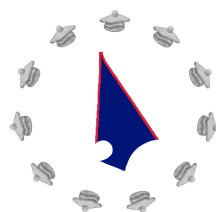


THE BURGON SOCIETY



ANNUAL 2003



THE BURGON SOCIETY

Founded to promote the study of Academical Dress

The Burgon Society Annual 2003

Edited by Alex Kerr

Published by The Burgon Society

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www.burgon.org.uk**

Front cover: Academic dress two hundred years ago.

Four plates engraved by John Whessell from drawings by Richard Harraden in 1803 and included (with eleven others) in Harraden's *Costume of the Various Orders in the University of Cambridge*, published in 1805. They show a fellow commoner of Trinity College and a fellow commoner of any other college (except Emmanuel), a BA and a proctor wearing an MA hood squared.

THE BURGON SOCIETY ANNUAL 2003

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From the Editor

Reports in this *Annual* show that the Burgon Society had a busy and successful year in 2003. At the AGM in October it was reported that the membership had grown to 121 members.

Our second *Annual*, published at the end of 2002 and edited by Michael Powell was followed by two editions of our Newsletter, *Burgon Notes*, edited by Philip Lowe. On behalf of the Society I would like to thank Michael and Philip for their splendid work. Philip also published his book, *Manchester Academical Dress* whilst the Society published Nick Groves's hood key and book, *Academical Dress of Music Colleges and Societies of Musicians in the United Kingdom* (jointly with John Kersey). Nick Groves's new book on the academical dress of theological colleges is about to go on sale; and monographs of the FBS submissions of Steven Plank and John Lundy will be in preparation in the coming months.

The Burgon Society Archive has continued to grow at a healthy pace, under the care of our Archivist, Michael Powell, and the electronic version of our archive collection has been photographed and added to our website for which thanks are due to Br Michael and to Peter Durant. Among the various items of academical dress donated to the Society we have received robes bequeathed to us by the late Dr Lionel Dakers, and given to us by Ede and Ravenscroft, Sir Robert Balchin, and the University of London.

A varied programme for the coming months is planned, details of which are given under 'Future events'. It was agreed at the Annual General Meeting that the AGM and Congregation in 2004 should be held as two separate events. The AGM will include a lunch and exhibition, at Senate House, University of London, on 11 September and Congregation will be at Charterhouse on 23 October.

As we were going to press we heard with great regret of the death of Professor Bruno Neveu, the distinguished international scholar and authority on French academic dress, who was admitted as a Fellow *honoris causa* at Congregation in October 2003.

Alex Kerr

OFFICERS OF THE BURGON SOCIETY

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Philip J. Lowe, RMN, LTCL, FBS

FELLOWS OF THE BURGON SOCIETY

Prof. Sir John Baker (honoris causa), *author of 'The Dress of the Cambridge Proctors' and 'Doctors wear Scarlet'*

Dr John Birch (honoris causa), *President; Past President of the Royal College of Organists*

Sqd. Ldr Alan Birt (honoris causa), *former editor of 'Hoodata'*

Mr Giles Brightwell (foundation), *former Member of Council*

Mr Ronald Brookes (honoris causa), *Executive Ceremonies Co-ordinator, Ede & Ravenscroft*

Mr Leonard Brown (honoris causa), *former Director, Joshua Taylor; Managing Director, Cambridge Robes; Production Consultant, Ede & Ravenscroft*

The Rt Revd & Rt Hon. Richard Chartres (jure dignitatis), *Patron; Bishop of London*

Prof. Bruce Christianson (foundation), *Dean of Studies; co-author of 'Academic Dress in the University of Hertfordshire'*

Dr Noel Cox (by submission), *author of website 'Academical Dress in New Zealand'*

Mr Matthew Duckett (foundation), *former Member of Council*
Mr Peter Durant (foundation), *Webmaster*
Dr William Gibson (by submission), *author of 'The Regulation of Undergraduate Academic Dress at Oxford and Cambridge, 1660 - 1832'*
The Revd Philip Goff (foundation), *Chairman of Council; author of 'University of London Academic Dress'*
Mr Nicholas Groves (foundation), *Member of Council; author of 'The Academical Robes of St. David's College Lampeter', 'Key to the Identification of Academic Hoods of the British Isles', 'Theological Colleges, Their Hoods and Histories'; co-author of 'Academical Dress of Music Colleges and Societies of Musicians in the United Kingdom'*
Dr John Horton (foundation), *Marshal*
Dr Stephen James (foundation), *Registrar*
Mr Ian Johnson (de jure), *Treasurer and Membership Secretary*
Dr Alex Kerr (de jure), *Publications Editor*
The Revd Harry Krauss (honoris causa), *Senior Curate of St. Thomas, Fifth Avenue, New York*
Mr Philip Lowe (by submission), *Member of Council; author of 'The Origins and Development of Academical Dress at the Victoria University of Manchester'*
Dr John Lundy (by submission), *author of 'Academical Dress of the Republic of South Africa'*
†Prof. Bruno Neveu (honoris causa), *Président Honoraire de l'École Pratique des Hautes Études*
Ms Susan North (de jure), *Communications Officer; Curator of Textiles and Dress, Victoria & Albert Museum*
Dr Steven Plank (by submission), *author of 'Academic Regalia at Oberlin College, Ohio'*
Dr Michael Powell (foundation), *Archivist; founder of Academic Dress eGroup*
Dr Robin Rees (foundation), *former Member of Council; former editor of 'Hoodata'*
Prof. Aileen Ribeiro (honoris causa), *Head of the History of Dress Section, The Courtauld Institute*
Dr George Shaw (honoris causa), *author of 'Academical Dress of British Universities', 'Cambridge University Academical Dress' and 'Academical Dress of British and Irish Universities'; co-author of 'The Degrees and Hoods of the World's Universities and Colleges'*
The Revd Ambrose Southward (by submission), *author of 'Is Academic Dress Obsolete in the 21st Century?', 'St. Bees College, Cumberland' and 'The Hood of the Carlisle & Blackburn Diocesan Training Institute'*
Dr James Thomson (jure dignitatis), *Patron; Master of Charterhouse*
Prof. Graham Zellick (honoris causa), *former Vice-Chancellor of the University of London*

On 31 January 2004 the Burgon Society comprised 121 individual members and 5 corporate members.

Congregation 2003

The third Congregation of the Burgon Society was held in the Great Hall, Charterhouse, London, on Saturday, 18 October 2003. The proceedings comprised a Ceremony for the Admission of Fellows, the Induction of Professor Bruce Christianson as Dean of Studies, and the Chairman's Address. At the conclusion of the Congregation Professor Bruno Neveu gave a short talk on French academic dress and Nicholas Groves introduced his new study of theological college hoods and displayed several striking examples. Photographs of the proceedings are reproduced on the back cover and many more are to be found on the Burgon Society website at www.burgon.org.uk



Fellowship of the Burgon Society

Admissions 2003

Fellowship by Examination

Dr William Gibson

introduced by Nicholas Groves, outgoing Dean of Studies

This year, I have one candidate to present, he having successfully submitted a dissertation. Dr William Gibson wrote a paper on 'The Regulation of Undergraduate Academic Dress at Oxford and Cambridge, 1660-1832'. In it, he posits the idea that academic dress was used as a form of control of undergraduates. The various grades of undergraduate had differing entitlements of dress, noblemen notoriously having gowns with flap collars, made in various pretty colours—dark blue and crimson among them—and trimmed with gold braid [here the Dean examined his own robe of office].

It gives me especial pleasure to present Dr Gibson as he is a fellow-graduate of Lampeter, gaining in succession BA, MA, PhD, and latterly the DLitt, awarded on the basis of published work.

FBS Research Abstract:

'The Regulation of Academic Dress at Oxford and Cambridge, 1660-1832'

The dissertation draws on a range of contemporary sources to illustrate the features of undergraduate academic dress, and attempts to place the changes to eighteenth-century undergraduate academic dress into a context of a form of dress increasingly dissonant with lay and civil dress. It covers the dress used by the various grades of undergraduate—

noblemen, Fellow and Gentlemen Commoners, Scholars, Commoners, Servitors and Sizars. It also addresses the issues of agitation for change, and the enforcements of the regulations.

Fellowship De Jure

Dr Alex Kerr

introduced by Professor Bruce Christianson, incoming Dean of Studies

It is a particular pleasure to welcome Alex to the new post of Publications Editor and to the Fellowship of the Society.

Alex has his degrees from Oxford and Reading, but (unusually) succeeded in matriculating at a university before being bitten by the academic dress bug.

He has more than made up for lost time since—indeed the rapidity and accuracy of his response to any academic-dress-related question is one of his salient characteristics.

Many times I have e-mailed a half-baked hypothesis, only to receive an hour later a detailed comparison of a number of different sources which Alex ‘just happened to look up’.

His other characteristic trait is his generosity—with his expertise, his enthusiasm—and his criticism, although the last is always delivered so gently as to work almost subliminally. But work it does, and the result is inevitably positive.

A Society such as ours lives or perishes on the quality of its published output, and Alex’s task is to ensure that the good work done by our Members finds its way into print, in a refined and polished form which is second to that of no other costume society.

A tall order, but I am convinced that we could not wish to have made a better appointment, and I am very grateful to Alex for agreeing to undertake this very demanding, and absolutely essential, role in our Society.

Fellowship Honoris Causa

Professor Bruno Neveu

introduced by Ian Johnson, Treasurer

(Ian Johnson gave his introduction in French and then read this English translation.)

Professor Bruno Neveu is an individual distinguished by the high level of his talents and works. A scholar, member of the Académie des Sciences Morales et Politiques (one of the five academies which make up the Institut de France), he has received degrees from the Sorbonne, from Oxford University and from King’s College in Nova Scotia. He has been President of (amongst other bodies) a most prestigious institution, the École Pratique des Hautes Études in Paris. He is similarly known for his historical publications and work on the history of theology, his specialism being the seventeenth and eighteenth centuries.

He has been particularly influenced by his time spent at two great French institutions based overseas: firstly at the École Française in Rome and subsequently at the Maison Française d’Oxford where he was Director from 1981 to 1984, which

explains his attachment to two great cities, two great countries, and his perfect knowledge and understanding of their individual languages. His achievements have been recognized not only by his own country (he is a member of four French orders, of which the Légion d'Honneur and the Ordre National de Mérite are the most known) but also by the Holy See, and Italy and Portugal.

Somewhat fancifully, one could compare his many facets to the many-pointed star of the Order of Saint Esprit. Sadly, he is unable to wear the splendid mantle of this noble and prestigious Order, as it was finally dissolved in 1830!

Professor Neveu recently provided for the *Annual* of our Society an article on French academic dress which has broadened enormously our knowledge of European academic dress and which I hope will open the way to a rapid expansion of the horizons of the Burgon Society.

Members of Council have learned with great sadness that Professor Neveu died on 24 March 2004 in Lebanon at the age of 67.

Fellowship Honoris Causa

Mr Len Brown (in absentia)

introduced by the Revd Philip Goff, Chairman

Len Brown was born in 1918 in Porthcaul. He came to live in Cambridge in 1928 and attended Parkside School.

After working for a while with statistics, for the Cambridge Gas Company, war broke out and he was called up for military service, becoming a drill instructor in the Cambridgeshire Regiment, at Aldershot Barracks. Later he went to Halifax for a time before the regiment was ordered to Singapore. The required medical inspection revealed a serious problem in one of his eyes and he was discharged.

In 1945 Len joined the Cambridge company, Joshua Taylor, as a ledger clerk and worked with clothing coupons. At that time Joshua Taylor had a small unit in Portugal Place making children's clothing; but Bill Plumb, Clerical and Academic Specialist at A. G. Almond, suggested that Len might make some College gowns since several of the smaller outfitters were experiencing production problems. Moreover, at this time Joshua Taylor was developing its own manufacture of high quality curtains and soft furnishings, and Len was attending courses run by the Royal College of Art and Heals of Tottenham Court Road, in London.

With these skills and experience, Len was increasingly involved in manufacturing robes. He worked with several institutions on their designs for academical dress. In the 1960s, for example, he worked with Hardy Amies and the robemaker Cobbleys, of Brighton and Hove, on the academical dress designs for Sussex University; and with Cecil Beaton on the robes for the University of East Anglia, in Norwich.

He met frequently with W. N. Hargreaves-Mawdsley, the author of *A History of Academical Dress in Europe*, and was involved with the design of robes for the Cranfield Institute of Technology, now Cranfield University, Bedfordshire.

At its zenith, Joshua Taylor employed thirty-six members of staff in the making of robes and in 1968 Len was made a Director of the company.

In 1992 Joshua Taylor was sold to Ede and Ravenscroft and Len became a production consultant working at the newly-built production plant at Littleport, near Ely.

During his time Len produced robes for many universities in Britain and around the world, as far as Australia and Papua New Guinea. He also had the honour of making the coronation robes for the King and Queen of Tonga (which your Chairman remembers trying on during one of his schoolboy visits to Len at Joshua Taylor). These robes were vast, like their owners, and the King's robe was modelled by a policeman standing upon another policeman's shoulders!

Joshua Taylor also manufactured clerical wear and Len assisted the outfitters Thomas Pratt, formerly of Southampton Row WC2, and now alas long gone; and Vanheems, formerly of Berners Street W1, then of Ealing, and more recently gone.

One of the special items he was asked to make was a St Andrews University undergraduate gown for Prince William. His Royal Highness was just six months old at the time the University asked Len to make this, and there there must be more to this curious tale which we shall have to ask Len about when the Burgon Society gathers to meet him at Girton College on 29 November.

Friends, acquaintances and colleagues of Len all know him to be a courteous and genial man and there are some of us here today whose childhood interest in academical costume was encouraged and helped by Len's hospitality and generosity at Joshua Taylor.

Already a Fellow of several colleges of music, Len will be invested with the robes of the Burgon Society Fellowship when we meet him in November, but for now, I have great pleasure in asking you, President, to admit Mr Leonard Brown, *in absentia*, to Fellowship of the Society, *honoris causa*.



Chairman's Address

Acting President, Fellows, Members and Guests:

Our indefatigable President, Dr John Birch, is away in Mexico examining for the Royal College of Organists. He very much regrets not being here today and sends his very best wishes to us all.

His place here is taken by Dr James Thomson, one of our Patrons and Master of this venerable House; and we benefit, in triple measure today from his patronage, presidency and hospitality.

During the year our growth has continued at a steady pace and our Membership stands at 121, 30 of them being Fellows, and 4 of them Corporate Members.

Since the last Congregation, Council of the Society has met five times and we have enjoyed various activities, notably the Study Day at St. George's College,

Weybridge, where we were entertained like Abbots by Br Michael Powell; and where, after an excellent address by our outgoing (in both senses) Dean, and a splendid lunch, we spent the afternoon with the entire Burgon Society dress archive spread around us.

We very much look forward to returning to St George's College, Weybridge, next summer, for a garden party that promises to eclipse both the Encaenia at Oxford and the gatherings at Buckingham Palace. It will be a day of mixing and mingling with Fellows, Members, friends and guests. Academical dress will be worn and enjoyed and the archives will be on show.

In thanking Br Michael for his care of our dress archive we may also take this opportunity to congratulate him on the award of his doctorate from Brunel University.

Our Communications Officer, Susan North, is the Curator of Textiles and Fashion at the Victoria and Albert Museum. As well as linking us to well-established and respected Costume Societies, Susan brings much expertise and experience to our understanding of fabrics and dyes and helps us to see the evolution of academical robes in the context of the wider story of dress. Her energetic mapping of the academical dress held in museum collections in the UK and beyond has already borne fruit and led to a recent visit by members of Council to Normanby Hall Museum, in the surprisingly rural environs of Scunthorpe, to view some very interesting items of nineteenth-century academical dress: a thoroughly enjoyable field trip, despite it being the only day of torrential rain in the entire summer!

Nicholas Groves, rather like Matthias, the Apostle, has been with us from the beginning. Like another Apostle, Andrew, he went off in our early days to find Professor Bruce Christianson; and together both of them have contributed greatly to our Society. Like Tony Blair and Gordon Brown they have formed twin pillars of energy and erudition giving the Society some very solid academic input. But unlike the Prime Minister and his Chancellor of the Exchequer, the robe of office of the Dean has slipped unacrimoniously from one set of shoulders on to the other. Although very different people, they have enjoyed a working relationship that would put New Labour to shame, and we hope that their collaborative researches into the unsolved mysteries of academical costume will long continue to bear fruit.

Aided by Bruce and other examiners, Nick has kept a firm grip on matters relating to our examined Fellowship. He has ensured that submissions for the FBS are of a good standard, and has exercised a real ministry of encouragement to those who felt daunted in their working towards Fellowship. Sometimes outrageous, always supportive, his forthright views and cheerful good humour, like the *cappa clausa*, can cloak what lies beneath! Nick is blessed with an excellent mind and in thanking him for all his hard work as Director of Studies, and more recently as Dean, we wish him every success as he works towards his PhD at Lampeter. We look forward to a continuing stream of Burgon publications flowing out of Norwich, and he remains on Council.

Meanwhile we welcome Bruce Christianson as Dean and we can be confident that our candidates for Fellowship by examination will be in very capable hands, even if they will have to learn how to write an FBS submission without using any capital letters! It is very good indeed for us to have, as part of our team, someone of Bruce's wit and learning who not only has designed and written about academical dress, but currently holds a chair in a British university.

Dr Alex Kerr has joined the Council as Publications Editor and we have already heard something today of his academic background as well as his experience as

Managing Editor of the Oxford-based *Contemporary Review*. What we have not heard is that Alex is, in fact, a Quaker, and I cannot help thinking that the ability to sit and wait for inspiration is a skill which is admirable, if not vital, in any editor. In taking up this post Alex will bring a much needed house style to our yearbook, newsletter and printed communications. His appointment has enabled us to review our publications and, as a result, we will be changing the format of our newsletter. I should like to take this opportunity to thank Philip Lowe for the excellent first two editions of *Burgon Notes* and, now that we have an Editor in post, I hope that Philip will, with Bruce and others, continue to contribute to what he so successfully began.

Although Alex has become a Fellow by virtue of his membership of Council, we await with much interest his own submission to the Society, currently in preparation, which concerns the history of academic dress from the seventeenth century to the present day as seen through a study of the costume plates.

Together with our *Annual* and newsletter, our Website presents our public face to the world. Indeed the statistics, revealing the origins of the hits to our site, which I eagerly await at every Council meeting, show that we reach the furthestmost parts of the globe. Moreover, I am constantly complimented on the quality of our website and hasten to say that this is entirely due to our excellent webmaster, Peter Durant, to whom I express our appreciation. An examination of those people and organisations who view our site would be worthy itself of an article in the *Annual*, or even another site on the website.

Technological change continues to challenge our familiar ways and I am mindful that where members of organisations are unable to travel long distances to meetings, these days the meeting can travel to them. A few years ago the Open University began to broadcast degree presentation ceremonies on the Internet. The Academic Staff met together in a hall in the UK and the graduands logged on to the broadcast from wherever they happened to be in the world. Photographs, previously e-mailed to the University, had the academical robes brushed in electronically. Whilst I have my reservations about cyber hoods and gowns, the broadcasting of this meeting is something we might consider as a way of allowing our overseas and far-flung Members to join us for Congregation. Certainly our mailings could go out as e-mail attachments as well as hard copies and indeed I believe the facility for this has already been set up, making life a little easier for our Membership Secretary especially as Membership grows.

Mentioning Ian Johnson reminds me of how fortunate we are in having such a reliable and capable Membership Secretary and Treasurer. Ian constantly challenges us to get with it and to organise ourselves. Not only does he keep our accounts meticulously, together with everything else to do with membership and subscription, but he continually reminds us to think about our Members and to make sure they receive regular communications from us in return for their subscriptions.

Dr Robin Rees is taking a break from Council from today owing to various work and domestic pressures. His knowledge of and interest in our subject has made him a valuable contributor to the Society. I thank him for his participation and look forward to seeing him at Burgon events and perhaps on Council again when commitments allow.

Today we have awarded the **FBS by examination** to Dr William Gibson. As we have heard, Bill supplicated for the DLitt in the University of Wales recently, thereby gaining the right to wear some of the most *beautiful and dignified* academical dress in the entire world. His Fellowship submission was, if I may

express a view, a thoroughly good read and I do hope that he will apply his quill to further musings about university costume.

The **FBS honoris causa** this year has been awarded to Professor Bruno Neveu and Mr Len Brown.

Professor Neveu first came to my attention when I was trawling through university libraries in London, in the mid-1990s, on the trail of references to academical dress. In a dusty part of the library of the London School of Economics I came across his article in *La Revue administrative*, a translation of which we published in the *Annual* last year. It is a huge thrill to have found him and an even greater delight that he was pleased to be found. We are delighted that he is here today, that he has accepted our Fellowship and we eagerly look forward to what he has to say to us later in our proceedings.

Len Brown is unable to receive his Fellowship in person due to increasing age. As we have heard, he has been associated with the robemaking industry for many years as manager of Joshua Taylor and Cambridge Robes. The schoolboy versions of Philip Goff and Nicholas Groves have cause to be very grateful to Len for the fostering of their interest in academical dress. However, he is extremely pleased that we have chosen to honour him in this way and he looks forward to meeting many of us at our day away at Girton College, on 29 November when, together with Dr George Shaw, and Ron Brookes he will take part in a day of reminiscing about robes and robemaking in Cambridge. Although he receives the Fellowship today we shall invest him with his academics and generally make a fuss of him then.

I am pleased to announce that Dr Lionel Dakers, who died earlier in the year, has bequeathed some of his robes to the Society. A few years ago I met him at the Lambeth Degree Holders Association, of which our Acting President and Patron, the Master of Charterhouse, is the Secretary. When I gave him a leaflet about our Society he immediately promised to leave us his robes. Little did we imagine that his promise would benefit us so soon. The world of church music is poorer for his passing, whilst the Burgon Society's archive is enriched by the addition of some of his Durham and Exeter robes. His Cambridge MusD will also go into our archive with the understanding that, when and if an Archbishop of Canterbury chooses to award his degrees using Cambridge robes, the MusD will be used at Lambeth. The moral of this story is plain for all to see: please do ask people to consider leaving their robes to the Society.

And now for something completely different! A magazine article in last Sunday's Independent was entitled 'Cloak and Swagger'. *The perfect suit, the perfect tie, the perfect shirt, it can all end up looking, well, just a bit too grown-up. So recapture your youth with a hooded top, the latest weapon in the plot against manicured men. Wearable youthfulness is yours for the price of a hooded top.*

The hood, as we know, went out of fashion in society in the 1490s but occasionally puts in an appearance here and there. Now, apparently, it is about to become fashionable again, and this time not just for urban youth in their zippy-up tops; not just for trendy students in their duffel coats; this time it's the turn of the Savile Row look: the smart and tailored hood. So perhaps it won't be long before our long gowns and academic hoods are seized upon by the fashion police and style luvvies and we shall be able to reclaim the streets for the toga and cowl rather than confining them to 'graduation ceremonies' or our own venerable Society. It's just a matter of keeping everything hanging in the wardrobe long enough—for its turn will come again!

I thank all my colleagues on Council. Especial thanks to the Registrar, Dr Stephen James, for his able and affable assistance in the smooth running of the Society and efficient administration of our meetings, and the Marshal, Dr John Horton, not only for keeping us in order at Congregation but for his loyalty and commitment to our gatherings throughout the year. Our thanks also to Dr John Kersey for providing today's musical accompaniment, and to Mr Geoff Espin for so generously photographing our proceedings.

Finally I should like to thank our host, Dr James Thomson, and his wife, Dr Kate Thomson, for making us so welcome at Charterhouse, even to the extent of matching the colour of the flowers, in the entrance hall, to the linings of our Fellowship hoods. We are indeed fortunate to be able to enjoy our Congregation in such a spectacular and holy place.

And now I invite our acting President and Patron to brief us on the rest of the afternoon and to close the ceremony.



Where Did You Get That Hood?

Study Day at St George's College, Weybridge

A great highlight of the Society's Study Day held on Saturday 21 June 2003 was the presentation by Nicholas Groves entitled 'Where did you get that hood?', which examined the evolution of the different shapes of hood and looked at some examples from the Burgon Society Archive. Nicholas Groves began by outlining the main hood shapes, and discussed the evolution of the simple from the full shape, and such outgrowths of this as the unusual Edinburgh full shape used for the degrees of DD, LLD, and MD. Such modern shapes as those in use at the Universities of Leicester and East Anglia, and the Aberdeen shape from which they are derived, the place of costume designers such as Sir Hardy Amies and Sir Cecil Beaton, and the fundamentals of hood design in the modern age were all discussed. Fuller details are given in the article 'Evolution of Hood Patterns', elsewhere in this *Annual*.

A particular feature of the day was the display of choice examples from the Archive, including the unusual hood of St David's College Lampeter, which is the first to use three colours, the special hood shape of East Anglia, which features folds, and was much criticised by Shaw, and the first hood of St Bees College, which was unique at the time in dividing the hood lining per pale. Thanks to Philip Goff, we were able to see one of the recently designed hoods for the London Institute, in which the neckband is a different colour from the rest of the hood.

After an excellent lunch, members of the Society and guests were able to browse in the Archive, and examine the large number of hoods and robes that are now collected within it. Of especial interest was the convocation habit of Charles Franklyn, which featured the watered blue silk that had been especially set aside for the University of Lausanne MD, as well as one of the first London PhDs awarded in the twentieth century.

We must express our gratitude to Br Dr Michael Powell for his generous hospitality, and look forward to being his guests once again at the Society's Garden Party in July 2004.

John Kersey

Robes and Robemakers

Study Day at Girton College, Cambridge

More than thirty Burgon Society members and friends gathered in Cambridge on 29 November 2003 for a study day entitled 'Robes and Robemakers'. The occasion was hosted by Dr George Shaw, FBS, at Girton College. The proceedings took place in the splendid surroundings of the Stanley Library. Time was allowed in the programme for informal talk over coffee and tea and at lunch in hall and for a tour of the College guided by George Shaw.

Robemaking in Cambridge

The first session opened with a formal welcome to Len Brown, who had been awarded an Honorary Fellowship of the Society at the Congregation in October 2003 but had been unable to attend through ill health. The Chairman, Philip Goff, read the speech of introduction that he had given at the Congregation, and Len was invested with the FBS hood.

The rest of the morning was devoted to a wealth of reminiscences about robemaking in Cambridge by three of those involved in the business over many decades, Len Brown, Ron Brookes (also an Honorary FBS), and Maurice Ward.

Philip Goff's introduction, which is printed in our report on Congregation 2003, mentions that Len Brown had come to Cambridge in 1928 as a schoolboy and had been employed by the firm of Joshua Taylor in 1945, starting as a ledger clerk and rising to be a director of the company in 1968. Len recounted that the firm was making school uniforms at Portugal Place when he started there. Later it moved to new premises at Trinity Street, near Thelbornes, and on the suggestion of Bill Plumb of A. G. Almond, embarked on making academic dress. (Bill Plumb was more interested in clerical than academic dress, which he just 'tolerated'! Almond made a lot items for Vanheem, Pratt, and Wippell, their ecclesiastical patterns coming from Pratt.) Initially Joshua Taylor made robes just for Cambridge, but later manufactured for the Oxford firms of Shepherd & Woodward and Walters, and supplied the London firm of Northam in bulk. The company expanded into robemaking for overseas institutions in Australia, New Zealand and Papua New Guinea. In due course they were making academic dress for Phelan in Ireland, for Stark Bros, and for a wide range of universities in the UK, including Edinburgh, UEA, Sussex, and Cranfield. Len confirmed that he had been in attendance at ceremonies at Cranfield over a forty-year period, and robed every honorand. He had close involvement with the scheme of academic dress adopted by the independent University of Buckingham in the 1960s.

Len recalled the many firms of robemakers active in Cambridge during his working life: Almond; Bodgers; Ryder; James Neal; Arthur Shepherd; Clothier; Stuart. This reminded Maurice Ward that all the robemakers in Cambridge had a workshop at the back of their premises, with two of three workers, most of them making undergraduate gowns for just one or two colleges. Taylor was the exception, making gowns for all of them.

Ron Brookes recounted how Moss Bros, which had a branch in every university town, stocking the relevant robes, had taken over the firm of Thrussell in Cambridge in the early 1960s. Ron had joined the firm to develop the academic dress hire business. Later, Moss Bros acquired Buttress, another Cambridge company, and Ron, as manager, oversaw the concentration of all the firm's academic dress business in Cambridge. Throughout this period there were good connections with Joshua Taylor; Ron's friendship with Len Brown has been a long one.

There were memories also of Radcliffe & Taylor of Heaton Moor, Stockport: Bill Radcliffe had been a cloth supplier and went into robemaking for Ron Brookes for Moss Bros in the 1960s. Ron admitted he used to get special orders from Ede & Ravenscroft and send them on to Bill Radcliffe to copy! Ron, Len and Maurice recalled Terry Gent, the manager of the military department of Moss Bros in London, who stocked some academic dress for London, Oxford and Cambridge Universities. Specialist firms supplied particular fabrics: Perkins produced a unique damask for the Cambridge MusD (to a pattern designed by John Woolvet's great-grandfather); Venner & Fennell, made silks at their premises in Sudbury, Suffolk, for Cambridge robemakers.

The gorgeous MusD robes of Elgar and Dvořák preserved in the museums devoted to these composers are examples of the superb workmanship of robemakers of the past.

Dr George Shaw

After lunch George Shaw spoke about his school days, university studies and research, his career in teaching, and about his long interest in and enthusiasm for academic dress. He said that he was delighted that the Burgon Society had been founded and he admired what it was achieving; the website, he thought, was especially impressive. He felt strongly that the Society must ensure that it became the authority on the subject.

When he was a pupil at Altrincham Grammar School, the masters had worn gowns, and this fired his interest in academic dress. George borrowed a gown to wear in school amateur dramatics—the master who lent it had two: one from Wales and one a plain Oxford gown, both very well cut. His English master always wore a London BA gown (with a Northam's label). And so George wrote to Northam's and purchased a second-hand gown for 12s. 6d. plus 6d. for postage!

He left school and worked in industry for two years in a company manufacturing DDT. He studied at UMIST, and his interest changed from Chemistry to Biology. He decided to go into full-time education, but 1946 was a bad time for finding a university place as everyone was coming back from the war. George gained a place at Swansea, but found it did not provide what he wanted and so he moved to Bangor. He remembered that there were not many gowns to be seen there! During his last year he spent time at the laboratory working on cryogenics and published a paper on the subject. After graduating he taught in Peterborough, and was impressed to find that the Head asked staff to wear academic dress. Then came research for an MSc at Cambridge, followed by a DPhil at Oxford. He found the life of a researcher rather lonely and he missed school life. He looked for a post in a public school, was interviewed at Lancing College and was appointed.

In his early days in Sussex, George saw a newspaper article by Dr Charles Franklyn and afterwards went to see him. Franklyn was a GP who had retired from practice in the late 1950s but still had a few private patients. His speciality was blood disorders—and his one prescription seemed to be no salt in the diet. He was an authority not only on academic dress but also on heraldry and genealogy, and tried to persuade George to petition for a coat of arms. He was also an authority on cats: his house was full of them. Franklyn was an irascible and opinionated man, and George remembered him being a difficult dinner guest! He was a bachelor and had a housekeeper who was still with him until she died at a great age. When he was eventually unable to live alone, he moved into a nursing home and died in 1982.

The new University of Sussex opened in 1962, and George submitted a scheme for academic dress. It was based on a claret colour and Wippell made up some hoods, which George took to the Vice-Chancellor. He had another set made up in blue. Then Dr Norman Hargreaves-Mawdsley put up an alternative scheme and was given the commission. He proposed a radical departure from traditional robes, trying to revert to medieval patterns. (Hargreaves-Mawdsley wrote to Len Brown at this time.)

In 1966 George published his book *Academical Dress of British Universities*. He had received help from many universities and robemakers while writing it, but Ede & Ravenscroft were uncooperative. Indeed, he felt they were annoyed that he had published a book on the subject at all. Franklyn reacted angrily to it: he obviously thought only he could write authoritatively on academic dress. His four-page, vitriolic review in *Oxford* was dismissive and consisted mainly of self-congratulation on his own

designs for Hull and Southampton. However, the book was well received elsewhere: Peter Preston wrote a review in the *Guardian* entitled 'All Mod Dons' and came to visit George for a day.

George designed robes for a number of academic institutions. Trent University in Peterborough, Ontario, gave him a commission for a set all in green. Then Strathclyde adopted several revisions he proposed. In 1965 the Professor of Horticulture at Bath asked him to design a system of academic dress, which he based on the colour of Bath stone. The University of Bath recognised his work with an Honorary MA.

After the publication of *Academical Dress of British Universities* there were more commissions. Simon Bolivar University in Caracas asked him to design a system of robes and he was offered an honorary degree there (but he has never travelled to Venezuela to collect it). Also in 1969 he drew up a scheme for the new University of Ulster. His designs for the Institute of Physics and the Institute of Biology were commissioned and adopted in 1979.

Academic dress worldwide was to be surveyed in a series of cards commissioned by Ferrograde Laboratories, and George made a set of designs. The project was never completed, but at that time he began work on a book on the world's academic dress. He then discovered that Hugh Smith had already embarked on the same project, and so he abandoned it.

George wrote to six successive Archbishops of Canterbury with proposals for distinctive academic dress for Lambeth degrees, but his suggestions have not been adopted.

E. W. Scobie Stringer had revised and published the fourth edition of Frank Haycraft's *Degrees and Hoods of the World's Universities and Colleges* in 1948. His family, who held the copyright, contacted Charles Franklyn, Hugh Boyd, Frederick Rogers and George in the late 1960s with a view to producing a new edition. Work on the Irish universities, which was undertaken by Boyd, did not progress, and Franklyn took over the editorship—and took possession of the whole project. He did not consult the other editors, but incorporated their material as he saw fit. The book was published in 1972, with a print run of 500 copies.

A second, much expanded edition of George's book, now entitled *Academical Dress of British and Irish Universities*, was published in 1995. Unfortunately, he was in Italy when the proofs were produced, and a number of errors remained uncorrected, including wrong captions added to the photographs by the proof-reader. George offered apologies for these shortcomings, and he informed the meeting that he wished the copyright of his book to pass to the Burgon Society.

At the conclusion of his talk, George circulated a fascinating selection of letters and postcards he had received from Charles Franklyn and other documents, photographs and antique prints of academic dress which he had collected over the years. He has announced that he is donating his collection to the Archive of the Burgon Society. The Society is very grateful to George Shaw for his great generosity.

Everybody who attended the study day at Girton found it extremely enjoyable and illuminating. We offer our thanks to George Shaw and to Ede & Ravenscroft for their generous help for this event.

Alex Kerr

Academic Dress in Museum Collections

A Survey Is Launched

The Burgon Society has initiated a programme of contact with museums in the UK in order to discover those that hold examples of historical academical dress and also to inform them of our purpose. In April of 2003, 101 letters were sent to museums known to collect dress, as well as the three auction houses and a number of costume-hire companies. As of December, we had thirty-five responses: nineteen with examples of academical dress in their holdings and sixteen confirming that they hold none. Follow up of those non-responding is ongoing.

Those museums responding 'yes' were asked to describe, as far as possible, what they had. The degree of detail in these replies varies, depending on the quality of documentation each museum has. However, it is clear that the Burgon Society can be of great benefit in identifying precisely the degrees and institutions these gowns and hoods represent. Indeed, the response from all those with academical dress in their collections was very gratifying. They are thrilled to know that someone is interested in what they have and that we can verify what it is.

As an experiment, Council organized a visit to Normanby Hall near Scunthorpe where we were told two eighteenth-century gowns and hoods from Oxford were in the collections. Nine Council members braved the wind and rain to visit on 22 September 2003 and we were welcomed by Adam Smith, Keeper of Social History at Normanby Hall. What we discovered were, in fact, two nineteenth-century gowns and corresponding hoods belonging to two generations of the same family. Using a variety of documentation such as *Alumni Oxoniensis* and *Burke's Gentry*, with examination of the gowns and hoods themselves, we determined that one gown and a DCL hood belonged to John Posthumous Wilson b.1809. The other gown, BCL and MA hoods belonged to his son Robert John Hinman Parkinson b.1844. The earlier gown was hand-sewn and the later one machine-sewn, a very helpful clue to which gown had belonged to whom.

Clearly our museums are a significant source of interesting gowns and hoods, and their holdings will help in furthering the Burgon Society's goal in establishing an authoritative history of academical dress. It is also our aim to provide a final list of museums and their collections of academical dress, after all responses have been collated and verified. Watch this space for further developments!

Susan North

Evolution of Hood Patterns

by Nicholas Groves

Academic hood patterns come in a wide range of variations, and some can be said to be ‘hoods’ merely because they fill the function allotted to an academic hood. Where do they come from? Initially, they evolve from the actual medieval headgear used by everyone, and ‘you must not think,’ as Percy Dearmer once said, ‘when you see a hood upon the parson’s shoulders that once upon a time the Archbishop of Canterbury invented it one afternoon and cut the pattern out of brown paper and said that every priest was to wear it’¹—although, as will be seen, this is exactly what happened in the case of some of the modern patterns.

The medieval hood consists of three parts: the cowl (or hood proper), the cape (or shoulder-piece), and the liripipe² (or ‘tail’). Exactly what shape the medieval academical hood had is open to question, but it doubtless was the same as the hood in everyday use. A reconstructed version of this, known as the ‘**Warham Guild**’ shape

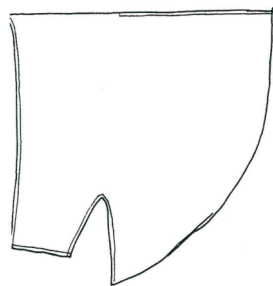


Fig. 1: ‘Warham Guild’ hood
[f11]

[f11],³ from the company that promoted its use in church, is shown as Fig. 1, and it will be seen that all three parts are present, although the liripipe is possibly much shorter than the medieval one would have been. As time went by, the hood was used less and less as an actual head covering, being replaced by various kinds of hats, and was worn off the head, hanging between the shoulders. When fuller hairstyles became the fashion—and, ultimately, periwigs—the cape was opened up along its front seam, so it could be put on without disarranging the wig, and held together by a narrow neckband,⁴ producing effectively the **Oxford full shape** [f5]. (A ‘full’ pattern hood has all three parts: cowl, cape and liripipe.) This, as can be seen from Figs 2 and 3, is the medieval hood opened up: the cape remains rounded, and the cowl has become larger, so as to show off the lining better.

¹ *Ornaments of the Ministers* (London: Mowbray, 1908), p. 10.

² There is a wide variety of spellings of this word, mostly revived medieval variants—laripip, lyrapipe, liripoop, etc., etc. I use the most common modern spelling. It also signified a cord or shoelace, and appears not to have been used specifically for the academical hood until 1737. Its etymology is unclear. (*Shorter OED*, s.v. ‘liripipe’.)

³ The shape-codes in square brackets refer to my classification system, whereby each shape is given a specific number, prefixed by a letter indicating whether it is full [f], simple [s], or Aberdeen [a].

⁴ It was a gradual process; contemporary illustrations show decreasing amounts of cape in front, until the narrow neckband still in use appears.

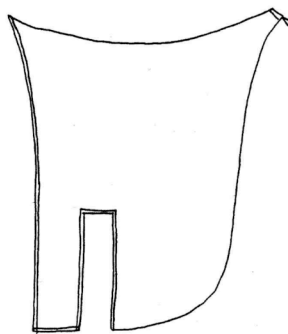


Fig. 2: Oxford full [f5] laid flat

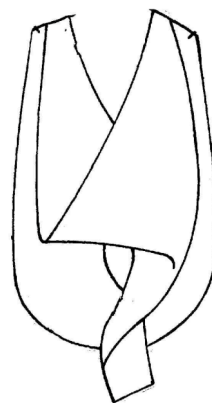


Fig. 3: Oxford full [f5] as worn

This shape was also used at Cambridge, although the **Cambridge shape [f1]** (Fig. 4) with which we are familiar today has a square cape. Quite where this development came from is a mystery at present; many nineteenth- and early twentieth-century pictures and patterns show it having a rounded cape,⁵ while others show it as square. It may be that the practice of wearing the hood ‘squared’ led to this squaring of the cape: the cowl edge, as it lay across the back, would produce the effect of a square cape. (‘Squaring’ a hood means laying the hood out flat, and then placing it over the shoulders, with the neck in the ‘slot’ between the cape and the liripipe, which then hang on to the chest; they are pinned or otherwise fastened together.)⁶ There is a slight possibility that it may also be to make it easier to attach the fur binding of the BA hood—more easily done on a square than a round cape. This form of the full hood, with rounded base to the cape, was adopted

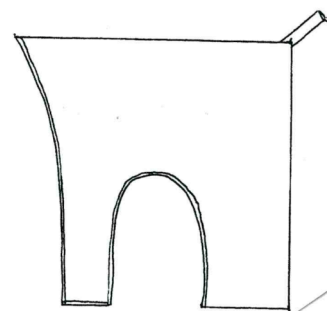


Fig. 4: Cambridge full shape [f1]

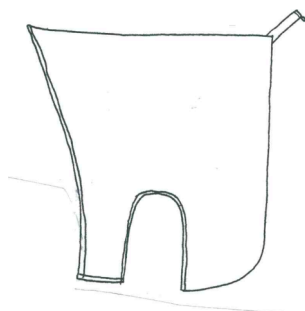


Fig. 5: Durham BCL [f7]

at Durham, where it has developed into three separate forms—the **Durham BA [f6]**, the **Durham BCL [f7]** (Fig. 5), and the **Durham doctors [f4]**. This neatly illustrates a principle of academic dress: that an institution will adopt the form current elsewhere at the time, and then fossilizes it, while the institution from which it was adopted changes. Thus Durham has adopted what was the Cambridge shape in 1837 (when it first awarded degrees), while the Lampeter LD hood (1884) is stated in the College records to be made in the Cambridge pattern, with an accompanying diagram clearly showing a hood of [f6] pattern. The hoods of London University, introduced in 1844, were changed for the current scheme in 1862. It is known that these were based on Cambridge use, and the **London shape [f3]** (Fig. 6) retains the cape with rounded corners—though the cape itself is somewhat squarer than the Durham version. We can put this down to being a

⁵ e.g. *Girls’ Own Paper*, 1880; Gilbert French’s catalogue, 18..(?); the instructions for the LD hood at Lampeter, 1884. Harraden’s 1803 plate of a BA shows a semi-circular base to the cape (see front cover—Ed.).

⁶ It may be that the rounded top to the ‘slot’ on the [f1] hood—as opposed to the square ‘slot’ on the [f5]—is to enable this practice (pers. comm. Bruce Christianson). (A proctor wearing a hood squared is illustrated on the front cover—Ed.)

variation brought about by local tailors—another important factor in the evolution of academical dress.⁷ This has covered the majority of the full hood patterns, with one exception—the **Dublin shape [f2]**. Dublin was founded in 1591, and its robes appear to be an amalgam of Oxford and Cambridge practice of the time. It had acquired its distinctive full cut by the nineteenth century, although the *Cutter's Practical Guide* of 1878 shows a slightly squarer pattern, with a less well-defined 'slot', and an addition to the cowl to enable a turning to be made. The Scottish universities have so far been left out, and this is because, although St Andrews, Glasgow and Aberdeen had academical dress in the Middle Ages, it was allowed to fall into desuetude after the Reformation (and thus Edinburgh, founded 1582, hardly had any at all), and hoods were given up completely. Those in use today were reintroduced in the 1870s,⁸ and the hood shapes are modern. That used by **Glasgow [f9]** is seen to be a variant on the Cambridge shape—possibly reflecting a fashion for large-sized hoods—while that of **St Andrews [f12]** retains the rounded cape.⁹ (The hoods of the other two universities will be dealt with later.)

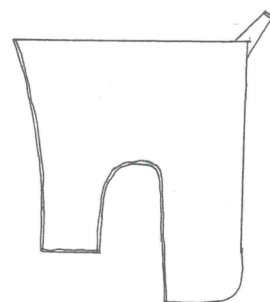


Fig. 6: London pattern [f3]

One of the things to have happened to the Oxford hoods (but not Cambridge) is that those for the lower degrees (BA, MA, BCL, BM, BMus) lost their cape. Again, the reasons for this, as also the date of its happening, are unclear. What seems to have happened is that the cape was removed by cutting across from the top of the 'slot' to the neckband, thus leaving a cowl and liripipe only. This gives the 'simple' hood. This travelled to Dublin, where it was used for the BA degree until the late nineteenth or early twentieth century. The late nineteenth-century creations, the Royal University and Queen's University, used the robes of Dublin undifferentiated, and when the National University of Ireland and Queen's University of Belfast were chartered, with their own robes, they continued to use this version of the simple shape [s3].

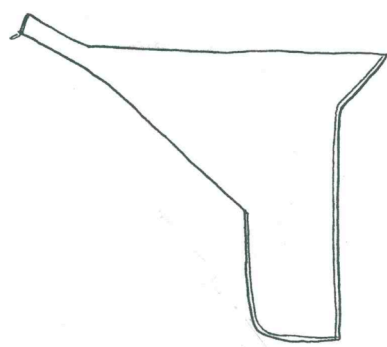


Fig. 7: Belfast simple [s3]

In the meantime, back at Oxford, the shape developed by the liripipe's growing a 'fishtail', thus developing into the **Burgon shape [s2]** (Fig. 8).¹⁰

For some reason, during the seventeenth century, the MA hood came to be worn back to front and inside out, so that only the crimson lining was visible.¹¹ This meant that the cowl had become redundant, and so it was cut away also. Thus we are left with a hood—the **Oxford plain shape [s1]** (Fig. 9)—in which the cowl is worn against the back, while the edge where the amputated cape should be is worn away from it. The liripipe here also grows a fishtail, but its point,

⁷ Even today, there is a huge degree of variety over the ways in which various robemakers (and in some cases, even the same robemaker) will cut any given hood pattern.

⁸ The exact dates for each of the four are unclear at present.

⁹ Indeed, it seems to have been almost the same as the London shape until about 1950, when the liripipe developed its angular setting (pers. comm. Philip Lowe).

¹⁰ There are several variants of the Burgon pattern, too: some have the cowl exaggerated; others have the liripipe set at various angles. Again, these are due to local variations in cut.

¹¹ A much fuller discussion of this point can be found in Bruce Christianson's article 'The Evolution of the Oxford Simple Shape' in *Burgon Society Annual*, 2002, pp. 30–36.

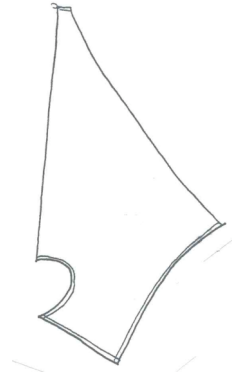


Fig. 8: Burgon shape [s2]

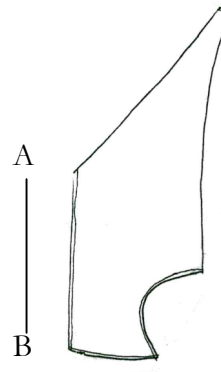


Fig. 9: Oxford plain shape [s1]

unlike that of the Burgon shape, points away from the back. This shape is then subject to various evolutionary changes, which are fossilized in other places. First, the edge A—B is elongated, resulting in a shape—the **Edinburgh simple [s4]**—which reveals a great deal of its lining when worn, preserved at Edinburgh, as it was the Oxford form used when hoods were re-introduced there; it is also found at Harvard (which of course uses the Oxford MA hood undifferentiated). Proof that this was the Oxford form in use is found in a picture of 1850 of the last Eucharist at Margaret St Chapel, before it was pulled down and All Saints' Church built on the site. The three ministers, wearing surplice and hood, are shown from the back, and all wear the Oxford MA hood in the [s4] pattern. A further development of the simple shape was to round off the end of what had become the cowl, so as to display more lining.¹² This appears to have been a development of the 1890s, as this form is preserved in the **Wales simple shape [s5]**—Wales being chartered in 1893. Again, this can be checked against an actual Oxford MA hood of the 1890s, which is made in just this shape.¹³ The Wales pattern itself has undergone a further evolution in the **Leeds simple shape [s7]**: here the rounded ends of the cowl have become squared, while leaving the slit, and the cowl is permanently turned out.¹⁴ The final nineteenth-century simple form to be considered is the **Manchester pattern [s9]**. This would appear to be a local variant cut on the Oxford plain shape, though with some influence from the [s4] version, as it is worn 'open' over both shoulders, displaying a good deal of the lining.

Thus far we have been dealing with hoods that have evolved organically, in some cases leaving fossilized traces. The remaining patterns seem to have been invented—if not by being cut out of brown paper, then the next best thing. As far as full hoods go, the remaining shape to consider is the **Edinburgh full [f8]** (Fig. 12). This is simply an Edinburgh simple hood [s4], with a cape sewn on—but sewn on to the wrong side (as of course the hood is now worn backwards)—and not only that, but back to front. As it is used solely for the three higher degrees of DD, LLD and MD, it is not (perhaps fortunately) seen very often. For the simple hoods, we have firstly the **Leicester simple [s6]**, invented when the University was chartered in 1957. This seems to be a variant on the [s1] model, with the liripipe somewhat 'rationalized'; and the same can be said for the **Aston shape [s10]**, of which it seems to be an angularized version. **Sussex [s8]** has taken the Manchester shape, and stitched on a separate liripipe, while the **Glasgow**

¹² As anyone who has ever worn an [s1] hood will know, displaying the lining is not easy.

¹³ It was worn by George Lilley, formerly Librarian of Lampeter, at the Burgess Dinner in 2001. He had borrowed it from a friend whose father had owned it, who had graduated 'about 1890'.

¹⁴ Leeds was chartered in 1903, after being part of the Victoria University of Manchester, chartered 1880. Manchester still uses the Victoria University robes.



Fig. 10: Edinburgh [s4]

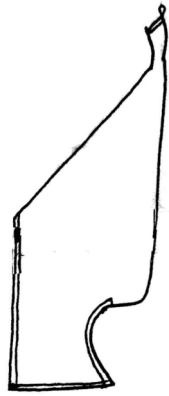


Fig. 11: Wales [s5]

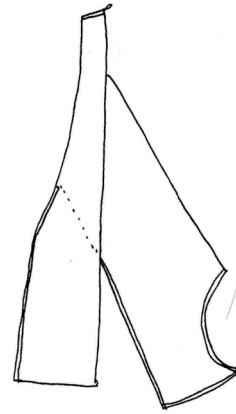


Fig. 12: Edinburgh full hood [f8]

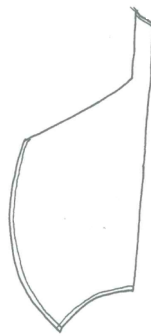


Fig. 13: Leicester simple [s6]

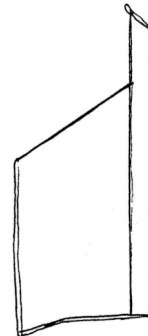


Fig. 14: Aston [s10]

Caledonian pattern [s11] appears to be a version of the Edinburgh shape with a very wide neckband, and a Leeds-style cowl.

The final development gives us the cape and cowl only hood—which seems to have come about first at Aberdeen, when they re-introduced hoods in the 1870s. Quite what the rationale of the **Aberdeen hood [a1]** is has not been (so far) uncovered: it appears to be a badly-cut Oxford doctor's hood. It remained the unique property of Aberdeen until 1963, when it was adopted, in an amended form, by the CNAA. This form has a rather larger cowl portion, which permits it to be turned out to show the lining. It has since been adopted by a large number of institutions—especially the post-1992 universities, who will have been familiar with it from the days when they awarded CNAA degrees. It is light to wear, and also cheap in comparison with other shapes! Variants on it include the **Leicester masters' [a2]** and **doctors' [a5]** hoods, and also the **East Anglia [a4]**

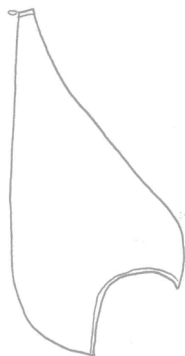


Fig. 15: Aberdeen [a1]



Fig. 16: Kent [a3]

hood. The final shape in this section is the **Kent ‘hood’ [a3]**, which is not really a hood at all, but merely a cape.

The era of ‘special’ hood shapes seems to be passing—most of the 1992 universities and other institutions which are having hoods designed seem to be sticking with the commoner patterns. As with all items of ceremonial clothing, they need to grow from an original, and not be invented from scratch. This is precisely where the older shapes—[s1], [s2], [f1], [f5] [a1], etc.—win over the special shapes of Kent, East Anglia or Leicester.

Hood Shape Codes

I drew up this system of codes for hood shapes some years ago; it is not entirely logical in progressing from one shape to another, as I had to work with what was available, and shapes were added to the end as they came to my attention. There may be still a few missing, and some codes cover a number of variants of particular shapes.

1. Full hoods

(cape, cowl and liripipe)

- [f1] – Cambridge
- [f2] – Dublin
- [f3] – London
- [f4] – Durham doctor
- [f5] – Oxford doctor
- [f6] – Durham BA
- [f7] – Durham BCL
- [f8] – Edinburgh DD
- [f9] – Glasgow
- [f10] – DipAD, NCDAD
- [f11] – Warham Guild
- [f12] – St Andrews

2. Simple hoods

(cowl and liripipe)

- [s1] – Oxford plain
- [s2] – Burgon
- [s3] – Belfast
- [s4] – Edinburgh
- [s5] – Wales
- [s6] – Leicester BA
- [s7] – Leeds
- [s8] – Sussex
- [s9] – Manchester
- [s10] – Aston
- [s11] – Caledonian
- [s12] – Surrey

3. Aberdeen hoods

(cape and partial cowl)

- [a1] –
- Aberdeen/CNAA
- [a2] – Leicester MA
- [a3] – Kent
- [a4] – East Anglia
- [a5] – Leicester doctor
- [a6] – Dundee

Oxford Blues: The Search for the Origins of the Lay Bachelors' Hood

by Bruce Christianson

By way of introduction to his discussion of the system of academic dress at the University of Oxford, Franklyn writes:

At the present day, although Oxford, Southampton, and Hull undoubtedly possess the most beautiful, dignified and stately academical dress in the world, there is nothing approaching a regular system, and the Oxford academical dress is the most illogical and unsystematic of all universities.¹

One particular anomaly of the Oxford system, alluded to several times by Franklyn, is the use of blue silk hoods lined with fur for bachelors' degrees in Civil Law and in Medicine (BCL and BM). How did two such different degrees come to be given the same hood? Why blue, which features nowhere in the corresponding doctors' hoods? And why is the blue on the outside, instead of inside where a silk lining belongs? In this short paper, we examine these three questions and propose some hypotheses for further investigation.

Silk was originally introduced into academic hoods as a summer alternative to lining with expensive furs such as miniver. Expensive fur was, in turn, the mark of a higher degree, typically that of MA or above.

Bachelors in Divinity and in Canon Law were first allowed black silk linings in their hoods at Oxford in 1426 as a reflection of their relatively high status, but other Oxford bachelors (including the BCL and the BM) were still forbidden silk in 1432, and were still explicitly required in 1490 to line their hoods throughout with cheap fur.²

¹ Franklyn, p. 163. A footnote continues: 'That of Southampton and Hull, designed throughout by the writer, is perfectly logical and systematic.'

Franklyn's 1941 tract 'The University of Oxford: a Brief Statement on the Present State of Academical Dress, a Summary of the Principal Anomalies, Contradictions and Errors at Present Existing, and Some Recommendations for Reform, and the Establishment of Faculty Colours' [my italics] is reprinted in his *Academical Dress*, pp. 166–71.

² Hargreaves-Mawdsley p. 85. Masters of Arts and doctors in the higher faculties (including Divinity) were first allowed silk linings at Oxford in 1432.

At Oxford, the Doctors of Divinity adopted the same black silk lining as the BD, while Doctors of Civil Law and of Medicine appear initially to have adopted the same red silk as the regents in the Faculty of Arts. However the MAs retained their bright red lining, while that used by the lay doctors faded to pink, certainly by the time of Laud (1636), but probably well before then. The restoration of DCL and DM to crimson is recent (nineteenth century).

At Cambridge, by contrast, Bachelors of Divinity were not allowed to line their hoods with silk until 1494, and doctors in any faculty not until 1560.

The Cambridge Bachelors of Divinity initially adopted the same black silk lining as their Oxford counterparts, and by 1560 the non-regent MAs had assimilated their hood to that of the BD (Hargreaves-Mawdsley p. 122). The two have worn the same hood as one another ever since, but by 1614 this hood was of black cloth only, with no silk lining at all. The black silk lining does not reappear at Cambridge until the eighteenth century.

It is not quite clear when the regent MA at Cambridge began wearing the white silk lining as an alternative to miniver, but the practice was certainly established by the time of the royal visit in 1564

The BCL, but not the BM, appears to be permitted silk in 1533 by Henry VIII's Statute for the Reformation of Excesses in Apparel.³ In practice, however, and certainly following the Elizabethan abolition of the degrees in Canon Law, the Bachelors of Civil Law, of Medicine, and of Music all appear to have worn the same hood, although the shade of blue has varied over time.

By 1792, Music had gone its own way and the BMus wore a hood of 'powder blue', while that for the BCL and the BM was 'lavender blue'.⁴ However, there is no evidence of any difference between the BCL and the BM prior to 1815, at which point the BCL was 'dark blue' and the BM 'lilac'.⁵

When the new research degrees of BLitt and BSc were introduced in 1895 they were also given blue silk hoods trimmed with fur.

The prevailing view (following Franklyn) is that the blue silk was originally the mark of the Faculty of Law, but that the hood of blue silk lined with cheap fur, and worn by the BCL who held no MA, was subsequently adopted by those in the same position who held the degree of BM or of BMus. In this way, blue at Oxford became the mark of a bachelor's degree in a faculty other than Arts or Divinity, rather than remaining distinctive of the Faculty of Law, or, as Buxton and Gibson put it (p. 38), 'ceased to be faculty colours and became associated with rank.'

But why blue? On the Continent, the faculty colour associated with Law was, almost universally, some shade of red.⁶ The one exception of note is Italy, where blue was indeed the colour generally associated with Law, and still is.

There was a great deal of movement between universities in the Middle Ages, and Bologna was the greatest law school in Europe. The summer substitution of silk for expensive fur had already begun by 1410 at Bologna⁷ and it is intriguing to speculate

(Cooper, II, 195). Following 1560 the Cambridge doctors, including the Doctors of Divinity, seem all to have settled upon the same pink silk hood lining used by the lay doctors in Oxford. The use of pink by all doctors, irrespective of faculty, survived at Cambridge until the modern system was created in 1889 (see n. 11 below).

³ It is not clear whether this represented a change from the *status quo ante* or silk had been previously allowed to the BCL. Certainly the statutes of All Souls College in 1438 already lump Bachelors of Canon or Civil Law, but not of Medicine, with Masters of Arts for this purpose. The purport of Henry's Act also depends upon the precise meaning attributed to the term 'tippet' in this context. Certainly civil lawyers were allowed to plead in the ecclesiastical courts from about this time.

⁴ These are Hargreaves-Mawdsley's observations (pp. 86 and 87) based upon an examination of the 1792 watercolours by Roberts. Despite the 1490 injunction, the fur lining had by this time become a mere edging.

Wells (p. 78), writing in 1906, draws no distinction between BCL, BM and BMus, bracketing all three together as simply 'blue'.

It is a general observation that the shade of coloured silk used in a particular type of academic hood has a tendency gradually to become lighter and brighter over the generations, unless abruptly regulated by statute.

⁵ Hargreaves-Mawdsley (p. 87), citing Combe and Uwins. Buxton and Gibson (p. 40) in 1935 describe BMus as 'violet', BCL and BM as identical and 'light blue', and BLitt and BSc as identical and 'should be, not light blue, but grey blue'. However, their use of the word 'should' is revealing of actual practice.

When the DLitt and DSc were introduced in 1900 the silk lining used (French grey of not 'too dark a hue') was different from that used for the BLitt and BSc, paralleling the case for Civil Law and Medicine.

⁶ This association of red with Law obtains remarkably widely in Western Europe; throughout Spain, Portugal, France, Belgium, Germany, the Netherlands, and as far east as Prague.

Indeed, examination of Volume II of Smith shows that red remains the colour of Law today, virtually throughout continental Europe, and even in Norway.

⁷ Hargreaves-Mawdsley (p. 16). Interestingly, an Oxford Doctor of Civil Law in about 1408 is depicted wearing a mid-blue shoulder-piece lined with white fur (Hargreaves-Mawdsley, p. 72, n. 3, referring to Digby 'De Regimine Principum'). Cf. n. 14 below.

that the use of blue as the colour of Civil Law at Oxford may have resulted from a Bolognan influence. The hypothesis that blue denoted Law at Oxford as a result of a tradition imported from Bologna certainly merits further investigation. However, on the Continent the colour blue was most often associated with study in Philosophy.⁸ Philosophy was in effect the postgraduate division of the Faculty of Arts,⁹ going beyond the basic Arts syllabus required of all undergraduates before they were permitted to commence study in Law or Medicine¹⁰

An alternative hypothesis is therefore that the blue silk originally denoted the wearer's status, not in the Faculty of Law, but in the Faculty of Arts. The notion that bachelors in other faculties should wear a hood denoting their standing in the Faculty of Arts is not so far-fetched as it may seem. Indeed exactly this practice was consistently followed by the University of Cambridge throughout much of its history, right up until the ill-starred reforms of academic dress in the 1930s.¹¹ In Oxford, by 1666 any undergraduate of four years' standing could enter his name in the law-book and become a 'civilian', entitled to wear the blue silk hood of the BCL but without the fur trim.¹²

Our second hypothesis thus amounts to suggesting that the Faculty of Law at Oxford, innately conservative, simply preserved an old practice of the Faculty of Arts which subsequently passed out of use there and became forgotten.

⁸ Particularly in Spain, Portugal, and the mediaeval German-speaking areas, although the Philosophy colour is nearer blue-purple in some parts of what is now Germany (cf. Hargreaves-Mawdsley, p. 12). In Italy, Letters and Philosophy are now white or pink, depending on the region. At Bologna they are white.

⁹ Before the German reforms of the eighteenth century, the degree of Doctor of Philosophy on the Continent was often awarded jointly with the degree of Master of Arts, and in Germany eventually replaced it altogether. At Oxford and Cambridge, the MA has prevailed—at least so far—as the primary degree.

¹⁰ In the case of Divinity, several years' study of Philosophy was normally required in addition to the basic Arts syllabus before the study of Theology could even begin. Some perpetual graduate students, such as William of Ockham—known as the 'venerable inceptor'—never made it as far as the Theology Faculty at all.

¹¹ Although the precise status of bachelors in higher faculties relative to the Arts Faculty at Cambridge, and hence the hood they wore, did seem to fluctuate in line with the standing in Arts required for initial admission to the faculty concerned.

For example, the MusB wore the non-regent MA hood at Cambridge in 1545. Bachelors in Law, Medicine and Music at Cambridge all wore the non-regent hood in 1654 at the time of the royal visit (Baker, n. 24), but were wearing the BA hood in the time of Loggan (1690), the non-regent MA hood again by 1815 (Combe and Uwins, pp. 312–13), and so on.

Bachelors in Divinity at Cambridge have worn the non-regent MA hood continually since the sixteenth century, and still do (see n. 2).

Systematic faculty colours were first adopted at Cambridge in 1889, for the silk linings of hoods for doctors' degrees. Prior to that, the shade of the lining revealed more about a doctor's tailor than about his faculty. The 1889 revolution at Cambridge (described in Baker *bis*, pp. 38–39) may have been partly influenced by prior developments at the University of London, which had settled on what is more or less the present system of faculty-coloured silk linings there by 1860.

Apart from the strange case of the MusB, the faculty colours used by Doctors were not extended to the hoods of lower degrees at Cambridge until the reforms of the 1930s. The history of this recent process is set out in some detail in Franklyn, pp. 177–96.

In between the first (1932) and second (1933) reports of the Council of the Senate, the faculty-coloured silk proposed for bachelors' degrees moved from being an inside lining (with a fur edging) to forming the outer body, which is where it is now. This was apparently done so as to bring the other bachelors' hoods into line with the aberrant Cambridge MusB hood, which was described without apparent irony by the Council in their second report as 'perhaps the most beautiful of all academic decorations' (Franklyn, p. 183). All is not lost, however: the relatively recent degree of BEd resolutely follows the old system of interior silk lining, with the wrong faculty colour.

¹² I am indebted to Nicholas Groves for pointing out the possibility of a connection between the use of blue to denote the secular study of Philosophy and the origin of the blue silk scarf used by Anglican lay readers. See also his 'Who may wear the "Literate's Hood"?'.

Was the blue silk of the BCL and BM originally a lining? We know that at the time of Loggan (1675) the Oxford MA wore his hood inside out, so that only the lining showed, and it would appear that the BCL and BM did so as well. The MAs have now turned their hoods the right way out again,¹³ but perhaps the BCL and BM have not. Was the blue silk originally an alternative lining to the cheap fur enjoined by statute in 1490? Of course, we cannot be sure. But it is interesting to note that in that same year of 1490, John Doby, bursar of the Arts Faculty of Glasgow University, was instructed to purchase six hoods of blue (blodius) cloth ‘sufficiently furred’ for the use of the regent Masters of Arts and of the students taking this degree at Glasgow.¹⁴ The academic dress of Glasgow was itself modelled upon that of Bologna at the time of Glasgow’s foundation in 1451.¹⁵ So by a fascinating conjunction of our first two hypotheses, the use of blue cloth for the MA hood at Glasgow thus appears to reflect fifteenth-century practice in the Arts Faculty at the University of Bologna!

Did blue silk simply replace blue cloth at Oxford? I shall end on a provocative note by tentatively advancing an even more outrageous hypothesis. When Masters of Surgery were distinguished from the Doctors of Medicine during the nineteenth century, they were given the MA hood with a dark blue lining instead of a red one.¹⁶ When the degree of Doctor of Philosophy was introduced into England by the University of Oxford in 1917, navy blue silk was also used to line the hood.

Could the hood now worn by the MCh at Oxford be a reincarnation of a hood anciently worn there by the MA before the crimson silk lining of the regents was adopted by all Masters of Arts?¹⁷

¹³ Except for the proctors, who still wear their hoods (which are still lined with expensive fur instead of silk) inside out. For more on this fascinating inversion and its later consequences see my ‘Evolution of the Oxford Simple Shape’.

Incidentally, Doctors of Civil Law from Oxford or Cambridge appearing as advocates in the Court of Arches wore a scarlet cloth hood lined with scarlet taffeta and edged with miniver. The lining was on the inside (Hargreaves-Mawdsley *bis*, p. 94, Doctor’s Commons). A similar hood with pink silk inside and miniver edging is worn by Sir Charles Scarborough, MD, in a 1651 portrait (Hargreaves-Mawdsley, p. 76, n. 3).

¹⁴ Innes, II, 256: ‘sex capucia sufficienter foderata de panno sufficiente blodei [sic] coloris ad usum communem dicte facultatis et studencium in eadem’ (six hoods adequately furred, of cloth of an appropriate blue colour, for the common use of the regents and students in the faculty). The spelling ‘blodei’ in place of ‘blodie’ may be a transcription error or an original mistake. In either case, the word is likely to refer to a dark shade of blue, such as navy. Coutts (pp. 28–29) translates this colour incorrectly as ‘red’, possibly as a result of confusion with the scarlet hood bequeathed by Patrick Leich earlier in the narrative.

I am grateful to Dr Alex Kerr for providing me with the material from Coutts and Innes, and for a number of helpful discussions. Nicholas Groves very kindly allowed me access to his unpublished work on medieval fabric colour-words.

¹⁵ Innes, II, p. 24, although in practice Paris may have been a greater influence. While the colour of cloth may have reflected nothing more significant than the quality (scarlet being the highest, then blue/violet, then mulberry, on down to russet and so on), this simple explanation is less likely in the case of silk.

¹⁶ Hargreaves-Mawdsley, p. 79, n. 2, asserts that the blue was the same shade of navy blue that was then used by the BCL, although not by the BM. However, he gives as his source Buxton and Gibson, p. 39, n. 2, who assert that the colour of the MCh lining was ‘light blue (not navy)’ by a decree of 1923. (Once again, the prohibition is possibly more revealing of contemporary practice than the prescription.) The MCh lining has certainly become dark blue again since then.

¹⁷ To the objection that the non-regent hood, if there ever were one at Oxford, would surely have been the same as the BD hood, as at Cambridge, it can be replied that the process of the adoption of silk linings proceeded very differently at the two universities (see n. 2 above).

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At Oxford in 1432, Bachelors of Divinity ranked above the non-regent MAs but below the regent MAs (Buxton and Gibson, p. 15). Black is therefore unlikely to have been sanctioned for the silk lining allowed to the non-regent MA in 1432. Conversely, although the regent MAs may have argued that their regency entitled them to adopt the coloured silk of the Doctors in Civil Law and Medicine, who ranked next above them, this argument would not have availed the non-regents—who ranked immediately above the Bachelors of Civil Law.

Illustrations of Oxford Bachelors of Civil Law

from four engravings and a postcard

selected by Alex Kerr



From Plate X of Loggan's *Oxonia Illustrata* (1675)



One of Grignion's engravings, from drawings by Huddesford and Taylor, to accompany new statutes (1770)



Engraving by Agar, from a drawing by Uwins, in Combe's *History of the University of Oxford* (1814)



From Shrimpton's *Costumes of the Members of the University of Oxford*, 2nd version (1885)



One of twenty-five postcards in Davis's Oxford University Robes series (1902)

Designing a College Trustee Gown

by John K. Lundy

In 2000 I decided to look into the possibility of designing a custom gown for the Board of Trustees of Clark College. Clark is a small public college in the northwestern community of Vancouver, Washington, USA, with approximately 9,000 students. The Board of Trustees are appointed to four-year terms by the State Governor and are responsible for setting policy and direction for the College, and appointing the College President. As political appointees, they may or may not hold an academic degree.

Trustees attend graduation ceremonies and the Chair of the Board addresses the congregation. Traditionally, they have worn the academic dress of the degree they hold or if no degree is held, a black bachelor's gown and a square. In my view, this certainly did not distinguish them from other officers of the College, nor even student speakers or other guests on the podium. A custom gown would distinguish them as high ranking officers of the College.

In the United States, academic dress is prescribed by the Intercollegiate Code, and the majority of colleges and universities follow its guidelines. Bachelors', masters' and doctors' degrees are distinguished by gown shape (and trim in the case of doctors), and hood trim and length. The Trustee gown would not denote a degree, but status within the College, and as such, I wanted it to be distinctive in style and colour.

I researched some of the Trustee gowns illustrated on robemaker web sites and found them often to be a doctorate gown with additional trim, i.e. four velvet bars on the sleeves as opposed to the three of the doctoral gown. Many of the Trustee outfits have hoods, which to me are not warranted since the dress denotes status not the holding of a degree. After looking at several variations and finding them unsuitable, I started sketching possibilities.



In the end, I decided on a doctoral style gown with open bell sleeves to denote that while the dress does not denote a degree, it does indicate a status above most doctors of the College. I chose the school's colour, blue, for the gown and trim. The body of the gown is of light blue cloth, and the facings and lower half of the sleeves are of royal blue velvet. The outer edge of the facings and the upper edge of the sleeve trim is bordered with a thin gold band. With this is worn a soft tam, of light blue velvet, trimmed in gold with a gold tassel.

As you can see from the illustration, it is distinctive but not overdone. In 2001 the College President approved of the idea and design and submitted them to the Board of Trustees for approval. The Board approved the gown, but delayed actually having the gowns made owing to serious budget shortfalls that still plague the publicly funded colleges and universities in Washington State. It is hoped that in the near future circumstances will allow the purchasing of these gowns for the Trustees, adding a measure of colour and distinction to graduation ceremonies.

J. W. Burgon and the Eponymous Hood: A Trawl through Oxford University Archives

by Clifford Dunkley

Fired with enthusiasm following the 2002 lecture by Colin Lawlor on the life of Burgon, the author decided to see whether any light could be shed on the Burgon shape hood by material in Oxford University Archives. Unfortunately, no evidence was found which might connect Burgon with matters pertaining to academic dress.

The Archives staff were extremely helpful in identifying possible documentary sources. The first line of enquiry was through the minutes of the Hebdomadal Council. These were manuscript records, handwritten by the Registrar, of weekly (as indicated by the title of the Council) and sometimes more frequent meetings, consisting of terse reports of the nature of the business discussed and decisions taken. Fortunately, the first two volumes—1854 to 1866 and 1866 to 1870—have been indexed by the Archives staff. Subsequent volumes (1870 to 1879 and 1879 to 1896) are not indexed: it would have been a daunting task to read through several hundred handwritten pages within the limited time available on day visits to Oxford. In any event, as Burgon had left Oxford in 1875 on his appointment to the Deanery of Chichester, the uncompleted search relates only to the years 1870 to 1875. The only other lacuna would be the period 1841 (when Burgon matriculated at Worcester College) to 1850. It is unfortunate that the *Oxford University Gazette* did not begin publication until 1870, after which date extensive details of University legislative activity are available in printed form.

There are two minuted references to Burgon during the period indexed, both quite unrelated to academic dress, one being a memorandum on the state of the windows in St Mary's (the University Church, of which Burgon was Vicar from 1863 to 1875), and the other a letter asking for an earlier (10 a.m.) start to the delivery of the Bampton lectures.

In 1855 (11 June meeting), concern was expressed by the Hebdomadal Council at lapses in the wearing of academic dress: 'It is highly expedient that measures be adopted for restoring the general use of academic dress.' This was to form part of a revision of Statutes Title XIV to XV. On 5 November, there was discussion of submitting an appropriate motion to Convocation, but no more is heard of the matter until 1857. In the meantime (on 15 October), the Council decided to abolish the distinctive academic dress of servitors (undergraduates substituting domestic service, e.g. waiting at table for payment of college dues).

On 25 May 1857, the Junior Proctor put forward a motion that the gold trimming of noblemen's gowns be done away with and that the dress of commoners and gentlemen commoners be assimilated.

On 26 June, the Senior Proctor proposed that, 'The Council take into consideration the general neglect of academic dress on the part of undergraduates and the desirability of taking steps to prevent it.'

On 26 October 1857, the Hebdomadal Council established a committee 'to consider the entire subject of academic dress.' The membership consisted of the Principal of Brasenose, the Provost of Worcester, the Master of Pembroke and the two Proctors.

On 16 November, 'the Report of the Academic Dress Committee was read.' Infuriatingly, no details whatsoever are given. This absence of detail is fairly typical of

these minutes; very occasionally, one finds a printed notice of some legislative proposal pasted into the minute book, but this is very much the exception.

On 20 November, a draft statute was produced and discussed (again, no details are given).

By way of an aside, it is interesting to note how rapidly they got a move on in those days: a mere couple of months or so to consider the entire subject of academic dress, produce a report and frame a statute.

We then turn to another documentary source – the Register of Congregation (the University’s main legislative body), a volume alternatively referred to as University Acta, for 1854 to 1868. On 1 December 1857, Congregation discussed the form of the Statute De Habitu Academico, referred to in the foregoing Hebdomadal Council minutes. Amendments to this draft (again, no details given) were proposed by the Principal of New Inn Hall, the Revd J. P. Tweed (Exeter College) and the Revd J. J. Sidebotham (New College).

On 10 December 1857, the draft statute was defeated: Placet 38; Non Placet 59. So, whatever had been discussed and proposed sank without trace. It has been suggested that the only possible hope of retrieving any information on the matter might be located in the private papers of those who were members of the Academic Dress Committee, if indeed any such papers have been preserved and archived in the appropriate colleges.

The (as we have noted) unamended 1857 Statutes are unforthcoming as to the physical details of academic dress. Statute Tit X De Vestitu et Habitu Academico, 3 De Habitu Academico ‘singulis gradibus et facultatibus competente’ merely refers to samples in the Archives: ‘exemplar in Archivis repositum.’

In the course of consulting the Archives, an opportunity was taken to examine some drawings of academic dress, one of several such sources referred to in *Oxford University Ceremonies* by L. H. Dudley Buxton and Strickland Gibson (Oxford: Clarendon Press, 1935), p. 19. These consist of some seventeen pencil sketches by Thomas Uwins for plates of costume in Ackermann’s *History of the University of Oxford* (MS Bodley Top. Oxon. d. 130). Strange to relate, the drawings reached Oxford via Cambridge, having been presented as a gift by a Cambridge graduate through S. C. Cockerell, Curator of the Fitzwilliam Museum! As is frequently the case with early pictorial representations of academic dress, there is a lack of clarity and definition, and the liripipe of the MA hood depicted is a vague and amorphous V shape.¹ The object of the exercise had been to establish a possible pre- or proto-Burgon shape, but no useful conclusions could be drawn.

Although not exhaustive, this trawl through the Oxford Archives has failed to give any clear lead as to the genesis of the Burgon hood. Do we have any documentary reference for the story that Burgon discovered a hood of archaic design in an old chest? Is it possible that a revival design ‘took off’ at Burgon’s instigation via one or more academic outfitters in Oxford? Students of academic dress are all too aware that standardization of designs is a fairly recent development, and we know that both simple and Burgon Oxford MA hoods ran in parallel at least until the 1930s.

¹ It has been subsequently pointed out to the writer that the liripipe of the Oxford simple hood either has a blunt squarish shape or is not visible at all in pictorial representations until the late nineteenth century. (Shrimpton’s 1870 and 1885 plates are two of the first to show the liripipe with the characteristic crescent cut. See illustration on p. 29—Ed.)

Reclothing Curwen

by Nicholas Groves

In 1998, it was decided to redesign totally the robes for the Curwen College of Music, and I was given the privilege of doing this.

Curwen College was formed in 1972 out of the old Tonic- Sol-fa College of Music (TSC), which had been founded in 1863. It awarded the following diplomas:

FTSC: light blue lined pink [f1]

LTSC: light blue bound 2" pink on all edges [f1]

ATSC – no hood

HonTSC: light blue bound 1/2" pink on all edges, the cowl faced 1" dark blue velvet. [f1]

DipMusEd TSC: light blue lined dark blue, faced outside 1" pink and 1" dark blue [f1]

(The pink was actually quite dark – a shade or so darker than crushed strawberry.) The FTSC gown was a black [b4] gown, but with three cords and buttons on each sleeve. All others wore a black bell-sleeved gown [d2].

There had been another scheme before this one, in which it seems only the FTSC was allowed robes. The gown was the London BA [b4], and the hood was of simple shape (it is not plain whether this was [s1] or [s2]), in ruby poplin, part-lined with white fur. I think it likely that the ‘pink’ of the scheme detailed above may in fact be ‘ruby’. It is not known when the second scheme was brought into use.

The TSC was one of the first music colleges to allow hoods to its diplomates, and there is a story that, before they were granted hoods in the 1960s, students from the RAM and RCM would go out to the College’s then premises in Forest Gate to take the FTSC, just so they could have a hood to wear!

The Curwen College hoods were quite different. All were made in the Warham Guild shape [f11], beloved of the first Warden, Dr Paul Faunch. The scheme was as follows:

FCCM: russet brown watered silk lined old gold.

LCCM: russet brown watered silk faced 3" old gold

HonCCM: russet brown watered silk lined dark brown bound on all edges 1/2" old gold.

ACCM: this diploma was never awarded, but Dr Faunch told me the hood would have been russet brown watered silk lined dark brown, and would be [s1].

For ACCM and HonCCM, the black bell-sleeved gown was used; for LCCM a London BA gown [b4] in black with brown cords and buttons; and for FCCM the flap-collar gown [d4], with facings of brown watered silk.



The original FCCM hood – in full shape!

The gowns were rarely seen, College members tending to use those of their degrees or other diplomas. The hood, were universally disliked, the shape being disparagingly called the ‘Magic Roundabout hood’. This led to the shape being altered, on Dr Faunch’s death in 1997, to the [f1] shape. But the brown watered silk was also becoming extremely difficult to obtain. No two hoods were the same shade – colours ranged from almost orange to almost black. It was decided in 1998 to redesign them completely.

It seemed to me that the obvious thing to do was to revive the old TSC colours, thus demonstrating our descent, and to keep the old gold from the 1972 CCM hoods as a form of difference. The colours now used are: light blue: as London BMus; pink: as Liverpool MA; old gold: as London BPharm. As will be seen, the scheme originally differentiated between earned and honorary awards, earned awards having a pink lining and gold binding, honorary ones gold lining with pink binding, but in 2002 it was decided to give all Fellows the same hood.

FCCM: light blue lined pink bound 1" old gold on all edges. [f1]

LCCM: light blue faced 4" pink bound 1" old gold on the cowl. [f1]

AMusCCM: light blue faced 2" pink the cowl edge bound 1/2" old gold. [s1]

HonCCM: light blue lined old gold, the cowl faced 4" pink. [f1]

FCCM *hon caus*: light blue lined old gold, bound 1" pink on all edges. [f1]

The AMusCCM and the LCCM wear a London BA gown [b4] in black; all others wear a CNA MA gown [m10] in black. silk



The redesigned FCCM hood.

It is never possible to please everyone: some have criticized these new hoods as too bright, and prefer the more sober colours of the original brown hoods; others have welcomed them as a change from the ‘dinginess’ of the old ones!

The author was admitted as an Honorary Life Member of the College (HonCCM) in 1991, and gained a Fellowship in Composition (FCCM) in 1993. He is a member of Council of the College, and is also Academic Advisor for the diploma syllabuses.

Academical Dress in the University of Westminster

by Philip Goff

The University of Westminster has its origins in The Polytechnic which was opened on 6 August 1838 at 309 Regent Street¹. The first Chairman was Sir George Cayley, a landowner, inventor and gentleman scientist, who established the principle of heavier-than-air flight.² A royal charter was granted on 23 August 1839 and, after an early visit made by Prince Albert, the name was changed in 1841 to The Royal Polytechnic Institution. In 1881 the Polytechnic was acquired by Quintin Hogg and, after rebuilding in 1912, was known as the Regent Street Poly. In 1970 it was renamed the Polytechnic of Central London, as one of thirty polytechnics awarding degrees of the Council for National Academic Awards. On 1 December 1992 the Polytechnic was rededicated as the University of Westminster at a service in Westminster Abbey.

The academical dress for the new university was designed by Dr David Avery in consultation with Mr William (Bill) Keen, Managing Director of Ede and Ravenscroft, who as official suppliers to the CNAA had already supplied robes to the Polytechnic. In addition to the degrees awarded by the CNAA the Polytechnic awarded its own diploma. The hood for this was also of the CNAA shape of light-blue cloth lined with silver-grey silk and tipped with claret silk, that is the lower part of the lining of the cowl was claret silk. It is interesting to note that claret and silver-grey were the livery colours of Sir George Cayley and have been thus preserved in the academical dress of the Polytechnic and the University as well as in the University's logo and corporate image.

Dr David Avery, who died in 2000³ had been Lord Mayor of Westminster in 1991 and was a member of the University Court as well as a keen student of London's history.⁴ That he was interested in and fairly knowledgeable about academical dress, and a senior member of the new University, ensured that this university, at least, would adopt an attractive and logical scheme.

The following is the account of how the system of academical dress came into being, beginning with what Dr Avery wrote on the subject in his report to the Polytechnic of Central London Court of Governors' sub-committee on university status, on 16 December 1991.⁵

¹ Information from *University of Westminster, 160 Years of Innovation*, published by the Development Office & University Archive.

² Two papers of 1809–10 which established this principle were published in Nicholson's journal. In 1853 a glider which he designed and built made the first manned flight carrying his coachman as pilot.

³ I had heard that Dr Avery had taken a keen interest in academical dress matters relating to the University of Westminster and had read his exchanges with Bill Keen. By happy chance I invited him to Ede and Ravenscroft, Chancery Lane, in 1999, and coaxed him into telling me his story, which I noted.

⁴ David Avery was President of the Edmonton Hundred Historical Society. He was also a world authority on Soho. A talk given in 1997 at the Soho Jazz Festival was entitled 'The Life and Times of Casanova while Living in Soho'.

⁵ Not everything Dr Avery asserts is factually correct but he had a good understanding of British academical dress and his contribution to the thinking about this matter in the University of Westminster steered it away from some of the pits fallen into by other establishments! Most of the information in this account is taken from an exchange of letters between Dr David Avery and Mr William (Bill) Keen, Managing Director of Ede and Ravenscroft, and Dr David Avery and various officials and committees of the University. (Spellings and punctuation are as in the original.)

1 David Avery's initial report

Academic Dress for the University of Westminster

Introduction

When PCL acquires university status it will be conferring its own degrees and not those of the CNAA. Our graduates will, therefore, not be entitled to use the CNAA academic dress. Since such dress is essential, the University of Westminster must adopt its own.⁶ This has to be distinctive so that it is not confused with that of any other academic institution; but there is the opportunity to do this within the traditional forms by a careful use of the colours that are adopted, while avoiding some of the non-conventional forms which were adopted by one or two universities in the 1960s.⁷

The overwhelming majority of English universities have adopted as the shapes for their black gowns, hood and doctors' robes, the basic patterns which evolved at Oxford and Cambridge in the middle-ages⁸ and became standardised at those two places (then the only universities in England) in the seventeenth century. Though these basic patterns have many points of similarity, they also possess some marked differences. The great majority of universities in England, including London University, have adopted the basic Cambridge patterns for the shapes of their academic dress.

I suggest that the University of Westminster should follow the basic Oxford patterns (not because of any pro-Oxford or anti-Cambridge bias) because those shapes are less usual and, therefore, offer greater scope when it comes to the opportunity to introduce variety through the use of colour. This is particularly relevant if we wish to use (as I have suggested) the claret and silver-grey colours⁹ which have become identified with PCL and are indeed, used in the hoods for the PCL diploma-holders. There is also the matter of dress for office-bearers within the new University to be considered.

In writing this paper, I have had, of necessity to assume that we should prefer a traditional form of academic dress. Clearly, the suggestions I put forward would not be relevant if we were to opt for some highly innovative form. Once we have some clear idea in our own minds of the sort of academic attire we should prefer, we should need to start discussions with a firm of academic robe-makers to sort out any design problems that we may not have envisaged.

Academic caps

The hard academic cap, commonly known as the 'mortar-board', is fairly standard headgear. Some universities stipulate that their women graduates should wear soft hats in the 'Tudor'¹⁰ style, and some that doctors wear round bonnets made of velvet. In general, however, women seem to prefer the 'mortar-board'. I suggest that we prescribe the black 'mortar-board' as our official headwear for all graduates (including doctors).

⁶ It may seem extraordinary to some that even in the 1990s there was no question but to have such dress.

⁷ This is a polite reference to East Anglia, Sussex, etc.

⁸ Although the basic forms of Oxford and Cambridge gowns did evolve from medieval garments, the *cappa clausa* or closed cloak would have been the main item of academical dress in the Middle Ages.

⁹ George Cayley's livery colours.

¹⁰ The *Oxford soft ladies'* cap is indeed of a Tudor style, of the same family as the ecclesiastical square cap. The befeater-style round bonnet derives from Tudor lay fashion and was adopted for use by the civil faculties at Oxford, such as Medicine and Music.

Diploma-holders

Holders of PCL diplomas are entitled to wear a black cotton gown with full sleeves open at the front and a yoked collar (an Oxford BA in effect); a black [*sic*] hood lined partly with claret-coloured silk [*see note at end of report*] and partly with silver-grey silk; and an academic cap. I can see no reason for this to be changed.

Bachelors' gowns

In all universities these are made of black cotton,¹¹ and are normally the same shape and design for all bachelors' degrees whatever faculty is involved. I suggest that the academic gown for bachelors' degrees of the University of Westminster follow suit, and that we use the Oxford BA shape described under 'Diploma-holders' above.

Masters' gowns

This is traditionally of black cord, and has long narrow sleeves reaching almost the full length of the gown, with a slit in the sleeve at the elbow through which the arm protrudes. Different universities however, have adopted a number of variations: such things as ogee-curves at the bottom of the sleeves, decoration with black lace, the addition of buttons and strings etc. In fact we have the opportunity for a fairly distinctive University of Westminster gown for Masters, if we follow a simple pattern. I suggest that we adopt the shape used at Oxford for all Masters' degrees other than MA, but without black lace. This would give a gown of black cord with long square-ended sleeves with an arm slit at the elbow and a flap collar at the back.¹²

Faculties and degrees

As I understand it, the University of Westminster is likely to have the following Faculties which will be able to present candidates for the degrees shown in parentheses:

(a) Faculty of Business Management and Social Studies

(BA, BSc, MA, MSc, PhD, DLitt, DSc)

(b) Faculty of Engineering and Science

(BSc, BEng, MSc, MEng, PhD, DSc)

(c) Faculty of Law, Languages and Communication

(BA, LLB, MA, LLM, PhD, DLitt, LLD)

(d) Faculty of the Environment

(BA, BSc, MA, MSc, PhD, DLitt, DSc).

This, of course, is the existing arrangement at PCL. Presumably the degrees will continue to be awarded in the same way as they are now, and in conformity with regulations similar to those used now by arrangement with the CNAA. All of them, of course, could be awarded *honoris causa*, though in reality honorary degrees are likely to be restricted to doctorates.

Hoods for Bachelors' and Masters' degrees

I suggest that these should follow the Oxford shape (Dean Burgon pattern)¹³ ie without a tippet¹⁴. Those for Masters' degrees should be a little longer (about six inches) than those for Bachelors. I suggest that they should be of the following materials and colours:

¹¹ In fact they are made of a variety of materials: cotton or woollen cord, rayon or polyester, and sometimes silk.

¹² Similar to the London Laws, Solicitors' or Virgers' gowns.

¹³ Named after The Very Revd John William Burgon (1813-1888), Fellow of Oriel College, this refers to one of the shapes used for hoods in the University of Oxford but the precise connection remains a mystery.

¹⁴ Avery uses the word *tippet* here to mean the cape of the hood which is absent in the so-called 'simple' shaped hoods. *Tippet* is a difficult word for students of academical/ecclesiastical dress since it is sometimes used to indicate the cape of the hood both in the modern 'full' shaped form, in the medieval form (as seen in the Warham Guild shape or in the Mozzetta, worn by RC dignitaries), the liripipe, or

BA of black cord lined with claret-coloured silk;
MA of claret cord lined with claret silk;
BSc of black cord lined with silver-grey silk;
MSc of dark silver-grey cord lined with silver-grey silk;
LLB of black cord lined with claret silk edged with two inches of purple silk;
LLM of claret cord lined with purple silk;
BEng of black cord lined with silver-grey silk and edged with two inches of dark blue silk;
MEng of dark silver-grey cord lined with dark blue silk.

The neck-band of these hoods would normally be the same colours as the cord from which the hoods are made. However, if we wished to indicate the Faculty in which graduates have studied, this could be done by making the neck-bands of hoods in a specific faculty colour. If this particular distinction were required, I suggest:

- (a) Faculty of Business, Management and Social Studies: a claret-coloured neck-band;
- (b) Faculty of Engineering and Science: a silver-grey coloured neck-band;
- (c) Faculty of Law, Languages and Communication: a purple-coloured neck-band;
- (d) Faculty of the Environment: a dark blue coloured neck-band.

Full dress robes for Doctors

It is traditional for doctors' full dress robes to be made of fine woollen cloth,¹⁵ with silk facings and silk linings for the sleeves. Those for the doctorates obtained as a result of outstanding contributions to knowledge contained in publications (such as DLitt, DSc, LLD) are traditionally of scarlet cloth. Those for PhDs (a degree awarded to recognise original research in a thesis) are made in a variety of coloured cloths depending on the university and normally avoiding scarlet.¹⁶ Personally, it would give me great pleasure to see the PCL colours of claret and silver-grey used for our PhD robes.

Again, for this shape of our doctors' full-dress robes, I suggest we follow the Oxford pattern with its less usual shape for the sleeves, which will help make the robes more distinctive. These sleeves are normally described as long bell-shaped sleeves (reaching to the wrists) of which the lower two-thirds are made from the same coloured silk as the facings to the robe.¹⁷ (This robe, too, has a yoked collar).¹⁸

Thus for the PhDs, I suggest that the robe should be of claret-coloured fine woollen cloth, the facings and the lower parts of the sleeve being of silver-grey silk.

If it were desired to indicate the faculty in which the research had been undertaken, this could be done by having on the outer edge of the facings and edging, half-an-inch wide, of silk in the faculty colour.

For Doctors of Letters, of Science and of Laws, it would be appropriate to use a robe of the traditional scarlet cloth, with the facings of the robes and the lower part of the sleeves in the same distinctive colours as those used for the linings of the relevant Masters' hoods ie:

- Doctor of Letters: claret-coloured silk;
- Doctor of Science: silver-grey coloured silk;
- Doctor of Laws: purple coloured silk.

even the whole hood (especially when worn squared or rolled up). The term is also sometimes used to refer to the scarf worn by Judges, the Clergy and Readers.

¹⁵ Traditionally *superfine wool*, but more often today a lighter fabric known as *wool Panama*.

¹⁶ Oxford and Bristol (among others) prescribe scarlet robes for the DPhil and PhD respectively. Interestingly, Avery says that he wishes Westminster to follow Oxford patterns, but does not suggest following its colours.

¹⁷ The sleeves are made from the same fabric as the body of the robe but are faced in silk.

¹⁸ There is no collar; he means a gathered yoke at the back.

Hoods for Doctors

These are always made of the same materials and colours as the full dress robes.¹⁹ Again I suggest the Oxford shape i.e. with a rounded tippet and a laripipe²⁰ about nine inches long. Thus the hoods would be for:

PhDs, claret coloured cloth lined with silver-grey silk;

DLitts, scarlet-coloured cloth lined with claret silk;

DScs, scarlet-coloured cloth lined with silver-grey silk;

LLDs, scarlet-coloured cloth lined with purple silk.

Undress gowns for Doctors

The black undress gown for doctors is traditionally made of cord or silk in the same shape as that for Masters but with some additional features in the way of lace, buttons, strings etc. I suggest that for doctors of the University of Westminster, this gown should be the same design as for the Masters' gown but with a distinctive feature provided by bands of black velvet sewn on the sleeves and flap-collars in the following manner:

(a) for PhDs, a band of black velvet, one inch wide, sewn a little above the arm slits in the sleeves and another sewn across the lower edge of the collar flap;

(b) for DLitts, DScs and LLDs, two bands of black velvet, each one inch wide, and one inch apart, sewn above the arm-slits in the sleeves and on the flap-collar.

Honorary Fellows

I do not know if the Honorary fellowship will continue to be conferred under the arrangements. If it is, I see no reason to change the present full dress robe for this distinction.

Chancellor of the University

There will presumably be a chancellor. In that case, I suggest he should wear the traditional official-dress for this office: a black damask robe with apple-blossom embroidery.²¹ decorated with the usual gold lace and gold wire. A black academic cap, with gold trimming and tassel, is worn with this. (It is usual, too, for a lace cravat or white bands to be worn in place of a tie).

Chairman of the Court²²

It would seem appropriate for the present official robe and cap to continue in use unchanged.

Vice Chancellor

Cambridge and most other universities have distinctive robes for their Vice Chancellors. These are normally (though not at Cambridge) of black or dark blue silk ornamented with gold or silver lace, and a matching 'mortar-board'. Oxford and some universities do not have distinctive dress for their Vice Chancellors. There they wear the robes, hoods and bonnets/caps appropriate to their degrees. As to what should happen in this regard, I should not like to suggest, it is probably a matter best left to the Rector to decide.

Dr David Avery, 16th December 1991

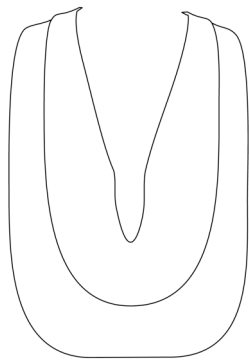
Note: Throughout this paper, whenever the word 'silk' is used, it should be understood that 'art-silk'—nowadays used in making academic dress—may be substituted.

¹⁹ This is not true, e.g. the Bristol PhD.

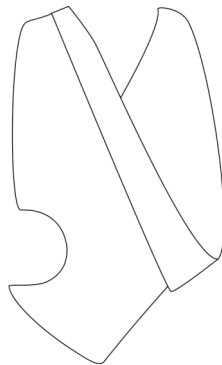
²⁰ Sometimes *liripipe* or even *liripoop*, meaning the tail of the cowl.

²¹ Not always black. Essex and Lancaster, for example, have red Chancellors' robes. The figured damask or brocade is not usually of an apple-blossom pattern (this more usually being seen in the robes of Doctors of Music at Oxford, Cambridge, Durham, Dublin and Hull, among others). A variety of damasks are in use for official robes in the universities, and some of them are also used (in other colours more particularly) for ecclesiastical vestments, e.g. Lichfield, Florence, St Aidan, Truro.

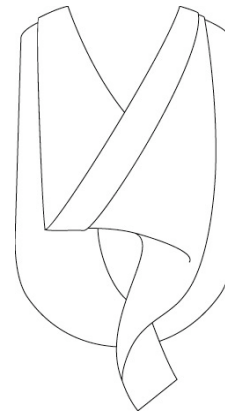
²² See paragraph 34 in the revised scheme, in section 3 below.



CNAA shape



Burgon shape



Oxford doctors' shape

In the Groves classification of hood shapes these are [a1], [s2] and [f5] respectively.²³

This paper was submitted to the PCL Court of Governors' sub-committee on university status with an undated note from the Rector, Professor Terence Burlin (Addendum 1), and an accompanying letter from Dr Avery (Addendum 2).

Addendum 1: Comment from the Rector

The Rector recommends to the Committee that the University does not have Faculty colours. Faculties are a mode of organisation within the institution which will change from time to time. It is better, therefore, to have distinct colours only for the different types of degree awarded.

Addendum 2: Academic Dress - The University of Westminster

A letter from Dr David Avery to the Rector

I have now had the chance to speak with Mr Keen, the Managing Director of Ede and Ravenscroft. It seems they are already becoming fairly busy with a number of polytechnics and the designs for their academic dress²⁴. He told me that, from his company's point of view, the great difficulty is always that educational institutions are never clear in their minds about what they want. I told him that would not apply in our case, as we shall think the matter through quite thoroughly before his firm gets to the stage of making specimens! (By the way, when he asked me what name we should be using as a University, I told him. I hope that was alright. He was most impressed! He said it sounded absolutely right!)

As you requested, I raised with him a couple of specific points. He said that with regard to a Chancellor's robe, the majority of universities do use the black-and-gold robe we have discussed or blue-and-gold. He rather liked the idea that the University of Westminster might have a claret-and-gold robe for its Chancellor.²⁵ If we wanted to hire such a robe rather than buy it, then it would have to be black-and-gold as that is all they have for hire. However, it would undoubtedly be better to possess our own. It would be extremely awkward to have to

²³ See N. Groves, 'Towards a Standard Terminology for Describing Academic Robes', *Burgon Society Annual*, 2001, pp. 9–12 (p. 12), and *Key to the Identification of Academic Hoods of the British Isles* (London: Burgon Society, 2002).

²⁴ This is an understatement. The granting of charters to the polytechnics threw the world of robemaking into a flat spin. A huge injection of cash was needed in a very short space of time in order to fulfil the requirements of the post-1992 wave of universities, in the UK, for new academical dress. Ede and Ravenscroft had to expand its business premises very quickly so as to cope with demand.

²⁵ This robe has never been made because the University does not have a Chancellor.

fix the dates for University ceremonies to fit in with dates convenient for Ede and Ravenscroft's hire department!

With regards to Vice Chancellor's official robes: Mr Keen tells me that there is more or less an even split between UK universities and about half have black decorated with gold lace and half have black decorated with silver lace. So really it would be your choice.

He raised with me the matter of university marshals. My own feeling is that—for the moment at least—we need be in no hurry to appoint them. (Our ceremonies have always been well conducted without these functionaries). When we start collecting gold maces and silver staves, we shall have to consider the matter, I suppose. (When that time comes, an appropriate robe would be a black one with claret-silk facings).

From the point of view of Ede and Ravenscroft, and working on the assumption that our graduates will need the new academic dress for the first time in 1993, Mr Keen suggests that we should make our first formal contract by mid-February of this year. If the matter has been to committee by then, and received a signal to go ahead, I should be very happy to go and see him (if required) with a senior official of PCL, for first discussions and to explain that we want. It would then take them about a month to come up with any suggestions they may have for variations (if these are necessary) together with designs for approval.

Dr David Avery, 6th January 1992

2 The PCL sub-committee on university status considers the proposals

The sub-committee met on 25 March 1992, after which, on 22 June, Dr Avery reported to the Rector and Registrar as follows:

Subject to the details contained in these notes, it was recommended that the new academic dress should be traditional in form, and should be based upon the basic patterns and shapes used at Oxford University, with different colours to provide the necessary distinctions.

The sub-committee expressed a desire to use, as much as possible, the claret and silver-grey colours which have become associated with PCL.

The sub-committee understands and accepts that modern synthetic materials should be used in the manufacture of the hoods, gowns and robes for the graduates of the university (as they now are for those of other higher educational institutions).

Head-dress

Doctors when in full-dress robes shall wear round bonnets of claret-coloured velvet embellished with silver cords and tassels. For doctors wearing black undress-gowns, and for masters, bachelors and diploma and certificate-holders the cap to be worn, irrespective of gender, shall be the square black cap with tassel commonly known as a 'mortar-board'.

Diploma and certificate-holders

At the moment these are entitled to wear a hood of black²⁶ material with a lining coloured partly claret and partly silver-grey. These should not be changed.

At the moment these all wear with the hood a black bachelors' gown with full sleeves and a yoked-collar. For holders of undergraduate diplomas and certificates the sub-committee would like to see a difference in the gown and suggests that this could be achieved by the use of a full-sleeved gown with the sleeves split up to the shoulder.²⁷

²⁶ He means light-blue.

²⁷ He means the Cambridge BA gown (without the strings) which has pointed sleeves with an opening from just after the wrist to the shoulder along the forearm seam.

Holders of post-graduate certificates and diplomas will normally prefer to wear the academic dress of their degree; but in those few cases where the holder is not already a graduate, it would be appropriate for that person to wear a bachelors' gown with the hood described above.

Bachelors' gowns

The sub-committee recommends that these should be of black material, and be of the same full-sleeved pattern with yoked collar as used by BAs of the University of Oxford.

Masters' gowns

The sub-committee recommends that these should be of the same basic shape as used at Oxford for higher degrees save MA (i.e. made of black material, with long narrow sleeves reaching almost the full length of the gown, closed and cut straight, and with a flap-collar at the back) but with no vertical slit above the arm-opening in the sleeve, and without any black lace decoration.

Undress gowns for doctors

It was thought that these should be similar to the black gown for masters but with a distinctive feature provided by bands of black velvet sewn on the sleeves and flap-collars in the following manner:

(a) for the PhD - a band of black velvet, one inch wide, sewn horizontally a little above the arm-slit in the sleeve, and another sewn across the lower edge of the collar flap.

(b) for DLitt, DTech, DSc and LLD, two bands of black velvet, each one inch wide and one inch apart, sewn above the opening in the sleeve and on the flap-collar.

Hoods for bachelors' and masters' degrees

The sub-committee took the view that these should not have a tippet and should be of Dean Burgon pattern, and that those for masters should be a little longer (perhaps six inches) than those for bachelors.²⁸

The sub-committee recommended the following colours:

BA black lined with claret;

MA claret lined with claret;

BSc black lined silver-grey;

MSc dark silver-grey lined with lighter silver-grey;

LLB black lined with claret edged inside the hood with two inches of purple;

LLM claret lined with purple;

BEng black lined with silver-grey edged inside the hood with two inches of dark blue;

MEng dark silver-grey lined dark blue;

MBA dark blue lined with claret;

MPhil claret lined with silver-grey.

It was agreed that the neckbands of all hoods should be of the same colour as the outside of the hood.²⁹

Full-dress robes for doctors

The sub-committee agreed that it wished the full-dress robes for doctors to follow the Oxford pattern, with long bell-shaped sleeves reaching to the wrists, of which the lower two-thirds

²⁸ This is interesting because it is rare for a British university to stipulate the size of a hood. In the USA, of course, the Inter-Collegiate Code, which prescribes academical dress for the majority of universities and colleges, stipulates that all bachelors' hoods should be 3' in length, all masters' hood 3'6" and all doctors' hoods 4'.

²⁹ This is contradicted by David Avery's memo of 3 November 1992, which states the neckbands are to be the same colour as the lining, at least for bachelors and masters.

should be made from the same coloured silk or art silk as the facings of the robe (and the lining of the hood).

For PhD it is proposed that the robe should be claret-coloured with the facings and the lower part of the sleeves in silver-grey.

For DLitt, DSc, DTech and LLD, the sub-committee favoured robes of traditional scarlet, with facings and the lower-parts of the sleeves in the same colours as used for the pertinent masters' hoods:

DLitt, facings and sleeves of claret;

DSc & DTech, facings and sleeves of silver-grey;

LLD, facings and sleeves of purple.

Hoods for doctors

These should be of the Oxford shape for doctors, with a rounded tippet,³⁰ and be of the same materials and colours as the full-dress robes:

PhD, claret lined silver-grey;

DLitt, scarlet lined claret;

DSc & DTech, scarlet lined silver-grey;

LLD, scarlet lined purple.

During this time David Avery was in regular communication with Bill Keen at Ede and Ravenscroft and wrote to him on 29 September 1992, after one of his visits:

Dear Bill,

Many, many thanks to you and your colleagues for such a fascinating and enjoyable time!

With regard to the point you raised about HNDs and HNCs:³¹ I have spoken to Miss Jane Hopkinson, the Registrar of Westminster University, and she has confirmed that at award-ceremonies they would wear the same dress as other University of Westminster diploma-holders (i.e. black gown and the old PCL hood). She will be phoning Compton³² about the honorary doctorates for this year as you requested.

Again, a most sincere thank-you for a very memorable visit.

Yours,

David.

This was followed by several telephone calls and another letter of 6 October 1992:

Dear Bill,

As I explained on the 'phone, the Rector of the University of Westminster is anxious to have an official robe which may be worn by members of the Court of Governors, if not wearing academic dress, on the university's ceremonial occasions.

After you and I had our conversation, I spoke to the Rector who took the point you made about a hood being inappropriate; and he is content to have:

A black robe in the doctor's shape (i.e. with bell-shaped sleeves), the lower half of the sleeves being in a claret-coloured material, and the robe having facings of similar material edged in silver-grey. With this a mortar-board would be worn.

³⁰ Cape.

³¹ Higher National Diplomas and Higher National Certificates.

³² Mr Compton DeSouza, Export and Robe Department Manager at Ede and Ravenscroft London until 2000 and involved with designs of academical dress for several universities.

He says that the university would want six such outfits, if possible by 17 November for the ceremony to be held then.

Yours sincerely,
David Avery.

On 26 October Bill Keen replied, with a formal specification for the robes, as follows:

Dear David

Proposed New Academic Dress for the University of Westminster

Thank you for the details you and your colleagues drew up for the new academic dress and following your visit we are pleased to confirm these as follows:

Diplomas/Certificate Holders

Gown: Black traditional gown in Cambridge style with open forearm.
Hood: As current design. Light blue outside, part-lined grey silk, tipped claret³³
Hat: Black Mortar board

Bachelors:

Gown: Black traditional gown as Oxon BA
Hood: (All Dean Burgon shape)
 BA Black lined claret
 BSc Black lined silver grey
 LLB Black lined claret with two inch purple inside top edge.
 BEng Black lined silver grey with two inch dark blue inside top edge.³⁴
Hat: Black Mortar board

Masters (including MPhil):

Gown: Traditional black gown with long hanging sleeves with square end. Cross cut only on sleeve cut³⁵
Hood: (All Dean Burgon shape)
 MA Claret cloth lined claret silk
 MSc Dark silver grey lined light silver grey
 MEng Dark silver grey lined dark blue
 MBA Dark blue lined claret
 MPhil Claret lined silver grey
Hat: Black Mortar board

PhD (all faculties)

Gown: Oxon doctors shape from claret all wool panama. Fronts and bell sleeves trimmed³⁶ with silver grey.
Hood: Oxon doctors shape in claret panama lined silver grey.
Hat: Tudor bonnet in claret velvet with silver cord and tassel.

³³ This means that the lower part of the lining is claret and the rest is silver-grey.

³⁴ The cowl edge of the hood.

³⁵ This is the CNAA masters' gown, which in some institutions has an inverted 'T' opening rather than the horizontal slit. Initially a 'lay' gown with a flap collar had been proposed.

³⁶ 'Trimmed' is a very unhelpful word, almost as unhelpful as 'tipped'. 'Trimmed' here refers to the front facings (usually 5") and sleeve facings.

Higher Doctors

Gown:	Oxon doctors shape from scarlet all wool panama. Fronts and bell sleeves trimmed with faculty colour.
DLitt	Claret
DSc	Silver grey
DTec³⁷	Silver Grey
LLD	Purple
Hood:	Oxon doctors shape lined with faculty colour
Hat:	Tudor bonnet in claret velvet with silver cord and tassel.

Doctors' Undress

PhD Gown:	As MA with one band of one inch black velvet sewn horizontally above sleeve cut showing two inches light.
Higher Drs:	As MA with two bands of one inch black velvet sewn horizontally above sleeve cuts showing two inches light.
Hoods:	As with full dress
Hat:	Black Mortar board

Members of Court of Governors

Gown:	Black cloth cord gown in Oxon doctors shape. Fronts and sleeves trimmed Claret. The fronts trimmed ³⁸ with one inch of silver oakleaf lace.
Hat:	Black Mortar board

As soon as the samples are ready we will let you know and perhaps you can come along for a preview. We can then discuss any finer points and put them in writing.

Yours Sincerely,
W R Keen
Managing Director.

On 3 November 1992 Dr Avery wrote the following memo to Jane Hopkinson, the University Registrar:

The design details are now all finally settled on the lines authorised by the Court of Governors. There have been some slight variations from what I originally proposed, but these are very minor and in accordance with suggestions which I have discussed with you and the Rector (i.e. the sleeves for the gowns of holders of undergraduate certificates and diplomas, and a yoked collar in place of the suggested flapped collar for the gowns of bachelors and masters).³⁹

Full details have been agreed in every respect with Ede and Ravenscroft in so far as they relate to design. They have stated that the robes for honorary doctors will be ready in time for 17th November,⁴⁰ and the gowns and hoods necessary for all next year's graduates will also, they say, be ready in time.

³⁷ This should, of course, be DTech.

³⁸ There are two uses of the word 'trimmed' here. The first refers to the front facings and the second to the outside edges of the front facings.

³⁹ The prescription of the more usual gathered yoke rather than the gown with a flap collar meant the dropping of the bars of black velvet on the collar.

⁴⁰ The first University of Westminster degree presentation ceremony held at the Barbican on 17 November 1992.

The composite list which you have requested for each University award follows on succeeding pages. Perhaps you would be kind enough to copy it to Ms Noonan⁴¹ and the Rector.

Throughout the list the terms 'cloth' and 'silk' should be taken to mean also modern synthetic materials having the appearance of cloth and silk.

1 CERTIFICATES AND DIPLOMAS

- (a) Gown for holders of undergraduate certificates and diplomas: black cord or rayon reaching below the knees, with a yoked collar and with long open-fronted sleeves, with the forearm seam left open to the shoulder.
- (b) Holders of postgraduate diplomas will normally already be graduates and should wear the gown and hood of their degree. (In those few instances when non-graduates obtain a post-graduate diploma, the Bachelor's gown should be worn)
- (c) The hood for holders of certificates and diplomas remains as for PCL: the hood made of light-blue cloth, part-lined with silver-grey silk tipped with claret.
- (d) The hat worn with this dress is a black mortar board.

2 BACHELORS' DEGREES

- (a) The gown for all bachelors' degrees is of black cord or rayon, with a yoked collar and long open-fronted sleeves.
- (b) The hoods for bachelors' degrees are of 'Dean Burgon' shape (i.e. without a tippet), and are made of black cloth. The lining-materials vary in colour according to each degree, and the neckbands are of the same colour as the lining.
- (c) The linings are as follows:
 - BA Claret silk
 - BSc Silver-grey silk
 - LLB Claret silk edged with 2 inches of purple silk
 - BEng Silver-grey silk edged with 2 inches of dark-blue silk
- (d) The hat worn by bachelors is a black mortar board.

3 MASTERS' DEGREES

- (a) The gown is of black cord or rayon with a yoked collar, and with long narrow sleeves hanging almost the full length of the gown, closed and cut straight.
- (b) The hoods are of 'Dean Burgon' shape and the neckbands of the same colour as the linings.
- (c) The hoods are:
 - MA Claret cloth lined with claret silk
 - MSc Dark silver-grey cloth, lined with a lighter silver-grey silk
 - LLM Claret cloth lined with purple silk
 - MEng Dark silver-grey cloth lined with dark blue silk
 - MBA Dark-blue cloth lined with claret silk
 - MPhil Claret cloth lined with silver-grey silk.
- (d) With this dress a black mortar board is worn.

4 DOCTORS' DEGREES

- (a) The full-dress robes for doctors are of cloth with bell-shaped sleeves, and with facings and the lower half of the sleeves in silk.
- (b) The full dress robes are as follows:
 - PhD A robe of claret cloth, with facings and half-sleeves of silver-grey silk.
 - DLitt A robe of scarlet cloth, with facings and half-sleeves of claret silk.
 - LLD A robe of scarlet cloth, with facings and half-sleeves of purple silk.
 - DSc/ A robe of scarlet cloth, with facings and half-sleeves of silver-grey silk.
 - DTech

⁴¹ Ms Fran Noonan was the ceremonies officer of the University of Westminster at the time.

(c) The hoods for doctors are made from the same materials and colours as the full-dress robes. They have a long tippet, rounded at the bottom, and the cowl includes a liripipe. The neckbands are made of the outer materials of the hoods. They are:

- PhD Claret cloth lined with silver-grey silk.
- DLitt Scarlet cloth lined with claret silk.
- LLD Scarlet cloth lined with purple silk.
- DSc/ Scarlet cloth lined with silver-grey silk
- DTech

(d) With full-dress robes, all doctors wear a round Tudor bonnet of claret velvet decorated with silver cords and tassels.

(e) The black undress-gown for doctors is the gown approved for masters, but with a variation provided by bands of black velvet sewn on the sleeves in the following manner:

- PhD One band of black velvet, 1 inch wide, sewn horizontally above the arm-slit on the sleeve.
- DLitt Two bands of black velvet, each 1 inch wide and 1 inch apart, sewn horizontally above the opening on the sleeve
- LLD
- DSc
- DTech

(f) With the undress-gown doctors wear a black mortar board.

Also on the 3 November, Dr Avery wrote to the Rector:

A suggestion note by David Avery for possible inclusion in Degree Ceremony programmes for 1993:

ACADEMIC DRESS

Academic dress is worn at all formal ceremonies of the University of Westminster. Each British university has its own distinctive dress, and thus the gowns and hoods worn by its graduates are different in shape and colour from those worn by the graduates of any other university.⁴² At the ceremony today, a wide variety of academic dress of British universities will be seen.

In the University of Westminster, academic dress is prescribed by the Court of Governors; and the graduates being presented today will, of course, wear the gowns and hoods specific to this university and the qualifications it awards. The black gowns worn by holders of certificates and diplomas, and bachelors' and masters' degrees, vary in the shape of their sleeves; but the easiest way to identify the award made to a graduate is from the colours of the hood.

Certificate and diploma holders wear hoods made from a light-blue material, partly lined with silver-grey silk tipped with claret.

Bachelors wear hoods of black cloth, lined as follows:

- | | |
|--------------------------------|---|
| BA (Bachelor of Arts) | Claret silk |
| BSc (Bachelor of Science) | Silver-grey silk |
| LLB (Bachelor of Laws) | Claret, edged with 2 inches of purple silk |
| BEng (Bachelor of Engineering) | Silver-grey edged with 2 inches of dark-blue silk |

Masters wear the following hoods:

- | | |
|-------------------------|--|
| MA (Master of Arts) | Claret cloth lined with claret silk |
| MSc (Master of Science) | Dark silver-grey cloth lined with a lighter silver-grey silk |

⁴² Whilst hoods are usually distinctive, gown shapes are used in common by many universities. Dr Avery has already told us that he is using Oxford gowns for the bachelors.

LLM (Master of Laws)	Claret cloth lined with purple silk
MEng (Master of Engineering)	Dark silver-grey cloth lined with dark-blue silk
MBA (Master of Business Admin)	Dark-blue cloth lined with claret silk
MPhil (Master of Philosophy)	Claret cloth lined with silver-grey silk
<u>Doctors</u> wear full-dress robes with long bell-shaped sleeves:	
PhD (Doctor of Philosophy)	Claret robe with facings and half-sleeves of silver-grey silk
DLitt (Doctor of Letters)	Scarlet robe with facings and half-sleeves of claret silk
LLD (Doctor of Laws)	Scarlet robe with facings and half-sleeves of purple silk
DSc (Doctor of Science) and	Scarlet robe with facings and half-sleeves of silver-grey
DTech (Doctor of Technology)	silk

Doctors' hoods are made from the same materials as their robes.

A black academic cap with a tassel (commonly known as a 'mortar board') is worn with academic dress by holders of bachelors' and masters' degrees, and of certificates and diplomas. Doctors of the University, when in full-dress robes, wear a round bonnet of claret velvet, decorated with silver cords and tassels.

On 30 November 1992 Dr Avery wrote to Bill Keen at Ede and Ravenscroft following the first University of Westminster Presentation Ceremony held at the Barbican:

Dear Bill,

It was a great pleasure for me to go to the University of Westminster degree ceremony on 17th November, and see the first of the new robes.

The robe for members of the Court of Governors was much admired. Thank you for pulling all the stops out to get them ready on time. Everyone was very grateful.

The PhD robes, etc looked, I thought, quite magnificent, and they made a great impression.

The scarlet robes, bonnets and hoods for the honorary doctorates also looked quite splendid. Mr Jeff Banks, of BBC TV's 'Clothes Show', who was one of the recipients of an honorary degree, admired them greatly. He and I got talking at one stage about academic dress and I suggested that he might consider an item on his programme about Ede and Ravenscroft. After all, academic dress is a major branch of the clothes industry and one which his programme has never covered. He seemed to like the idea, so I hope something comes of it. I'll give him a reminder about contacting you.

I am wondering if a complete set of sample dress might be ready by the end of January? The university registrar, Jane Hopkinson, would quite like to have a show for the Court of Governors, and possibly even a show for students and staff.

The only query I have so far concerns the precise shade of purple used for the LLD robe. I am wondering if it needs to be a bit more definite—a bit deeper perhaps.

Again, many thanks to you and all your colleagues.

Yours sincerely,

David Avery.

3 The revised scheme of academical dress approved

By the following summer, David Avery had written up the scheme of academical dress for the University, and this was approved by the Court of Governors and issued on 5 July 1993:

THE UNIVERSITY OF WESTMINSTER

ACADEMIC AND OFFICAL DRESS

HOLDERS OF CERTIFICATES AND DIPLOMAS

1. The hood has a tippet with rounded corners, and is made of a light-blue material, lined with silver-grey tipped with claret. This hood has been used for some years by holders of certificates and diplomas of the Polytechnic of Central London.
2. The gown for holders of undergraduate certificates and diplomas is black and reaches below the calves of the wearer. It has a yoked collar and full open-fronted sleeves, with the forearm seam left open to the shoulder.
3. Persons receiving certificates or diplomas who are already holders of degrees, may wear the appropriate gowns and hoods of their degrees.
4. A holder of a postgraduate certificate or diploma who is not already the holder of a degree, wears the bachelors' gown (described below) together with the hood prescribed for holders of certificates and diplomas.
5. With academic dress, holders of the University's certificates and diplomas wear a black academic cap with a tassel (commonly known as a 'mortar board').

BACHELORS' DEGREES

6. Holders of the degrees of Bachelor of Arts, Science, Laws or Engineering wear a black gown reaching below the calves, with a yoked collar and full open-fronted sleeves.
7. All hoods for bachelors are made in the Dean Burgon pattern (i.e. without a tippet). The neckbands are of the same material as the lining.
8. All bachelors' hoods are made of black corded material lined with silk (or appropriate synthetic materials) as follows:

Bachelor of Arts	-Black lined with claret
Bachelor of Science	-Black lined with silver-grey
Bachelor of Laws	-Black lined with claret and edged with 2" of purple
Bachelor of Engineering	-Black lined with silver-grey and edged with 2" of dark-blue.
9. With academic dress a black academic cap is worn.

MASTERS' DEGREES

10. Holders of the degrees of Master of Arts, Science, Laws, Engineering, Business Administration or Philosophy, wear a black gown reaching below the calves, with a

yoked collar, and long narrow sleeves hanging almost the full length of the gown, closed and cut straight, with arm-holes just above the elbows.

11. All hoods for masters are made in the Dean Burgon pattern, with neckbands the same colour as the linings of the hoods.
12. All masters' hoods are made of corded material and are lined with silk (or appropriate synthetic materials) as follows:

Master of Arts	-claret lined with a lighter shade of claret
Master of Science	-dark-grey lined with silver-grey
Master of Laws	-claret lined with purple
Master of Engineering	-dark-grey lined with dark-blue
Master of Business Admin	-dark-blue lined with claret
Master of Philosophy	-claret lined with silver-grey
13. With academic dress a black academic cap is worn.

DOCTOR OF PHILOSOPHY

14. The full-dress robe for this doctorate is made of superfine woollen cloth (or appropriate synthetic material) coloured claret, and reaches almost to the ankles. It has bell-shaped sleeves reaching to the wrists. The facings on the front of the robe, the collar at the back, and the lower halves of the sleeves, are made of silver-grey silk (or appropriate synthetic material).⁴³
15. The hood (which is always worn with the full-dress robe⁴⁴ and may be worn with the black undress gown) has a long rounded tippet, and a cowl with liripipe.⁴⁵ It is made of claret-coloured material lined with silver-grey.
16. With full-dress, a round Tudor bonnet is worn, made of claret velvet and decorated with silver cords and tassels.
17. The black undress gown for this degree is similar to that prescribed for the master's degree, but with a band of black velvet, one inch wide, sewn horizontally above the arm-slit on each sleeve.
18. With the black undress-gown a black academic cap is worn.

DOCTOR OF LETTERS

19. The full-dress robe for the DLitt degree is made of superfine woollen cloth (or appropriate synthetic material) coloured scarlet, and reaches almost to the ankles. It has bell-shaped sleeves reaching to the wrists. The facings on the front of the robe, the collar at the back and the lower halves of the sleeves, are made of claret silk (or appropriate synthetic material).

⁴³ He means that the yoke is covered with silver-grey silk. There is an analogy here with the CNAAs PhD robe, which has the yoke covered in maroon silk.

⁴⁴ In the University of Oxford, unlike most universities, the hood is not worn with the full-dress robe, but increasingly this rule is ignored in the case of DPhils when away from Oxford. Perhaps this led Avery to adopt the practice into his scheme. Moreover the current Rector, now also Vice-Chancellor, of the University of Westminster, Dr Geoffrey Copland, who is an Oxford DPhil, wears the hood with his full-dress robe.

⁴⁵ A hood of the Oxford doctors' shape.

20. The hood (which is always worn with the full-dress robe and may be worn with the black undress gown) has a long rounded tippet, and a cowl with liripipe. It is made of scarlet material lined with claret.
21. With full-dress, a round Tudor bonnet is worn, made of claret velvet and decorated with silver cords and tassels.
22. The black undress gown for this degree is similar to that prescribed for the master's degree, save that it has two bands of black velvet, each one inch wide, and one inch apart, sewn horizontally above the arm-opening on each sleeve.
23. With the black undress gown a black academic cap is worn.

DOCTOR OF SCIENCE AND DOCTOR OF TECHNOLOGY

24. The full-dress robe for the DSc and the DTech degrees is made of superfine woollen cloth (or appropriate synthetic material) coloured scarlet, and reaches almost to the ankles. It has bell-shaped sleeves reaching to the wrists. The facings on the front of the robe, the collar at the back and the lower halves of the sleeves, are made of silver-grey silk (or appropriate synthetic material).
25. The hood (which is always worn with the full-dress robe and may be worn with the black undress gown) has a long rounded tippet, and a cowl with liripipe. It is made of scarlet material lined with silver-grey.
26. With full-dress, a round Tudor bonnet is worn, made of claret velvet and decorated with silver cords and tassels.
27. The black undress gown for this degree is similar to that prescribed for the master's degree, save that it has two bands of black velvet, each one inch wide, and one inch apart, sewn horizontally above the arm-opening on each sleeve.
28. With the black undress gown a black academic cap is worn.

DOCTOR OF LAWS

29. The full-dress robe for the LLD degree is made of superfine woollen cloth (or appropriate synthetic material) coloured scarlet, and reaches almost to the ankles. It has bell-shaped sleeves reaching to the wrists. The facings on the front of the robe, the collar at the back and the lower halves of the sleeves, are made of purple silk (or appropriate synthetic material).
30. The hood (which is always worn with the full-dress robe and may be worn with the black undress gown) has a long rounded tippet, and a cowl with liripipe. It is made of scarlet material lined with purple.
31. With full-dress, a round Tudor bonnet is worn, made of claret velvet and decorated with silver cords and tassels.
32. The black undress gown for this degree is similar to that prescribed for the master's degree, save that it has two bands of black velvet, each one inch wide, and one inch apart, sewn horizontally above the arm-opening on each sleeve.
33. With the black undress gown a black academic cap is worn.

OFFICIAL DRESS

34. The Chairman of the Court on ceremonial occasions wears an official robe introduced in the days of the Polytechnic. This is of black silk with gold-lace trimming and with a representation of St George embroidered on the flap-collar. With this robe a black academic cap, trimmed with gold-lace and with a gold tassel, is worn.
35. On ceremonial occasions, Members of the Court of Governors wear either the academic dress to which they are entitled, or an official robe made from black corded silk, with bell-shaped sleeves, the lower halves of which are of claret-coloured silk. The facings of this robe are also of claret silk and are trimmed with silver oak leaf lace. With this robe a black academic cap is worn.⁴⁶

**Approved by the Court of Governors.
5th July 1993**

4 The Fellows' robe

On 30 July Dr David Avery wrote to Bill Keen at Ede and Ravenscroft enquiring about designs for a University of Westminster Fellows' robe:

Dear Bill,

Rather unexpectedly, I have been asked to come up with suggestions for a new design for the robe worn by Fellows. (There is a feeling that they want something different from the existing robe for Fellows of the former PCL).

A couple of ideas suggest themselves to me, and I'd be grateful for your reactions.

Clearly, the shape of the robe should be the same as that for doctors and governors, with bell-shaped sleeves.

When it comes to colours and materials I am thinking of two possibilities to suggest to the Rector et al.

Either: (a) a dark-blue robe, with the lower part of the sleeves and the facings in claret-coloured silk, the outer edges of the facings being trimmed with 1 inch of silver lace (as in the robe for governors);

Or: (b) a robe of apple-blossom (or similarly embroidered) silver-grey damask, with the lower part of the sleeves and facings in claret-coloured silk.

(Personally I should prefer (b) as being in the University colours of silver-grey and claret, and because I think it could look splendid!)

With both robes, I suggest, the round velvet bonnet of claret with silver cords and tassels, would be appropriate.

I suspect that the problem with (b) would be, firstly, the materials (does such a material as embroidered silver-grey damask even exist) and secondly the cost (I suspect it would be considerably more than the cost of (a). On the other hand the Rector may feel the cost would be worth it for the effect!)

I'd be very interested in your reactions.

Yours sincerely,
David Avery.

⁴⁶ There is a further note: 'Half-a-dozen of these robes are being presented to the University by Ede and Ravenscroft Ltd.'

Bill Keen, who at the time would have been dealing with enquiries for many of the new universities, wrote a note on the top of this letter asking Compton DeSouza to provide Dr Avery with patterns and an estimate of the costs.

Following this, Avery visited the shop in Chancery Lane and then Mr DeSouza wrote on 23 August as follows:⁴⁷

Dear Dr Avery,

Further to your visit of 20th August 1993, we have pleasure in advising as follows:

a) Fellows robe of apple-blossom damask, style as governor's robe. Facings and lower point⁴⁸ of sleeve trimmed claret coloured silk. Facings trimmed 1" silver oakleaf lace.

b) Robe of dark blue all wool panama, style as governor's robe. Facings and lower part of sleeves trimmed claret coloured silk. Facings trimmed 1" silver oakleaf lace.

c) Hat for both robes: claret velvet bonnet with silver cord and tassel.

Enclosed please find sample of apple-blossom damask.

We hope you will find this information helpful and look forward to receiving your instructions.

Assuring you of our best attention at all times.

Yours sincerely,

C B DeSouza

Export and Robe Department Manager

David Avery replied on 28 August:

Dear Compton,

Many thanks for your letter and the samples concerning the proposed robe for Fellows of the University of Westminster.

I have now had the opportunity to discuss the options with the Rector. He favours the cream damask robe (and specifically the 'Truro' damask).⁴⁹ He has asked me to let you know this, and that he considers the price for the robe and the bonnet acceptable.

He has said that he would like a report to go to the next meeting of the Court of Governors in November, getting governors' confirmation.

That done, he anticipates placing an order for two robes and bonnets in the early part of next year when he has a clearer idea of the next two Fellows to be elected.

Again, many thanks for all your help (and to Bill Keen for his), this robe is going to look particularly fine.⁵⁰

Yours sincerely,

David Avery.

⁴⁷ There is no mention, in DeSouza's reply, of the silver-grey apple blossom damask. Either he or Bill Keen had not noticed the specified colour, or, more likely I think, neither of them wanted to have such a thing specially woven for a small order. Thus when Dr Avery visited the Chancery Lane shop he would have been shown the cream apple-blossom damask which was held as a stock item. This fabric is used mostly for Doctors of Music degrees in the Universities of Oxford, Cambridge, Durham, Dublin and Hull. However there is another factor: the apple-blossom damask was (and is) expensive and often unavailable. It seems, therefore, that Compton DeSouza showed other patterns of cream 'damask' to Dr Avery.

⁴⁸ This is a typist's error. It should read, 'part'.

⁴⁹ The discussion now turns to 'Truro damask'. The Truro fabric is, in fact, a brocade and is less expensive and more available than the apple-blossom figured damask.

⁵⁰ Because Dr Avery accepted cream brocade of a stock pattern instead of the silver-grey apple-blossom damask originally proposed, Fellows of the University of Westminster have ended up wearing a robe that is normally associated with Doctors of Music. It is a fine looking garment but is anomalous in a scheme which otherwise has a reasonable logic to it.

5 Academic dress for music degrees

During 1994 the subject of academical dress for new degrees in music was raised with Ede and Ravenscroft, and Bill Keen met with the Rector to discuss the proposed designs. These degrees were to be awarded by the University of Westminster to students studying at Trinity College of Music. Bill Keen wrote to Professor Burlin on 28 June:

Dear Professor Burlin,

Very many, belated, thanks for the excellent lunch at the Athenaeum and I am sorry for the delay in replying due to holiday and ceremonial commitments.

Enclosed is a chart of the current Trinity College of Music hoods together with some other shapes. We have highlighted your own style of hood.

Also enclosed are cuttings of the current silks used for the Music College and, as discussed with David Avery, the light lilac is a very fine silk with a nice sheen.

Hoping this is useful and we look forward to having further talks with you in due course.

Yours very sincerely,

WR Keen,

Managing Director.

A year later, on 8 June 1995, Dr Avery wrote to the Rector, Professor Terence Burlin, after they had both met Bill Keen for lunch:

Dear Terence:

Music Degrees

As suggested on the 'phone, I have prepared a paper for the Court of Governors.

My recommendations are as we agreed at our lunch with Bill Keen of Ede and Ravenscroft.

BMus: hood, black lined with lilac

MMus: hood, purple lined with lilac

DMus: hood, scarlet lined with lilac

(using the same shade of Lilac as currently used by Trinity College of Music)⁵¹

The enclosed paper spells out the technical details. If approved by the Court, the paper will need to be sent to Mr Keen to add to his file.

I am very pleased about the decision to offer an honorary fellowship this year. I really do think our new fellow's robe is quite one of the most beautiful of any of the robes of any university,⁵² and I am looking forward to seeing it worn.

Yours ever,

David.

⁵¹ These degrees in music were to be studied for at Trinity College of Music, then in Marylebone and now at the Royal Naval College in Greenwich. Trinity College uses a purple and lilac colour scheme for its hoods.

⁵² Students of academical dress will perhaps see in this phrase an echo of Dr Charles Franklyn's comment on some of his own designs for the Universities of Hull and Southampton. See the frontispiece in Frank W. Haycraft, *The Degrees and Hoods of the World's Universities and Colleges*, fifth edition by Franklyn and others (Lewes, Sussex: W. H. Baxter Ltd, 1972): Franklyn described the illustrations as 'four of the most beautiful and dignified hoods in the world'.

The paper was then sent to the Court of Governors:

**Report to the Court of Governors of the University of Westminster, from Dr D Avery
3rd July, 1995**

ACADEMIC DRESS FOR MUSIC DEGREES

1. The Rector has asked me to prepare this paper seeking the approval of the Court to proposals for academic dress for the degrees of Bachelor, Master and Doctor of Music. These proposals have been discussed with Mr W. Keen, Managing Director of Ede and Ravenscroft Ltd.
2. The proposals conform to the patterns for the University's academic dress for other degrees already approved by the Court.
3. Bachelor of Music:
 - (a) the gown as worn for bachelors' degrees of the University, i.e. of black cotton, cord, or rayon, reaching below the calves, having a yoked collar and full open-fronted sleeves.
 - (b) the hood made according to the Dean Burgon pattern, without a tippet, of black material lined with lilac silk.
 - (c) with this dress a black academic cap (known as a mortar-board) is worn.
4. Master of Music:
 - (a) the gown as worn for masters' degrees of the University, i.e. of black cord or rayon, reaching below the calves, and having a yoked collar and long narrow sleeves, hanging almost the full length of the gown, closed and cut straight, and with arm slits just above the elbows.
 - (b) the hood is of the Dean Burgon shape, and made of purple material lined with lilac-coloured silk.
 - (c) with this dress a black academic cap is worn.
5. Doctor of Music:
 - (a) the black undress gown for this degree corresponds to that for the other higher doctorates of the University, being in the shape of the gown used by masters, but having by way of distinction two bands of black velvet, each one inch wide and one inch apart, sewn horizontally above the arm-opening on each sleeve. With this gown a black academic cap is worn.
 - (b) the full-dress robe for this doctorate is made of scarlet superfine woollen cloth reaching almost to the ankles, and with bell-shaped sleeves falling to the wrists. The facings, the collar and the lower halves of the sleeves are made of lilac silk.

- (c) the hood (which is always worn with the full-dress robe and may be worn with the black undress gown) has a long rounded tippet and a cowl with liripipe. It is made of scarlet cloth lined with lilac silk.
- (d) with full dress, a claret-coloured round bonnet, decorated with silver cords and tassels, is worn.

Following his report to the Court of Governors, David Avery was in touch again with Ede and Ravenscroft⁵³ because the next exchange of correspondence mentions a fur trim on the BMus. hood and some discussion which took place in June 1996. Most probably Ede and Ravenscroft would have suggested the fur so as to have distinguished the BMus. hood from existing hoods. On 22 October 1996, Dr Avery wrote again to Compton DeSouza:

Dear Compton,

University of Westminster – music degrees

Following our discussion last June about the academic dress for the new music degrees, there have been some developments, with Trinity College of Music suddenly taking an interest. (You will recall it will be their students who will be taking these new degrees.) As a result of the ensuing discussions, I am afraid it will be necessary to vary the hoods for both the bachelors' and masters' degrees. (The doctor of music robe and hood stay the same.)

The hood for the Bachelor of Music degree: Trinity College would like the white-fur trim to be 2 inches wide rather than 1 inch (i.e. Dean Burgon shape in black material, lined with lilac silk and edged with 2 inches of white fur – synthetic materials being quite acceptable, of course.)

There is not going to be a Master of Music degree but an M.A.(Music) degree. For this reason the hood we discussed when we met has to be scrapped. Agreement has been reached with Trinity College that the new hood for the MA(Mus.) degree should be: Dean Burgon shape in claret-coloured material, lined with lilac silk, the inside edge to be trimmed⁵⁴ with 2 inches of claret-silk. (Effectively this is a compromise between the University of Westminster's MA hood and Trinity College's desire to have something incorporating the lilac they currently use in their diploma-hoods.)

Some further information that might be of interest to you – the first MA(Mus.) students will be taking their degrees next year (1997). They will be 20 in number, according to Trinity College.

The first BMus. students will graduate in 1998. There will 100 of them in that year, rising to 120 graduates in 1999.

I understand that these new music degrees will continue to be awarded at Trinity College's own annual awards' ceremony and not at the University of Westminster's award ceremonies.

Is it possible to have specimen hoods made for these 3 new degrees (BMus., MA(Mus.), and DMus) by the end of November so that they can be seen by the appropriate people? I should be grateful if you could let me know when they are ready.

Many thanks!

Yours aye,

David

⁵³ A letter seems to have been lost.

⁵⁴ Faced.

6 Later records

There are no more letters in the Ede and Ravenscroft archive between Dr David Avery and Bill Keen. However, it is evident that Bill Keen had also exchanged letters with the Rector of the University of Westminster, Professor Terence Burlin,⁵⁵ who himself had a curious connection with the company. His father had worked for several years in the shop in Chancery Lane. In 1996, after Bill Keen's sudden death, the writer had the task of going through his business correspondence and found the following letter:

Dear Bill,

May I thank you for your hospitality last week. I greatly enjoyed the meal in the French restaurant and the convivial company.

It was a pleasure to visit the Ede & Ravenscroft shop again, after what I suppose was 45 years since my father worked there. My wife and sister have better memories than I and were sure there were some photographs of my father at Ede & Ravenscroft. I have found two of him dressing two gentlemen in some regalia.

Thank you for your kind invitation. Pam and I would like to join you and your wife for lunch after I retire. It will be a pleasure to anticipate.

Yours sincerely,

Terence

Terence Burlin

Rector.

Later I was asked to look after the academical dress requirements of several of the universities in and around London, particularly those that had been overseen by Bill Keen. It was in this way that I began to read more of the correspondence between Dr Avery and Mr Keen. Realising that Avery had an interest in academical dress; and having myself a liking for the handsome and dignified system of costume used at the University of Westminster, I invited him to Chancery Lane⁵⁶ and asked him to tell me all he could about it. Very little of what he said adds much to the picture already given. However the notes of the meeting are in my day-book for 1998 and this is what I recorded then:

Background to the University of Westminster dress scheme.

Avery was leader of the Conservative group on the GLC and is on Court of Governors' at the University of Westminster. Says he pushed for Uni. Status for the PCL and mentioned the need for new ac. dress to Terence Burlin, the Rector, who said he thought they should carry on using the CNAA scheme. DA spoke to Geoffrey Copland, who was TB's deputy and successor. GC is a Merton man. DA told him they could wear traditional outfits or go really modern. TB said that, given the 1837 origins, they should have a trade. system and asked DA to produce some designs. DA wanted Oxon dress because Cantab is used so much. 'Oxford shapes will make our robes stand out.'

The Poly had sporting colours – claret and silver which had been George Caley's family livery colours. DA wanted the colours to pass into the new academical dress but TB insisted on the more traditional scarlet for other doctors. The designs for diplomas were specific to the Poly and TB wanted to keep these. Also there were to be degrees in music studied for at Trinity Coll. of Music and the lilac of their hoods was incorporated.

⁵⁵ Professor Terence Burlin, DSc, PhD, CPhys, FinstP, CEng, FIEE, FIPSM, HonFCP.

⁵⁶ On the 24 February 1998.

A subtle distinction between the gowns for undergraduate and postgraduate diplomas was made by use of the open forearm gown for the former and the pointed sleeve gown for the latter.

In early summer 1992 there was a big opening service for the Uni. in Westminster Abbey and question arose of what to do about a robe for non-grad governors. like Mary Hogg,⁵⁷ so a Governors' robe was designed.

TB didn't want any official robes and so Chairman of Court wears the old robe from the Poly days which was made for Sir Percy in the 1920s.

If we ever get round to having a Chancellor the robe will be of claret damask with silver ornaments and the hat would be a claret damask mortar board with a silver tassel.

DA has done his own water colours of the scheme.⁵⁸

By 2000 the Burgon Society had been formed and the Council were keen to contact people with a shared interest in (and some knowledge of) academical dress. Dr David Avery was an obvious choice. Attempts to contact him by telephone were unsuccessful.

In 2001 the Society was beginning to think about publications and I had been interested in writing up the story of academical dress in the University of Westminster. As Chairman of Council I wrote the following, on 26 October, to the Vice-Chancellor of the University of Westminster, Dr Geoffrey Copland:

Dear Dr Copland,

Some time ago I met with Dr David Avery to discuss the academical dress of the University of Westminster. As academic consultant to Ede and Ravenscroft I was concerned that the story of the history and evolution of your distinctive costume should not be lost (particularly since David was unwell at the time).

Several universities, Oxford, Cambridge, Hertfordshire, Lampeter, London and Manchester have published, or are in the process of publishing, small booklets which relate something of the history of their particular schemes of dress, and provide a means, through illustrations, by which those attending graduation ceremonies, and others who are interested, may make some sense of the colourful robes on display.

I should be interested in doing something similar for the University of Westminster and would invite your comments on this. It may well be that you do not have the time to consider this, in which case I should be most grateful if you would pass or copy this letter to the Registrar or other of your colleagues who may be interested. Please find enclosed a copy of the booklet which I wrote for the University of London. My idea for Westminster would be something on a smaller scale but there is an interesting story to tell – especially the link with the livery colours of your benefactor. The first half of the booklet could be bolted on to the story of the academical dress of any British university.

Recently I have been unable to contact Dr Avery and do hope that he is alive and well. If so it may be that we would work on the booklet together.

As well as working part-time for Ede and Ravenscroft I am also Chairman of the Burgon Society, a learned society founded to promote the study of academical dress. We seek to be a serious and scholarly group who try to keep alive an interest in the historic costume of universities in an age when academical dress has survived by becoming fancy dress: the well

⁵⁷ Quintin Hogg's great granddaughter, the Hon. Justice Dame Mary Hogg QC, who later received the LLD degree.

⁵⁸ At the time of writing the whereabouts of these are still unknown.

earned reward to delight and thrill parents and friends, as well as graduands, at degree ceremonies.

We have links with the major costume collections, and the departments of the history of dress at universities. We offer an examined Fellowship as well as awarding it *honoris causa*. At our recent Congregation at Charterhouse we awarded the FBS to Professor Graham Zellick, Vice-Chancellor of the University of London, and Professor Aileen Ribeiro, Head of the History of Dress department at the Courtauld Institute, amongst others. Currently some of our Members are engaged in research into the academic dress of several universities around the world. The Bishop of London is our Patron.

We also wish to encourage the young and are associated with an Internet forum, on the Yahoo site, which has 200 members⁵⁹ around the world. Our website is at www.burgon.org.uk and I do hope you may find the time to look it up.

You will have many pressing calls upon your time but I do hope you may find a moment to consider something a little more light-hearted. Vice-Chancellors stand in a long line back to the time when they and their students were clerics and their dress was the means by which those in authority regulated them. Those days have gone, but not a single British university has decided to abandon the curious bits of silk or fur by which we indicate our learning; and there is still so much to discover about this rather arcane area of special dress.

Yours sincerely,
Philip Goff

On 20 November 2001 Dr Copland replied as follows:

Dear Mr Goff,

Thank you for your letter concerning academic dress at the University of Westminster. Firstly, I should tell you the sad news that David Avery died rather suddenly around New Year 2000. He had been unwell, as I think you know, but his death came unexpectedly to all of us. He had done much work for the University as you know, particularly in the design of our academic dress.

We do include in our graduation ceremony brochures a summary of the principles behind our academic dress which helps to keep alive that tradition and to explain the various codes that we read from this. At our ceremony yesterday one of our honorary doctors was interested in the different styles, colours and decorations worn by staff and I referred them to the internet address of the Burgon Society which you had kindly given me in your letter.

I am interested in ensuring that our successors are aware of matters concerning the history and traditions of the University and so some simple description of our academic dress and its meaning would be of interest. It is, of course, much simpler than many universities and having been designed only recently the memory is alive of the thinking and descriptions that we used at the time.

I am passing your letter and my reply to our Director of Marketing and Development for her further thoughts on the matter.

I am most grateful to you for your interest in this aspect of the University.

Yours sincerely,
G.M. Copland
Dr Geoffrey Copland
Vice-Chancellor & Rector

I wrote to the Vice-Chancellor again in November 2003. In his reply of 8 March 2004, Dr Copland mentions having explored the matter with a number of current and former members of the University's staff and with his predecessor. He writes of his interest in the continuing quest for this information and promises to make contact should anything further come to light. However, the whereabouts of David Avery's papers and drawings

⁵⁹ 469 members on 1 February 2004.

relating to the scheme of academical dress in the University of Westminster are still unknown, and there is nothing of interest concerning this matter in the University's archives.

Meanwhile, the system of academical dress conceived by David Avery continues in this flourishing university and remains, in the opinion of this writer at least, one of the finest and most dignified schemes in the UK if not the world.

7 Postscript

Shortly after writing this I discovered that in common with many universities in the UK, the University of Westminster had introduced new foundation degrees in arts and science (FdA and FdSc). I have therefore submitted the following designs to the University and wait to hear whether they have been accepted.

Gown

A black gown with long, pointed sleeves and a gathered yoke (the existing Bachelors' gown)

Hoods

FdA hood: *A black stuff hood of the Oxford Burgon shape, faced inside the cowl with 2" of claret silk*

FdSc hood: *A black stuff hood of the Oxford Burgon shape, faced inside the cowl with 2" silver grey silk*

Hat

A black square cap with black button and tassel (mortarboard).

With grateful thanks to the Vice-Chancellor of the University of Westminster and the Chairman of Ede and Ravenscroft for permission to publish letters and other papers relating to University of Westminster academical dress.

Did you know that ...

The National University of Ireland has no fewer than thirty-five different masters' hoods?

Aston was the first university to use an embroidered lining silk?

Caledonian is the only university in Britain to specify buttons on one of its hood (on the PhD)?

The Institute of Biology hoods are blood red lined chlorophyll green?

The College of Preceptors (now Teachers) has changed its academic dress about five times since it was founded in 1846?

The Royal Agricultural College has wheatsheaves embroidered on its hood linings?

The British College of Music had three-colour tassels on its squares?

The Open University is the only one to use totally different hoods for its validated degrees?

Dundee is now the only university in Britain whose PhD does not have a dress robe?

The hoods of the University of Kent were designed by Hardy Amies?

The whole University of East Anglia scheme was designed by Cecil Beaton?

Stirling is the only university in Britain to use fur on its masters' hoods?

Doctors at Strathclyde University revert to their bachelor's hood?

The University of Sussex invented the MPhil?

Keele was the first university not to use scarlet for its higher doctors (they have purple)?

Birmingham was the first university to use watered silk linings?

Wales was the first to use only shot silk linings?

The University of London has had two schemes of academic dress?

Durham was the first to have a 'university colour' running through its academic dress (palatinate purple)?

The Lampeter BD is probably the first three-colour hood?

The Cambridge system in current use dates only from 1934?

compiled by Nicholas Groves

Future events

Saturday 24 April 2004

Visit to Ede and Ravenscroft's Warehouse at Waterbeach, Cambridge

The Ede and Ravenscroft warehouse at Denny End, Waterbeach, Cambridge, is the HQ of the company's academic dress hire business and home to over 100,000 gowns and robes, and many more hoods. The visit will begin at 11 a.m. and consist of a tour of the warehouse and an explanation of its operation. The tour will be led by one of Ede and Ravenscroft's staff. *If you wish to join this visit, contact Ian Johnson, Membership Secretary, without delay by e-mail: membership@burgon.org.uk*

Saturday 10 July 2004

Garden Party at St George's College, Weybridge

An opportunity to meet other Burgon Society members and friends in the splendid setting of St George's College, wear your full academical dress. Full details will be circulated during the spring.

It was decided at the Annual General Meeting in October 2003 that the Society's AGM and Congregation should be held as two separate events in 2004.

Saturday 11 September 2004

AGM at Senate House, University of London, Malet Street, London WC1E 7HU

A programme including the AGM and an illustrated presentation by Dr Alex Kerr, FBS, on academic dress in costume plates, with a display of prints from the seventeenth to the twentieth century.

Saturday 23 October 2004

Congregation at Charterhouse, London EC1

The fourth Congregation of the Burgon Society, at which new Fellows will be admitted.

Saturday 27 November 2004

Robemakers and Robemaking in Oxford

Following the highly successful study day in Cambridge in November 2003, attended by over thirty Burgon Society members and friends, a similar event will be held at Trinity College, Oxford.

Also planned

Chichester and Dean Burgon

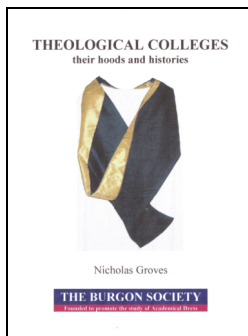
John Burgon, after whom our Society is named, was Dean of Chichester. A day visit to Chichester is proposed which will include a tour of the cathedral, where there is a memorial to Burgon.

Details of events will be circulated to Members in good time and posted on the Burgon Society website: www.burgon.org.uk

Burgon Society Publications

Send your order with your remittance to **Ian Johnson, Treasurer, The Burgon Society, Weyhill House, Weyhill, Hampshire. SP11 0PP. United Kingdom.**

Please note that cheques or banker's drafts in currencies other than £ sterling should include an additional amount equivalent to £5.00 to cover exchange costs. All prices include postage and packing.



Theological Colleges: Their Hoods and Histories by Nicholas Groves

Published in 2004. ISBN 0-9544110-1-3.

A5 Stapled. About 100 pages including 4 pages of colour plates.

£9.95 in UK and Europe. £11.95 outside Europe

This book covers all theological colleges, institutions and training courses in the British Isles, with brief notes on their histories, as well as full details of their academical dress, including obsolete and superseded robes. It also includes details of many long-closed colleges.

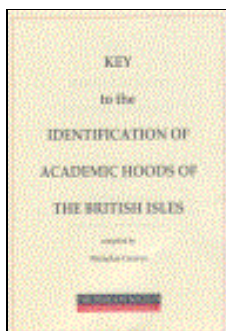
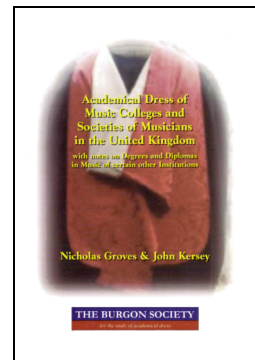
Academical Dress of Music Colleges and Societies of Musicians in the United Kingdom by Nicholas Groves and John Kersey

Published in 2002. ISBN 0-9544110-0-5.

A5 Stapled. 78 pages including 4 pages of colour plates.

£6.00 in UK and Europe. £7.00 outside Europe

This booklet covers all music colleges and societies, with brief notes on their histories, as well as full details of their academical dress, including obsolete and superseded robes.



Key to the Identification of Academic Hoods of the British Isles by Nicholas Groves

Second edition, to be published in 2004. ISBN 0-9544110-2-1

A5 Stapled. 42 pages.

£6.50 in UK and Europe. £7.50 outside Europe

Based on the Key in George Shaw's Academical Dress of British Universities published in 1966, this simple to use key enables any hood to be identified from its colour and shape.

Visit the Burgon Society shop web page at www.burgon.org.uk for details of the Society's tie and scarf and information about other publications on academic dress.

Burgon Society Congregation 2003

Photographs courtesy of Geoff Espin, Senior Staff Photographer, Ede and Ravenscroft



Dr William Gibson,
about to be admitted as
an FBS



The late Professor Bruno Neveu, newly invested with the FBS
hood over his French doctoral robes



The Chairman addressing
Congregation



Dr Alex Kerr, admitted as FBS *de jure*, flanked by Prof. Bruce Christianson (*Dean of Studies*), Dr James Thomson (*Patron and Acting President*), The Revd Philip Goff (*Chairman*) and Dr Stephen James (*Registrar*)



Ian Johnson introducing
Prof. Bruno Neveu for the
FBS *honoris causa* in a
speech in French and
English



Nicholas Groves showing
a reconstructed St Bees
College hood during his
talk on theological college
robes



Officers, Fellows, Members and Friends of the Burgon Society