to offer some comparison for similar work in the future, all the photographs of effigies in the Isle of Wight were taken using a **Canon 20D** with a two additional lenses (28–135mm, and 10–22mm). In most cases, the Canon 20D provided better results than the Olympus mainly because of the higher resolution images it produced. It was possible to zoom in on a photograph of a whole monument and focus on details without losing any quality in the image. This was not possible with the images taken on the Olympus. In addition, the Canon’s wide angle lens was invaluable for achieving a complete photograph of monuments with recumbent effigies – another task which was impossible with the Olympus.

A standard portfolio of images for each effigy was constructed (Fig 2). This consisted of the following 16 views (plus accessories or other items of interest, as necessary). Not all effigies offered all the views listed. A recumbent effigy provides no back view of the person represented and kneeling effigies often have their feet covered by flowing garments. The top and bottom categories captured closer views of the top half (head and torso) and bottom half (waist to feet) of each effigy.

It soon became apparent that photographing effigies presents a number of logistical challenges. Lighting is often poor or garish; monuments are high on a wall or very tall; furniture may be piled against a monument obscuring it from view. A stepladder is an essential piece of equipment in this context. It was necessary on occasions to stand in precarious positions to achieve specific shots, which suggested that a lone

researcher might do well to inform others of their movements in advance in case of accidents. This was particularly important when visiting remote churches. Many of the effigies were dusty and dirty, which produced rather depressing images.

Stage 2b – Commissioning the database

A number of alternative database systems were considered. **Filemaker Pro** is an off-the-shelf database which permits the storage and retrieval of images, although a weakness is that the images are stored outside the database, which uses specified locations to retrieve them. Although **Filemaker** can be configured for web browser access, this is not its primary purpose. **Vernon** is another off-the-shelf database for cataloguing museum collections. It is currently used for recording two projects at the Textile Conservation Centre, both of which are drawing heavily on objects in museums. It is beyond the remit of the current project to catalogue the effigies in the way a collection of museum objects is recorded. End users are as likely to be enthusiastic amateurs as serious scholars of dress history. A more user-friendly interface, such as those used by internet shopping sites, was considered appropriate.

The database was built by a freelance IT consultant on a Squared Query Language platform (SQL), which is compatible with most servers. This was an important consideration as it was envisaged that the pilot database would be made available to users *via* the University of Southampton's website. Its format is similar to that used by photographic agencies to showcase and sell their images.

Stage 3 – Uploading the images and configuring the database

The front full-length view became the main image for the effigy's database entry with all the other views filed as details. Each of the main images was also made available as a thumbnail image. The photographs were converted to 500-pixel width (main images) and 160-pixel width (thumbnails) and saved in a 'for web' format using **Adobe Creative Suite** software. However, TASI advises that all digital image archives make the original image available to end users. The original images are not yet in the database but are available to upload at a future stage.

Each figure (or group of small figures) on a monument was treated as a separate effigy. Each

element of dress was captured in a separate image and uploaded to the database. A management area is accessed by password protected entry system. This allows new images to be added, text to be edited and entries to be deleted as necessary.

A home page (www.tudoreffigies.co.uk) welcomes visitors to the site, offers a downloadable introductory essay, and explains how its three features are used: browse, search, contact us. The search function checks all the text associated with each effigy and presents the results in chronological order (earliest to latest). Feedback is invited on the home page and the menu bar of each page offers an automatic email message form to encourage users to respond.

Testing the database and feedback

A selection of potential users was invited to visit the database and provide feedback on an email message form. These were drawn from internet news groups for costume and theatre designers, re-enactors and from informal networks of academics and costume enthusiasts (for example, the Costume Society of America and The Costume Society of Great Britain).

Findings

The 24-day project (over three months) proved manageable and the budget of £5,100 adequate. In Hampshire churches, a base of 90 monuments yielded 44 useful effigies or groups of effigies. However, the technical demands of loading photographs into the database took much of the time originally intended for describing dress. A model for the storage and retrieval system was developed using a framework of standard shots and an SQL platform for the visual database which can now be expanded easily in the future.

In addition, three approaches to studying dress emerged when the photographic data was uploaded into the pilot database. Three examples are given below using the limited data currently available. A much greater body of evidence is desirable for firm conclusions to be drawn using these methods. In addition, it should be noted that dating effigies is a considerable challenge if no date is inscribed on the monument and textual evidence is unavailable (as described by, for example, Blair 1992). The problem is exacerbated by the fact that church guide books infrequently cite their sources for dates and sometimes refer to the costume worn as the rationale for the date given. Researchers must take care not to fall foul of

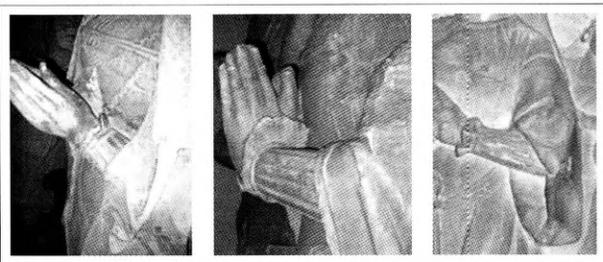


Fig 3 – Lady Joan Lisle c1510

Fig 4 – An unknown woman in Oakley c1520

Fig 5 – Elizabeth Norton c1530

circular logic in these cases. Where dating is uncertain, ‘circa’ or a question mark is used in the database to indicate doubt. The dates given in the examples shown below are taken from the most readily accessible relevant secondary sources, which include: Pevsner and Lloyd (1967) as recorded by Good (2004), the relevant entry in the *Victoria County History* and/or the church guide book or interpretive notes.

Tracking changes in dress through the 16th century

Seven examples of sleeve arrangements are provided by the database. The three shown here (Figs 3, 4 and 5) are dated c1510 (by the church guide book), c1520 (by Page, 1911, 228) and c1530 (by Page, 1908, 34). Lady Joan Lisle’s smock cuff (left) is visible at the wrist underneath a pleated foresleeve, which is mostly



Fig 6 – A woman at Oakley c1520

Fig 7 – Lady Margaret Wadham c1520, Carisbrooke

covered by a mantle (cloak) with a revere. The Oakley woman (middle) has a similar arrangement of sleeves and mantle. Elizabeth Norton’s smock cuff and pleated foresleeve are very similar to the earlier examples but she wears a French gown characterised by a sleeve with a generous cuff turned back and pinned high on the arm. This arrangement is also visible on Edith Pexall’s effigy in St Andrew’s Church, Sherborne St John, which is dated c1535.

Comparing features of 16th century dress

In the effigies at Oakley and Carisbrooke shown here (Figs 6 and 7), which are dated to c1520 (by Page 1911, 228 Pevsner and Lloyd 1967, 737), both women wear hoods which later came to be known as ‘English’, ‘gable’ or ‘kennel’ hoods. Lady Wadham’s hood (right) is noticeably pointed at the top while the other has a softer line. The Oakley woman (left) is wearing what has been termed a later style with the lappets pinned back on themselves rather than hanging loose.

Contrasting features of 16th century dress

The two effigies shown in Figures 8 and 9 are dated to within two years (at Brading by the church guide book



Fig 8 – Lady Oglander, 1536, Brading

Fig 9 – Johan Fantleroy, 1538, Michelmersh

and at Michelmersh by the monument's inscription) and yet show very different styles of formal dress. Lady Oglander's clothes (Fig 8) are reminiscent of medieval style with her long mantle, loose gown and flat hood with a veil. Johan Fantleroy (Fig 9) wears a French gown and an English hood similar to that worn by Jane Seymour in her 1537 portrait by Holbein (Kunsthistorisches Museum, Vienna).

Conclusions and recommendations for further work

The main conclusions drawn from this project were that:

- Identifying likely churches with relevant effigies is easily achieved with desk research.
- The resources taken to locate, photograph and upload images of effigies produced considerable useful data which would otherwise be relatively inaccessible. In Hampshire churches, a base of 90 monuments yielded 44 useful effigies or groups of effigies, most of which offered detailed, three-dimensional depictions of items or features of dress.
- Providing textual descriptions of the effigies' dress proved to be beyond the scope of this project. The time allocated for labelling the effigy details was taken up by the technical demands of uploading the images to the database. Future projects will need to allocate at least one day per monument for annotating the photographs with a minimum number of keywords.
- Corroboration of dates for effigies needs to be sought in contemporary documents and more specific secondary sources relating to family histories and genealogy.
- The setup costs associated with designing and refining the database were covered by this pilot project. Adding to the image archive will not incur IT costs in the future. Although refinements to the user interface (see below) may need further funding, these will not be as costly as the setup fees.

A number of potential improvements to data quality were identified:

- Using a high-resolution camera with a range of lenses
 - Giving users access to the high-resolution original images *via* a downloadable file
 - Facilitating rich text description in the main effigy descriptions for bold, italic, underlining and the possibility of inserting hyperlinks to other web resources
 - Investigating what appropriate, sensitive cleaning might be undertaken without causing undue wear and tear to the effigies before photographing them
- Further development of the database could be achieved through:
- An investigation into the accuracy of the dress represented in effigies. Are the garments and accessories shown accurate renderings of real garments, as may be the case with representations of armour (Capwell, 2004)?
 - An analysis of what the dress represented in effigies demonstrates: do they support or contradict theories about Tudor dress reported elsewhere?
 - Case studies based on specific effigies or a range of effigies offering detailed analysis of the dress represented. These would document findings which result through comparison or tracking a feature of dress through the century.
 - The creation of a user group which exchanges observations, queries and a regular html newsletter linking disparate groups of dress historians and amateur enthusiasts.

The Costume Research Image Library (CRIL) for Hampshire was constructed within its time and budget constraints. It has provided some useful images for dress researchers to examine, although detailed feedback is currently being submitted by users and, when analysed, will offer useful insights into future improvements.

Work elsewhere has linked economic information from tax assessments of 1522 and 1524 to the geographical distribution of monuments in Norfolk (Finch, 2000, 54). Similarly, wills, corporation records have helped to identify trades among those

commemorated in monuments (Finch, 2000, 59). There is clearly a great deal more to be learned from reuniting the dead, their dress and their documents.

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