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## The Development of Academic Dress in the University of Warwick

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## **The Development of Academic Dress in the University of Warwick**

*by Nicholas Jackson*

### ***Historical background***

The University of Warwick received its royal charter on 8 March 1965, one of a number of new universities established in the 1960s in response to the Robbins report on higher education, which recommended an immediate expansion in the university sector in the UK. Warwick was one of the first wave of such universities—later dubbed ‘plate-glass universities’—which included Sussex (1961), East Anglia (1962), York (1963), Essex (1964), Lancaster (1964) and Kent (1965).

The main proposed site for the new University was an area of farm land lying between Kenilworth Road on the south-east and Westwood Heath Road and the existing Teacher Training College on the north-east. The City of Coventry donated a 234-acre portion of land (bordered on the south-west by Gibbet Hill Road) to the project in March 1960; this was augmented by a further 183 acres (on the other side of Gibbet Hill Road) donated by the County of Warwickshire.

The provisional name was originally the University of Coventry, but this was briefly changed in early 1960 to the University of Mid-Warwickshire. However, at a meeting on 8 March 1960 the Bishop of Coventry opined ‘I think this is a cumbersome name, and one which suggests mediocrity. Why not call it the University of Warwick?’ to which a representative of the City Council replied ‘We in the City don’t mind what it’s called so long as we get it!’ So the Bishop’s suggestion was approved.<sup>1</sup>

The Chancellor-Designate for the new University was Sir William Rootes, head of the Coventry-based motor manufacturing firm Rootes Ltd, who had been

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<sup>1</sup> H. Rees, *A University is Born* (Coventry: Avalon Books, 1989), p. 37.

ennobled in 1959 as the first Baron Rootes of Ramsbury, and who had chaired the University's Promotion Committee since its formation in March 1960. His death in December 1964 prevented him from becoming the University's first Chancellor, that distinction passing instead to Viscount Radcliffe, who was formally installed in 1967.

In mid-October 1962, the Promotions Committee considered candidates for the post of Vice-Chancellor, and unanimously selected John Blackstock Butterworth, formerly Dean and at this point Bursar of New College, Oxford. Jack Butterworth (as he was generally known) had just been offered the post of Vice-Chancellor at the proposed University of Lancaster, and was also on the shortlist to succeed Sir Charles Morris as Vice-Chancellor of the University of Leeds, but was persuaded to accept the job at Warwick instead. He was to serve as Vice-Chancellor until his retirement in 1985, at which point he was created a life peer, taking the title of Baron Butterworth of Warwick.

In early February 1963, the appointments subcommittee unanimously selected Dennis Linfoot for the post of Registrar. Linfoot, who had obtained first-class honours degrees from both Durham and Cambridge, was at the time Deputy Registrar of the University of Birmingham.

By the beginning of November 1963, seven of the ten founding professors had been appointed:

Chemistry	T. C. Waddington, MA, PhD (Cambridge) V. M. Clark, MA, PhD (Cambridge)
Economics	J. R. Sargent, MA (Oxford)
Engineering	J. A. Shercliff, MA, PhD (Cambridge)
English	G. K. Hunter, MA (Glasgow), DPhil (Oxford)
French	D. G. Charlton, MA (Cambridge), PhD (London)
Mathematics	E. C. Zeeman, MA, PhD (Cambridge)
Philosophy	A. Phillips Griffiths, BA (Wales), BPhil (Oxford)
Politics	W. Harrison, MA (Glasgow), MA (Oxford)

Although the University formally came into existence in early 1965, and admitted its first undergraduates that October, an advance guard of eight postgraduate research students (seven mathematicians and one engineer) had taken up residence a year earlier.<sup>2</sup>

In addition, Wilfred Harrison (who was the oldest of the new professors by about ten years) was appointed Pro-Vice-Chancellor.

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<sup>2</sup> For a very readable account see E. C. Zeeman, 'Early History of the Warwick Mathematics Institute', in *The Histories of Mathematics and Statistics at Warwick*, edited by J. Harrison, J. Smith, E. C. Zeeman (Coventry: University of Warwick, 2004), pp. 1–22; also downloadable from <<http://www2.warwick.ac.uk/fac/sci/maths/general/institute/>>.

### **Academic dress: early development (1963–67)**

Correspondence and minutes enable us to piece together quite a detailed account of the early development of academic dress at Warwick, with many of the letters and memoranda giving important insights into the motives and opinions of the people involved.<sup>3</sup>

#### **Charles Franklyn**

The first item in the file demonstrates that even before the founding officers of the University had taken up residence in their new offices, indeed several months before the first building was constructed, the question of academic dress was already being considered. Returning from a business trip to New York in late February 1963, Lord Rootes found a letter waiting on his desk from Henry Tiarks dated 18 January. Tiarks (1900–1995), a banker, businessman, keen amateur astronomer and sometime business associate of Rootes, explains that he has been asked to intercede on behalf of a certain Dr Charles Franklyn, who ‘is quite a genius in his way’ particularly in matters relating to academic dress, which ‘has been his special study for 52 years, since September 1910.’ Tiarks gives a brief summary of Franklyn’s achievements (‘he has designed the complete System of Academical Dress for four British Universities since 1949, viz: Malaya, Southampton, Hull and Australia National; also hood and robes for many other bodies, colleges, cathedrals, etc’) and notes in particular that

Since June 1941 he has been responsible for the article on Academical Dress in *Encyclopaedia Britannica* and keeps it under constant review.

He then explains that Franklyn

...has told me that it would give him very great pleasure indeed to design for, and give to Coventry, University of Warwick, a very beautiful system of robes.

The letter ends with Franklyn’s address, and a suggestion that further references could be obtained from the College of Arms.

Tiarks’ connection with Franklyn is explained both in this letter (‘[he] has been helpful to my family over a period of nearly 40 years in matters connected with our family history’) and also on the title page of Franklyn’s own *magnum opus*,<sup>4</sup> which latter describes him as the author of (amongst other similar works) the *History of the Family of Tiarks of Foxbury*.

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<sup>3</sup> All letters, notes and memoranda cited here are preserved in file UWA/VC1/5/16 in the University of Warwick Archives. A list of these items, arranged by author and date, is given at the end of this article.

<sup>4</sup> *Academical Dress from the Middle Ages to the Present Day, Including Lambeth Degrees* (Lewes: printed privately by W E Baxter Ltd, 1970).

The letter was duly forwarded to Jack Butterworth, then Bursar of New College, Oxford, and Vice-Chancellor-Designate of the nascent University of Warwick. At some point, someone (presumably Butterworth himself) has written ‘B-Little’ in pencil. A subsequent letter reveals the significance of this annotation: Butterworth wrote on 26 February to John Brooke-Little, who at that time held the office of Bluemantle Pursuivant at the College of Arms. Brooke-Little had studied history at New College from 1949 until 1952 (which explains why Butterworth chose to contact him) and later became a renowned writer on heraldry and genealogy, being promoted first to Richmond Herald, later to Norroy and Ulster King of Arms, and finally to Clarenceux King of Arms.

Brooke-Little replied two days later:

Dr Charles Franklin is well known at the College of Arms and I am quite certain that he is competent to design academic dress.<sup>5</sup> I think I should perhaps warn you in confidence that he is an extremely difficult character to deal with, however, I have no doubt that you will discover this for yourself in due course.

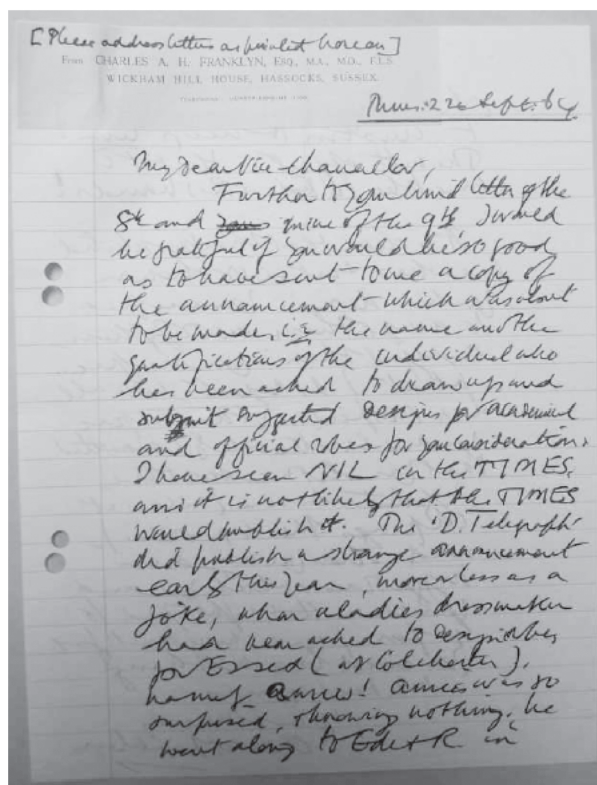
His letter ends with his expressed hope that the University would in due course be applying for its own coat of arms, and his cordial congratulations to Butterworth on his appointment as Vice-Chancellor.

Meanwhile, Franklyn wasted no time in following up Tiarks’ initial approach, and on 26 February (the same day that Butterworth had written to Brooke-Little) wrote to Rootes listing his accomplishments and experience regarding the study and design of academical dress and official robes—this curriculum vitae has uncannily similar wording to that included in Tiarks’ original letter. His memorandum (a transcript of which was duly forwarded to Butterworth, and is reproduced in Appendix A.1) explains that he places himself ‘unreservedly at the disposal of the new University of Warwick,’ that he ‘would like very much to design all their robes, also all the hoods, robes, gowns and caps, for all degrees,’ and recommends a demonstration with live models of existing systems of robes together with a couple of suggested systems for the new university.

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<sup>5</sup> The original spelling of Franklyn’s name was *Franklin*. He changed it to *Franklyn* some time between 1930, when he published his ‘Academic Costume’ in *Oxford Magazine*, and 1933, and when he published his research on his own family history in *Short Genealogical & Heraldic History of the Families of Frankelȳn of Kent and Franklyn of Antigua & Jamaica, BWI*. He published seven other books (including the Tiarks family history) and several articles on genealogy and heraldry.

We must admire the skill of Lord Rootes' secretary in successfully and accurately transcribing Franklyn's letter. As can be seen from the sample in Figure 1, Franklyn's handwriting was rarely entirely legible.



**Fig. 1. The first page of Dr Charles Franklyn's letter of 22 September 1964**

A few months later, on 7 May, Mr A, G, Knott, director of J. Wippell & Company Ltd, of Exeter, wrote to offer his company's services. This letter was acknowledged, and a further communication received in mid-September advising that Knott would be making a business trip to Coventry on 7 October and would be pleased to meet with a representative of the new university to discuss the matter. The file does not record whether or not such a meeting took place, although later correspondence seems to indicate that it did.

On 5 November, Dr George Shaw of Lancing College, Sussex, wrote a short letter explaining that he was in the process of writing a book on the academical

dress of British universities<sup>6</sup> and ‘would like to include the new universities as far as possible.’ He then politely enquired whether, if nothing had yet been designed, he ‘might be allowed to submit a proposed scheme for your consideration, or to help with the evaluation of a scheme?’

The Registrar, Dennis Linfoot, replied on 7 November explaining that ‘No decisions have yet been reached about the academic dress of the University of Warwick. It has indeed not yet been decided exactly what undergraduate degrees will be offered.’ He thanked Dr Shaw for his interest and assured him that he would bring his offer to the attention of the relevant committee when the subject came up for discussion.

A month later, 29 November 1963, Franklyn wrote again to Lord Rootes who, after forwarding the letter to Butterworth, informed Franklyn that the matter was in the hands of the Vice-Chancellor, who ‘is bound to receive many approaches of a similar nature’.

Franklyn’s response, in a letter of 9 December, was characteristically outspoken, and clearly illustrates his unassailable view of his own expert status in the field:

I do not mind how many others have approached the V-C, as my position is unique (as Henry has said) for no other living individual has designed the complete system of academical + official dress for 4 British universities, has made a speciality of the subject for 53 years (1910–63), has been responsible for the long article in ‘The Encyclopædia Britannica’ since June 1941, in ‘Chambers’ Encyclopædia’ since Dec. 1961 (new edition in press soon) + has twice read a paper on the subject before the Oxf. Univ. Arch. Soc.

Butterworth replied on 31 December once again thanking Franklyn for his kind offer to design robes for the new university, explaining once more that it would be some time before they would be discussing the matter of academic dress, and assuring him that he would no doubt be in touch in due course.

Franklyn wrote back the next day, taking the opportunity once more to list his accomplishments and describe his decades of study of academic dress. Butterworth, doubtlessly wishing to come to a quick decision on this particular matter, wrote on 2 January 1964 to D. G. James, then Vice-Chancellor of the University of Southampton (one of the four universities for which Franklyn had designed a ‘beautiful and dignified’ scheme of academic dress) in order to ask his advice. James replied five days later:

There is no doubt that he is an extremely learned designer of academic and ecclesiastical robes. But I should add that he turned out, in a number of ways, to be a person whom it was not easy to work with, and I do not think therefore that I should encourage you to employ him.

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<sup>6</sup> *Academical Dress of British Universities* (Cambridge: Heffer, 1966).

This warning, together with Brooke-Little's earlier, similar comments, seems to have decided the matter. Two months later, as soon as more pressing matters allowed, Butterworth began the search for a more suitable person to design a scheme of academic dress.

### ***Anthony Powell***

In a memorandum dated 30 April 1964 Linfoot drew up his recommendations for how to proceed:

There is no great hurry for degree robes, since we shall presumably have no graduates before the Summer of 1966, and an appropriate approach might be to appoint a committee next October, when some of the Professors are here, to make recommendations as to design.

However, I take it that the Chancellor, Pro-Chancellor and possibly other officers may need official robes at any time after the Charter is granted (e.g. for a stone-laying ceremony). Would it therefore be appropriate to open negotiations on this subject?

His next comment confirms that Brooke-Little's and James' discreet advice regarding Franklyn's suitability has been heeded:

I am not much in favour of commissioning an amateur to do the designing, in view of what has been said about the people who have applied to us to do this. The effective choice is between Ede & Ravenscroft of Chancery Lane, and a firm called Wippell's of Exeter. I saw representatives of both firms last year.

Practical considerations in mind, he reiterates that

The only robes we need envisage at the moment are for the Chancellor and Pro-Chancellors (unless there should be official robes for the Vice-Chancellor? We could have them also for the Esquire Bedell, instead of his own academic dress.)

The question of whether the Vice-Chancellor should have specific robes of office was a natural one at that time. The custom at Oxford (until the appointment of Dr John Hood in 2004) was that the Vice-Chancellor would wear the robes of his highest Oxford degree.<sup>7</sup> The custom at Cambridge is similar, except that a cope of scarlet cloth and white fur, the ancient Congregation dress of a Doctor of Divinity, is worn by the Vice-Chancellor and by the Regius Professors of Divinity,

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<sup>7</sup> See D. R. Venables and R. L. Clifford, *Academic Dress of the University of Oxford*, first edition (Oxford: Oxford University Press, 1957) and subsequent editions up to the eighth (1998).



Law and Medicine when presenting candidates for degrees.<sup>8</sup> This garment does not specifically pertain to the office of the Vice-Chancellor, being used in these circumstances by historical precedent. Durham, of which Linfoot was also a graduate, does prescribe a specific robe for the Vice-Chancellor.

Butterworth discussed the matter of academic dress with Elizabeth Deighton, director of the Bear Lane Gallery in Oxford. She wrote a few days later, on 4 May 1964, with some thoughts:

I have been thinking about your search for a good robe designer. If Peter Meyer cannot help why not ask Paul Reilly's advice? My own suggestions might be a bit too much for Warwick to stomach. I would go on the lines of finding a good artist colourist who has done some theatrical costumes. Apart from John Piper, the Australian, Arthur Boyd, who has just done the costumes and set for the ballet 'Elektra', would be one suggestion, or young Kenneth Rowell, who has done a lot of work for Covent Garden. Both these kinds of people would know something about materials in the actual design of robes, but could do it with a spark of imagination.

Butterworth also wrote to Paul Reilly of the Council of Industrial Design, asking for advice, and giving a vivid description of his recent attendance at the installation ceremony for the Chancellor of the new University of Newcastle (which had just split off from the University of Durham):

At the ceremony of installation, all the Vice-Chancellors turned up in robes of many different colours and the honorands who received honorary degrees after the installation flanked the proceedings like two rows of yellow rasputins. In other words, for the first time I realized the nature of the problem, namely, that whilst there is only a limited scope for invention so far as the shape of the gowns is concerned, colour and texture can be very important.

Butterworth's poetic 'yellow rasputins' remark possibly refers to the scarlet and gold robes of Doctors of Letters, although the Sussex higher doctors' gamboge gowns would seem more deserving of this moniker.

A comment later in the letter gives us the first indication of Butterworth's own feelings on the innovations being adopted by contemporaneous institutions:

I know well, of course, the gowns which John Piper has designed for the Cathedral here ...  
...wonder whether it might be a possibility to commission someone who had experience in theatrical designing, but one would obviously have to be very careful not to become too flamboyant, as in my view are the robes at Sussex University.

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<sup>8</sup> See, for example, H. P. Stokes, *Ceremonies of the University of Cambridge* (Cambridge: Cambridge University Press, 1927), p. 45; A. Kerr, 'Layer upon Layer', *Transactions of the Burgon Society*, 5 (2005), pp. 42–58 (p. 50).

In his reply to Deighton, on 5 May, Butterworth is considerably more moderate and polite in his opinion than Franklyn (who had described the Sussex robes as ‘freaks’ that should be redesigned)<sup>9</sup>:

I am a bit doubtful about John Piper who did the robes for Coventry Cathedral and the gowns for Sussex. I think they are tremendous as sketches but somehow to me don’t quite come off when translated into material.

In a memo dated 7 May 1964, Linfoot advises staying in contact with professional robemakers, for two reasons:

- (a) So that whatever is designed will be practicable to make and not excessively expensive;
- (b) So that any colours—for hoods, etc.—are not too similar to other universities, or at least if they are we shall know about it.

Reilly replied to Butterworth’s letter on 26 May, having sought the advice of Janey Ironside, then Professor of Fashion Design at the Royal College of Art:

She strongly recommends that you should get in touch with a young man, Anthony Powell, who is both a theatrical designer and a designer of men’s wear. She has already recommended him for Norwich University, but she does not doubt that he would have enough ideas to go round several of the new foundations. Her second choice, which would be mine too, would be the more obvious one, namely Hardy Amies, who has achieved many successes outside his best known field of haute couture.

Amies designed the academic dress for the University of Essex, while that for the University of East Anglia (the ‘Norwich University’ referred to by Reilly) was designed by Cecil Beaton. A memo from Linfoot to Butterworth, dated 28 May 1964, includes the following curious and inaccurate remark:

The Registrar of East Anglia says that he has not heard of Anthony Powell, and that their academic dress was designed by one Hargreaves-Mawdsley, who is said to be on the staff at Edinburgh, and to have designed the robes for Sussex.<sup>10</sup>

Ironside and Reilly recommended three other names: a Latvian-born artist named Rasna Grava, the journalist and designer Shirley Conran, and a designer named Gerald Harvey-Lago. It seems, however, that Powell was top of the list, and

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<sup>9</sup> *Academical Dress*, p. 208

<sup>10</sup> Although Hargreaves-Mawdsley designed the scheme of academic dress for Sussex, the practical implementation was left to John Piper. See A. Kerr ‘Hargreaves-Mawdsley’s *History of Academical Dress*’, in this volume of *TBS*, p. 108.

so Butterworth wrote to him on 3 July to ask him if he might be interested in accepting the commission.

Prior to this, Butterworth and Linfoot set out in writing what they saw as the University's requirements in a memo dated 1 June 1964, in which Linfoot remarks that ceremonial robes would seem to be necessary for the Chancellor, Pro-Chancellors, Vice-Chancellor and Pro-Vice-Chancellors (of which there was to be one, initially). He suggests that a second Pro-Chancellor might obviate the need for a Treasurer. He also adds:

We ought to have robes for an Esquire Bedell or Mace Bearer, if we had a Mace. Perhaps we ought to persuade someone to present us with one of these—I believe they are rather expensive.

In a memo on 24 August he muses 'It occurred to me that there will be a lot of redundant maces after the amalgamation of the London Boroughs. I wonder if any of the new Boroughs could be persuaded to give us a surplus mace?'

It seems that Linfoot's original suggestion came to pass: According to present-day degree congregation programmes, a mace was donated to Warwick by the University of Oxford. Made of silver and inscribed with the legend '*Ego sum via, vita et veritas*', it is a replica of the staff carried by the Bedel of Arts during degree ceremonies and other ceremonial occasions at Oxford. J. Wells remarks on the traditional distinction between maces and staves:

It should be noted that they are staves and not maces, as the University of Oxford derives its authority from no external power, but is independent.<sup>11</sup>

(Regardless of its form, however, the University of Warwick considers its version to be a mace, so it is. It is worth remarking, however, that the symbolism of a staff would fit well with the University's oft-stated ethos of autonomy, self-sufficiency and independence.)

Turning to the question of graduates' dress, Linfoot notes that in the first instance robes will be needed for the degrees of BA, BSc, MA, MPhil, PhD and higher doctorates, and tentatively argues against faculty colours:

It will be simpler if we do not have separate 'faculty' colours for Arts and Science degrees, particularly in view of the multiplicity of higher degrees; an exception might be made in the case of DSc and DLitt.

He also notes that 'Separate 'dress' (red) and 'undress' (black) gowns for the PhD and higher doctorates may be necessary'.

The contents of this memo were expanded slightly to form a statement (reproduced as Appendix A.2) given to a meeting of the Executive Committee on 3 July.

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<sup>11</sup> *The Oxford Degree Ceremony* (Oxford: Oxford University Press, 1906), p. 95.

Powell was a little slow in replying to Butterworth and Linfoot's initial invitation: a letter to Butterworth, dated 10 August, from Paul Reilly's secretary explained that Powell had just returned from a trip to Wales and intended to reply as soon as possible.

Meanwhile, Franklyn had begun to wonder why the expected commission had not arrived, and wrote to Lord Rootes on 18 August to express his concern:

I am not sure what stage has been reached but the mystery deepens! Since then I have been waiting to hear from the V-C or the Registrar, and to receive an invitation to design the complete system of academical and official dress. I have heard nothing and am waiting still.

Now I am becoming a little alarmed in case my letter has been mislaid or forgotten and a tailor asked to do the job which is not his work—too difficult now.

He further warned:

Several other new universities that have had no expert help + advice have got in a considerable mess, have impinged designs of other universities, or have produced freak hoods and gowns that all are ashamed of.

One can only speculate which universities he had in mind here, although in his 1970 book he singles out Sussex ('this present system is a calamity') and Exeter ('the bachelors' hoods would be a disgrace to any British university') as particularly deserving of criticism.<sup>12</sup> Towards the end of the letter he hints, employing his usual catchphrase, that he has already taken it upon himself to design a system for Warwick:

I have up my sleeve for Warwick a beautiful, dignified and unique scheme, with a lovely silk (not yet adopted elsewhere).

At no point in any of his letters does he give any indication as to what this scheme might be, although from the other systems he designed (particularly Hull, Southampton and Ulster) it seems at least reasonable to speculate that the hoods would have been lined with silk of a single colour (perhaps pale blue, turquoise or green) possibly with individual degrees being differentiated by a faculty colour edging of some sort.

By this point, of course, Butterworth and Linfoot had clearly decided that Franklyn, despite his undoubted enthusiasm and knowledge, was not the right man for the job. A covering note, dated 25 August, from Lord Rootes' secretary comments 'Mr Linfoot: I know what a tricky one this is—but what else can I do?' to which is appended a note in pencil (presumably written by Linfoot to Butterworth) enquiring 'This won't induce you to change your mind?!'

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<sup>12</sup> *Academical Dress*, p. 20.

Franklyn then wrote directly to Butterworth, on 27 August:

There is usually a delay of years when new universities are being created, + then sometimes I am told I am too late because some tailor has been up to the university + has fixed up everything, results ghastly.

I have something really beautiful up my sleeve for you, if it should appeal to you and your sub-committee on academical dress.

Butterworth replied five days later, politely thanking him for his interest, and apprising him of the situation:

We have in fact several names under consideration for the task of designing academical and official dress, and I shall be in touch with you again once our Committee has reached a decision.

This seems to have come as something of a surprise to Franklyn, who replied the following day:

I am a little surprised to learn that I seem to have sunk to being one of a crowd in this field. Perhaps without offence I may say that I am not engaged in the tail trade + am not a tailor but am a physician and a doctor in medicine. But academical Dress has been one of the passions of my life for 54 years from Sept 1910—to date. If your committee can tell me of a man now living with an equal record, and who has designed the complete system for 4 British universities, has done much for 3 others, and who is responsible for the article in ‘The Encyclopaedia Britannica’ + in ‘Chambers’ Encyclopaedia’ (new edition now in press) I would be glad to know who he is. I hope, therefore, that before I am scrapped, that you will at least ask me to show you what I suggest.

He ends by expressing surprise that his expertise in heraldry has also not been sought:

You have not asked me yet to design arms for the university. This I did for St Peter’s Hall (now College) Oxford + may be able to do better than the heralds.

Butterworth’s reply of 8 September was again polite but firm:

We are, of course, very mindful of your experience in matters of academical dress, and we are indebted to you for offering your services to the University of Warwick. The Committee has however decided to place the task of designing our academical robes and ceremonial dress in the hands of another designer, and I expect an announcement of this will be made shortly. I might add that we sought advice on armorial bearings some time ago, and a design for these is being prepared at the moment.

In the meantime, Butterworth and Linfoot had met with Powell on 4 September 1964 and discussed the commission with him; a record of this meeting is reproduced in Appendix A.3. Powell agreed that the correct approach was to work within existing traditions, but develop them in ways appropriate to the new university. This was to be ‘a step in an evolutionary trend, rather than a novel or radical change’. He also suggested that distinctions between the different degrees might be represented by tonal variations rather than the different colours used by many other universities. Linfoot, as Registrar, was delegated to gather information on the academic and ceremonial dress of other British universities, including the more recent foundations, and also to contact his opposite number at Essex to find out the details of their contractual arrangement with their designer. He learned that Essex had agreed to pay Hardy Amies a fee of 250 guineas, and subsequently wrote to Powell on 9 September 1964 to offer him the same amount.

Meanwhile, Franklyn immediately wrote back to Butterworth, also on 9 September, informing him ‘you ... are of course at liberty to ask any number of individuals to design and suggest a system; but you are tied in no way and are at liberty to reject any proposals.’ He continued ‘Kindly tell me, does your letter mean that I am sacked, thrown overboard, + scrapped?’ apparently unaware that he had at no point been offered the job. He further remarked ‘Does not 54 years study of this subject command a value and respect? You can lose NIL, you might gain, if merit counts there [is] no fear.’

At this point his letter takes on a somewhat conspiracy-theoretic tone, with the following cryptic remark:

Has JFA been up to see you and taken the matter in hand?

Here we may assume that JFA refers to J. F. Austin of Ede & Ravenscroft. Franklyn clearly felt that the design of academic dress should be reserved for experts such as himself, and not left to mere tailors. (Indeed, he had explicitly stated this opinion in his letter of 18 August 1964.)

He also asks to see the design for the University’s coat of arms, warning that it may be ‘bad heraldry’ and hoping that ‘you will be humble and ask for arms (shield only) and no more, like Oxford, Cambridge + others.’

Linfoot also prepared a document, for Powell’s benefit, setting out in writing what they required in the first instance. This document is reproduced in Appendix A.4 and is fairly similar in content to the earlier statement to the executive committee reproduced in Appendix A.2. The possibility of robes for an esquire bedell, and for officers of the Students’ Union is raised, but is not considered to be of immediate concern, and the feeling was still that faculty colours would be unnecessary.

Franklyn wrote one final time on 22 September (see also Figure 1), this time with a somewhat indignant tone. He first takes exception to being incorrectly addressed (in Butterworth’s letter of 8 September) as ‘Dr C. H. Franklyn’ and

above the letterhead writes ‘[Please address letters as printed herein]’. He then requests that he be sent a copy of the announcement alluded to in Butterworth’s previous letter:

I would be grateful if you would be so good as to have sent to me a copy of the announcement which was about to be made, i.e. the name and qualifications of the individual who has been asked to draw up and submit suggested designs for academical and official robes for your consideration.

He then adopts a more suspicious tone, undoubtedly feeling (correctly, as it happens) that things have been progressing without his involvement:

I have seen NIL in the TIMES, and it is not likely that the TIMES would [not] publish it.

His next remark gives both a (possibly incorrect) glimpse into Hardy Amies’ commission at Essex, and an insight into Franklyn’s own dim view of the competence of professional robemakers:

The D. Telegraph did publish a strange announcement early this year, more or less as a joke, when a ladies dressmaker had been asked to design robes for Essex (at Colchester), Hardy Amies! Amies was so surprised, + knowing nothing, he went along to Ede+R in Chancery Lane and asked John F. Austin to help him. The nett effect is that it is sure to be in Ede+R’s hands!

The scheme adopted at Essex is a fairly conventional one; it is possible that (as Franklyn claims) Amies sought advice from Ede & Ravenscroft, who may have advised him to stick closely to existing forms, or perhaps that the University itself decided that they preferred a more traditional scheme.

Franklyn closes by reminding Butterworth once more that he is free to do whatever he likes with Powell’s designs, including (clearly Franklyn’s preferred option) rejecting them outright. He offers again to show Butterworth his own designs, opining that the committee might find them to be ‘far finer + more beautiful’, and offers to forward a copy of his article from the December 1963 issue of *Oxford* magazine (presumably in the hope that this, at least, would demonstrate his eminence and fitness for the task).

This time, Butterworth’s response, in his letter of 26 September, was, it seems, sufficiently terse (although still, of course, polite) that even Franklyn was convinced that no further correspondence would do any good:

Thank you for your letter of the 22nd, and your very kind offer to help at a later date over the production of our robes and gowns. I will bear in mind what you say. Thank you also for offering to send me a copy of ‘Oxford’—I have in fact all the issues of ‘Oxford’ for many years past.

At a meeting of Senate on 3 May 1965, a Ceremonials Committee was appointed, chaired by the Vice-Chancellor and also comprising the Pro-Vice-Chancellor (Professor Wilfred Harrison of the Department of Politics), Professor John Hale of the Department of History, and Professor John Forty of the Department of Physics (who in 1986 was appointed Principal of the University of Stirling).<sup>13</sup>

Two months later, Powell attended a meeting of Senate on 9 July 1965 to present his designs:

58. Academic Dress Mr Anthony Powell attended during the consideration of this item. He presented sketches of his designs for graduates' gowns and a specimen gown and hood. After discussion, in which it was evident that the majority favoured the more traditional style of academic dress, it was generally agreed that Mr Powell should prepare further designs taking into account the views expressed.

On 6 August 1965, Butterworth wrote to Powell to enquire how work was progressing. Powell replied to arrange a meeting on 13 October, and mentions an earlier meeting in which he brought sketches of his designs for all the required gowns and robes, and also those for a tie and football shirt. Butterworth, however, had been called away before the end of the meeting, and had by this point only seen the designs for the lower degree gowns and hoods. Powell attended both the meeting on 13 October and also the University's Dedication Service at Coventry Cathedral on 9 October.

Butterworth put Powell in touch with Sir Nicholas Sekers of Sekers Fabrics (formerly West Cumberland Silk Mills), John Wilcox of the Wool Secretariat, and R. J. Kerr-Muir of Courtauld's. Powell, it seems, had some questions about a particular type of corded silk.

It was arranged that Powell would bring his designs to a meeting of the Senate on 23 February 1966, but prior to this a copy of Powell's sketch for the Treasurer's robes was sent to Kerr-Muir, who replied in an undated note:

Looks OK to me. I always adored mulberry! I hope he will remember that manmade fibres are more in keeping with a modern university.

The minutes for the Senate meeting include the following item:

148. *Ceremonial Robes and Academic Dress*. Mr Anthony Powell, who was present for consideration of this item, exhibited sketches of ceremonial robes for the Chancellor, Pro-Chancellor, Vice-Chancellor, Treasurer and Pro-Vice-Chancellor,

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<sup>13</sup> Senate of the University of Warwick, Minutes 10. All the Senate Minutes referred to in this article are preserved in the University Archives as UWA/M/S/1 and have continuous numbering through the period in question.



and of academic dress for the degrees of Bachelor of Arts, Master of Arts, Master of Philosophy, Doctor of Philosophy and Doctor of Literature.

After discussion:

RESOLVED:

1. That the designs be noted, and that Mr Powell be asked to develop them further on the lines discussed.
2. That the developed designs be considered by the Ceremonials Committee.
3. That Professor Zeeman be added to membership of the Ceremonials Committee.
4. That Mr Powell be advised of the designs proposed by the National Council for Academic Awards for academic dress.

Zeeman's appointment to the Ceremonials Committee is intriguing: his fellow mathematician Dr Rolph Schwartzenberger had been appointed to the committee at a meeting of Senate on 19 January 1966 (Minute 135), and it is possible that after private discussion, Zeeman felt that matters were not progressing satisfactorily and decided to lend his assistance.

The resolution that Powell be shown the designs which the CNAA had recently adopted for its academic dress is also indicative of the Senate's wishes: the CNAA scheme is simple (with one hood for each level of degree) and conventional (the gowns are of the usual shapes and colours).

At some point after the second meeting with Senate, Powell's initial enthusiasm for the project appears to have waned. It seems likely that increasing demand for his talents as a theatrical costume designer (the very reason that his name was first put forward two years earlier) was one of the factors here: he was appointed costume designer for the 1969 film *The Royal Hunt of the Sun*, starring Robert Shaw and Christopher Plummer, and one assumes that even before this, he was busy with other theatrical projects.

Further clues may be found in a memo written by Linfoot on 12 September. It appears that Powell was primarily interested in the scope for innovation that the project would afford; however, Butterworth, Linfoot and the Senate were more conservative in their views, and had by this point decided that they wanted something more traditional:

The Senate is far from certain that it wants something novel; [...] Powell has clearly said that if the Senate decides it wants traditional robes then he himself isn't interested [...]

There is also an indication that during the February meeting, at least some members of Senate were critical of Powell's designs:

I think he shrinks from facing the Senate again (as he would have to), who he thinks treated him badly.

Linfoot ends with a suggestion that Powell be allowed to complete his designs for the officers' robes, but that he be released from his commission to design the gowns and hoods for graduates.

### ***Ede & Ravenscroft and J. Wippell & Company***

By November 1966, the matter was becoming quite urgent (Lord Radcliffe was due to be installed as Chancellor in July 1967) and J. F. Austin of Ede & Ravenscroft was contacted for his advice. Minutes of this meeting (which took place on 21 January 1967) are reproduced in Appendix A.5.

Although Austin was confident that Powell's designs could be used, he suggested that more traditional designs could be agreed upon and made up much more quickly. He also argued in favour of more traditional and hard-wearing materials rather than artificial fabrics such as rayon.

His other recorded comments give some tantalizingly ambiguous clues as to the nature of Powell's designs; in particular he notes that 'in the absence of conventions relying on colour alone, designs such as Mr Powell's might be mystifying to the majority of those who saw them.'

Austin further states that although Ede & Ravenscroft would be happy to help with designing and making the officers' robes, they would not (due to a shortage of storage space) be able to provide gowns and hoods for graduates. He recommended that J. Wippell & Company be appointed as official robemakers to the University.

After this meeting, Butterworth and Linfoot agreed that Powell be released from his contract and paid pro rata for his work so far, and that Austin be given every assistance in the design and production of the officers' robes (memo of 23 January 1964). A little over a fortnight later, on 14 February, Linfoot further remarked that he had asked Austin 'to start thinking—on traditional lines'.

Butterworth and Linfoot had a later meeting with Austin on 20 February (referred to in a letter to Sekers the following day), during which it was agreed that the Chancellor and Vice-Chancellor should have a deep red robe, and the other officers (the Pro-Chancellor, the Pro-Vice-Chancellor, the Treasurer and the Registrar) should have a deep green robe.

Butterworth then turned his attention to the design of the graduates' robes, and to this end seems to have asked Professor George Hunter of the Department of English, European and American Literature for suggestions.

Hunter's reply (17 February 1967) drew inspiration from Shakespeare:

The best way of handling it might be to take as the basis Perdita's speech in Act IV, Scene 4 of *The Winter's Tale*, where she distinguishes between the three classes of flowers:

1. 'Well you fit our ages/With flowers of winter.'—rosemary and rue.
2. 'flowers of middle summer...given to men of middle age'—hot lavender, mints, savory, marjoram, the marigold that goes to bed with the sun.

3. flowers of the spring '[for you] That wear upon your virgin branches yet/Your maidenheads growing'—daffodils ...violets ...pale primroses ...bold oxlips ...lilies of all kinds.

I think these might be appropriated to the three types of degree that we are proposing to offer, i.e. first degree of the B.A./B.Sc. type; 'middle' degrees of the M.Phil./M.Sc. type, and 'winter' degrees of the Ph.D. type.

If you do not approve of this, there are a few other quotations that might interest or amuse you. 'Of nature's gift thou mayest with lilies boast' (King John, III, 1)—B.Sc. 'Thou lovest plums well that wouldest venture so'?—Ph.D. 'My salad days when I was green in judgment'—B.A. 'There is pansies, that's for thoughts'?—Ph.D. 'That even her art sisters the natural roses'—B.A. or M.Phil.

I am sorry that nothing more specific has turned up, but Shakespeare, I fear, wrote with other purposes in mind.

Austin arranged a meeting with Sir Nicholas Sekers and John Gairdner of Sekers Fabrics, and although (as Butterworth relates in his letter of 3 March) he was impressed by the material he was shown, he remained firmly of the opinion that only pure silk brocade would be suitable (particularly given the amount of gold ornamentation that was to be used).

Wippell's of Exeter had, in the meantime, been considering the question of the graduates' gowns and hoods, and on 15 March the managing director A. G. Knott sent Butterworth their suggestions (reproduced in Appendix A.6). These suggestions were almost identical to the scheme which was subsequently adopted, with some slight wavering in the assignment of the faculty colours: blue was the original choice for the sciences, but in Knott's letter this has been crossed out and replaced with red, however blue was eventually adopted; green was the original choice for arts and letters, but this was similarly crossed out and replaced by blue, however red was subsequently adopted; and red was the original choice for degrees in education, but this was deleted and the matter postponed. The suggestion of red and green shot silk for degrees in philosophy was adopted unchanged.

Two days later, Austin returned with a quote for the officials' robes. This is reproduced in Appendix A.7, and lists an estimate of £779 8s. 0d. for the Chancellor's red satin damask robe—the equivalent (adjusting for inflation) of almost £10,000 in today's prices. The Mace Bearer's gown of black panama cloth edged with red silk was priced at £52 (roughly £600 today). Austin's accompanying letter of 17 March outlines the constraints the project is now under: due to the quantities of material involved, the shade of red would have to be as discussed, but the cloth for the other officials' robes could be dyed, within reason, to any shade of green; however, Austin notes that 'considerable persuasion, to get a dyer of the right quality, to do what to them is quite a small job, was involved'. He also makes a couple of suggestions regarding a rest for the University's mace: it could be made up in the same red satin damask as the Chancellor's robe, or in red velvet of a similar shade, and the cushion and cloth could have gold cord and

tassels as ornamentation. Also enclosed with the letter was a sample of the heavy red pure silk ‘Salisbury’ damask and a piece of similar material in the proposed shade of dark green.

Linfoot wrote to Butterworth three days later, to discuss this quote, and in particular noted the high cost of the Chancellor’s robe when compared to the others, and suggested that the gold plate lace (which accounted for most of the additional cost) might be replaced with the same oak-leaf lace used for the other robes. However, the wording of the current regulations (see Appendix B) seems to indicate that the original design (with the more expensive gold plate lace) was retained, except that some of the ornamentation on the sides of the robe was removed.

The Ceremonials Committee approved Wippell’s designs (subject to certain previously agreed amendments) and those submitted by Ede & Ravenscroft at a meeting on Monday 10 April, and Linfoot wrote to both Knott and Austin to inform them of this and to ask them to proceed. By this point, the faculty colour scheme (at least for degrees in arts and letters, science, and philosophy) had been finalized.

### ***The original scheme***

By the time of the ceremonial installation, in July 1967 of Lord Radcliffe as the University’s first Chancellor (the original Chancellor-Designate, Lord Rootes having died suddenly in December 1964), a clear and consistent scheme of academic dress had been set in place. This scheme was traditional, elegant and distinctive and, importantly for the intended development of the University, was logical and had room for expansion in a canonical way.

Despite Butterworth and Linfoot’s original tentative feelings on the matter of faculty colours, it seems that they were persuaded (possibly by Knott and his colleagues at Wippell’s) of the scope for differentiation which such a feature might provide. Degrees in arts and letters (BA, MA, DLitt) were to be distinguished by cerise taffeta, degrees in science (BSc, MSc, DSc) by mid-blue taffeta, and the degrees of Master and Doctor of Philosophy by red and green shot taffeta.

Bachelors are given a black corded rayon hood in Oxford Burgon shape (denoted [s2] in Nicholas Groves’ classification system)<sup>14</sup> fully lined and edged on the cowl and neckband with taffeta of the relevant faculty colour, which is worn with a black gown of the standard Oxford BA shape [b1].

Masters are given a black corded rayon hood in Aberdeen shape [a1] fully lined and edged with taffeta of the appropriate colour, worn over a black gown which is almost the standard Cambridge MA shape [m2] except that the boot of the sleeve has a crescent portion cut out of the front and back, and the armhole is an inverted

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<sup>14</sup> ‘Towards a Standard Terminology for Describing Academic Dress’, *Burgon Society Annual*, 1 (2001), pp. 9–12.

T shape. In Groves' system this gown is denoted [m15], and is very similar to the Leeds MA gown [m7] but missing the upper points on the crescents (see Fig. 2.)



**Fig. 2. The sleeve ends of the Warwick [m15] and Leeds [m7] masters' gown**

The gown for Doctors of Philosophy follows the pattern adopted by Cambridge in 1921, namely a black MA gown with coloured facings (in this case, of red and green shot taffeta) rather than a scarlet gown of the form prescribed by Oxford or a claret gown as specified by London. The hood is of maroon cloth, in Aberdeen shape [a1], again fully lined and bound with red and green shot taffeta. New first doctoral degrees could readily be (and indeed were) fitted into this scheme by varying the coloured facings of the gown and the hood lining as required. The choice of red and green shot taffeta for the Philosophy faculty colour is interesting, being the only shot silk in use at Warwick. It is possible that this was chosen as a combination of the original suggested faculty colours (respectively, green and red) for Arts and Education degrees (see Appendix A.6).

Finally, the higher doctorates (originally just the DSc and DLitt, later joined by the LLD) were given a red cloth gown in Oxford doctors' shape [d2] with facings and sleeve ends of the relevant faculty colour. The hood is again of Aberdeen shape [a1], in red cloth, fully lined and bound with taffeta of the faculty colour.

The doctors' undress gown is the same as the masters' gown.

Bachelors, masters, and doctors in undress wear a black mortarboard [h1], and doctors in full dress wear a black cloth Tudor bonnet [h2] with cord and tassels in the appropriate faculty colour (in the case of Doctors of Philosophy the cord is twisted red and green).

A conscious decision was taken (see in particular Appendix A.4) not to specify gowns for undergraduates, as it was not expected that students would wear academic dress on a daily basis. Of the other twenty-two universities founded during the 1960s, twelve (Sussex, York, Essex, Lancaster, Aston, Bradford, Brunel, Surrey, Cranfield, Open, Stirling and Heriot-Watt) prescribe no specific dress for undergraduates, while the remaining ten (Keele, East Anglia, Newcastle, Kent, Bath, City, Loughborough, Salford, Strathclyde and Dundee) do.

Nevertheless, any undergraduate who particularly wanted to could presumably claim historical precedent and wear a black gown in one of the standard undergraduate patterns: the basic Cambridge undergraduate gown [u1], the Oxford scholar's gown [u2] or the London undergraduate gown [u3]. (See also the

discussion of practice recently adopted by ushers at graduation ceremonies, at the end of section on 'Subsequent Developments', below.)

Turning to the officials' robes, we see that the designs produced by Ede & Ravenscroft follow fairly traditional patterns, the only major departure being the use of coloured (specifically, dark red and dark green) silk damask instead of the more conventional black.

The Chancellor's robe is naturally the most ornate (and expensive) of the set, consisting of dark red satin damask trimmed with three-inch gold plate lace on the facings, yoke, hem and the ends of the sleeves. This is worn with a black velvet mortarboard with gold bullion tassel and gold lace.

The Pro-Chancellors' robes are similar, but made of dark green satin damask, with two-and-a-half-inch gold plate lace on the facings, yoke and sleeve-endings, half-inch gold oak-leaf lace on the wings and arm-slits, and gold ornamentation on the upper parts of the sleeves. This is worn with a black velvet mortarboard with a gold bullion tassel but no gold lace edging.

For the Vice-Chancellor is prescribed a robe of dark red satin damask with two-and-a-half-inch gold oak-leaf lace and embroidered wings, and a black velvet mortarboard with gold lace and a black tassel.

The Treasurer was prescribed a dark green silk damask robe trimmed with two-and-a-half-inch gold oak-leaf lace, together with a black velvet mortarboard with gold button and black tassel.

The Pro-Vice-Chancellors were given a robe of dark green silk damask trimmed with one-inch gold oak-leaf lace on the facings, yoke and sleeve-endings, and one-and-a-half-inch gold oak-leaf lace on the wings and sleeves, as well as a black velvet mortarboard with black tassel.

The Registrar and Secretary were prescribed a robe of dark green silk damask, together with a black velvet mortarboard with black tassel.

Finally, the Mace Bearer was prescribed a gown of black Panama cloth with narrow Tudor bag sleeves, with two-and-a-half-inch facings of red silk, and the sleeve panel, collar and yoke bordered with red silk, together with a Tudor bonnet of black cloth with a red cord and tassel.

### ***Subsequent development (1967–2008)***

The first additions to the scheme came in 1969 with the introduction of first degrees in education (after the amalgamation of the Coventry College of Education) and in law. At a meeting of the Senate on 5 February 1969, hoods for the new degrees were approved (Minute 531):

(b) *Academic Dress*. Examples of the proposed B.Ed. degree hood and LLB. hood were shown to the Senate.

RESOLVED: That these designs be approved.

These designs fixed green as the faculty colour for degrees in education, and purple for degrees in law.

They were followed in 1974 by the degree of Doctor of Laws (LLD) which, as a higher doctorate, was given robes similar to Doctors of Science and Letters, but with purple facings and sleeves.<sup>15</sup> In 1976 the higher degrees of Master of Laws (LLM) and Master of Education (MEd) were introduced.<sup>16</sup>

In 1981, the School of Industrial and Business Studies (later rebranded as the Warwick Business School) renamed its existing degree of MSc in Management as Master of Business Administration (MBA), in accordance with emerging practice throughout the UK. A new hood was approved: perhaps appropriately, gold was chosen as the faculty colour.<sup>17</sup>

The late 1980s brought new developments. In 1985 the degree of Bachelor of Arts with Qualified Teacher Status (BA(QTS)) was introduced, and originally given the BEd hood,<sup>18</sup> but the following year this was replaced with the usual BA hood.<sup>19</sup>

1985 also saw the introduction of the degree of Master of Engineering, which was given a master's hood lined and edged with navy blue taffeta.<sup>20</sup>

The first degree of Bachelor of the Philosophy of Education, denoted BPhil(Ed), was introduced in 1987. This was given a Burgon shape hood in black corded rayon, lined and edged on the cowl and neckband with light green taffeta.<sup>21</sup>

The degree of Bachelor of Engineering was introduced in 1986, and given the usual bachelor's hood lined and edged with light blue taffeta. It is unclear why this was chosen instead of (by analogy with the MEng) a Burgon shape hood lined with navy blue taffeta.

There is then a gap until the introduction in 1989 of the postgraduate taught degree of Master of History (MHist), which was given the MA hood.<sup>22</sup> This degree lasted about ten years, disappearing from the *Calendar* at the end of 1998.

The early 1990s saw the foundation of the School of Postgraduate Medical Education, and as a result of this three new medical qualifications appear in the 1995 *Calendar*, namely those of Master of Surgery (MS), Master of Medical Science (MMedSci) and Doctor of Medicine (MD).

Scarlet was chosen as the medicine faculty colour, and these new degrees inserted into the scheme accordingly: the MS hood is of Aberdeen shape [a1] in black corded rayon, lined and bound with scarlet taffeta, while the MMedSci was

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<sup>15</sup> University of Warwick, *University Calendar* (1974–1975).

<sup>16</sup> *Calendar* (1976–1977), p. 255.

<sup>17</sup> *Calendar* (1982–1983), p. 315.

<sup>18</sup> *Calendar* (1985–1986), p. 349.

<sup>19</sup> *Calendar* (1986–1987), p. 358.

<sup>20</sup> *Calendar* (1986–1987), p. 358.

<sup>21</sup> *Calendar* (1987–1988), p. 380.

<sup>22</sup> *Calendar* (1991–1992), p. 410.

given a hybrid hood, lined with the scarlet of medicine, but bound with the mid-blue of science.

The degree of Doctor of Medicine (here a first research doctorate rather than, as at a number of other British universities such as Oxford and Cambridge, a higher doctorate) was given robes similar to those specified for Doctors of Philosophy, in this case a black MA gown with scarlet taffeta facings, worn with an Aberdeen shape [a1] hood of crimson cloth lined and bound with scarlet taffeta, and a black cloth bonnet with scarlet cord and tassels.

The early 1990s also saw a call for a more structured and vocational approach to postgraduate industrial and engineering research, and, in 1992, Warwick was one of the universities chosen to spearhead this initiative by offering the new degree of Doctor of Engineering (EngD). This new qualification fitted neatly into the existing scheme: being a first research doctorate, it was given robes similar to Doctors of Philosophy and of Medicine, namely a black MA gown with navy blue taffeta facings, a crimson cloth hood in Aberdeen shape [a1] lined and bound with navy blue taffeta, and a black cloth bonnet with navy blue cord and tassels.

The next innovations came in the mid-1990s with the introduction both of four-year advanced first degrees and the one-year postgraduate research training degree of Master of Research (MRes); these degrees first appear in the 1997 *Calendar*.

The postgraduate degree of MRes was given an Aberdeen shape [a1] hood of black corded rayon, fully lined and bound with kingfisher blue taffeta. This degree is no longer awarded.

The advanced first degrees of Master of Chemistry (MChem), Master of Mathematics (MMath), Master of Mathematics and Statistics (MMathStat) and Master of Physics (MPhys) were all given Burgon shape [s2] hoods of black corded rayon, fully lined and bound on the cowl and neckband with royal blue taffeta. The regulations are somewhat ambiguous about the gown, asserting merely that ‘Masters will wear a black stuff or silk gown, the long closed sleeves to have inverted-T slits for armholes and the bottom of the sleeves to have small cut out portions front and back’ (see Appendix B) but in practice such graduands and graduates are generally provided with the same shape gown as bachelors (‘a black stuff gown with long pointed open sleeves’).

This year also saw the replacement of the old MEng hood (which had presumably been made in Aberdeen shape [a1] due to being a master’s degree) with a new one in Burgon shape [s2] of black corded rayon, lined and bound with navy blue taffeta.

The degree of Master of History (MHist) disappears from the regulations at this point.

The beginning of the twenty-first century saw the introduction of a collection of new degrees. The foundation of the Leicester–Warwick medical school saw the



introduction of the degree of Bachelor of Medicine and Surgery (MB ChB)<sup>23</sup> which was sensibly given a Burgon shape hood [s2] of black corded rayon, fully lined and bound with scarlet taffeta. That it was not given a hybrid version of the Leicester MB ChB hood (as was the case with some of the joint medical schools founded around the same time)<sup>24</sup> suggests that the Leicester–Warwick partnership was only intended to last, formally at least, for the original agreed ten-year period. This partnership has, in any case, now ended.

A new four-year advanced first degree was introduced, namely the peculiarly titled MMORSE (Master of Mathematics, Operational Research, Statistics and Economics). This was given the same gown and hood as the existing degrees of MChem, MMath, MMathStat and MPhys.

The degree of MBA, now twenty years old (longer if we count its earlier incarnation as the MSc in Management) was joined by a similar qualification tailored towards public sector management: this new degree of Master of Public Administration (MPA) was given a master's hood lined and bound with lilac taffeta.

Two new research doctorates were also introduced, both with more vocational aspects to them. The first of these, that of Doctor of Education (EdD), was given robes analogous to the PhD, MD and EngD: a black MA gown with green taffeta facings, a crimson cloth hood lined and bound with green taffeta, and a black cloth bonnet with green cord and tassels.

The other new degree of Doctor of Clinical Psychology (DClinPsych) occupies a more unusual position. Administered and awarded jointly with the University of Coventry (to the extent that students following the programme are considered to be full members of both universities, and the ensuing degree certificates bear both coats of arms, and both Vice-Chancellors' signatures), it was given robes which incorporate aspects of both the Coventry and Warwick schemes.

The description in Warwick's calendar (see Appendix B) is both ambiguous and, it transpires, wrong. The gown is described as 'a gown similar to masters' but with scarlet fronts and royal blue inner sleeves' and the hood as 'of special shape in black corded rayon, fully lined in royal blue and scarlet taffeta'.

Careful examination of a psychologist friend's robes on the occasion of her graduation reveals that the hood is of Aberdeen shape [a1] in scarlet cloth lined

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<sup>23</sup> This nomenclature is somewhat inconsistent: one might have expected it to be abbreviated MB BS rather than MB ChB since the existing Warwick degree of Master of Surgery is denoted MS. The reason for this anomalous situation is presumably due to the fact that the degree, its syllabus, and therefore its postnominal letters were initially inherited from Leicester.

<sup>24</sup> The Peninsula Medical School, a joint enterprise of the Universities of Exeter and Plymouth, specifies for its graduates a black hood in Cambridge full shape [f1] lined with (Exeter) grey and faced inside the cowl with (Exeter) spectrum blue and (Plymouth) terracotta. Graduates of the Hull–York Medical School wear a black hood lined with dark blue and edged with (Hull) turquoise and orange, together with a (York) grey gown.

with royal blue silk, the hat is a black cloth bonnet with scarlet and dark blue twisted cord and tassels, and the gown is black, of Cambridge doctor's shape [d1] with 3" silk facings (1½" scarlet on the inner edge and 1½" royal blue on the outer edge) with sleeves lined with royal blue silk and faced inside with 3" scarlet silk, and gathered at the elbows with dark blue cord and buttons. A diagram may be found in Appendix C.

According to their designer, Nick Shipp, of Ede & Ravenscroft, the resulting robes were considerably toned down from some of the original suggestions made by the universities.

Warwick became one of the first British universities to award the new foundation degrees, introducing the Foundation Degree in Arts (FdA) in a number of vocational subjects. The hood for the FdA is in Burgon shape [s2] of black corded rayon, lined and bound with white taffeta. A more logical design, perhaps, might have incorporated the arts and letters faculty colour of cerise, possibly as a cerise facing or binding to a black hood.

The expansion of the Warwick Medical School has led, since 2005, to the introduction of yet more new degrees: Bachelor of Medical Science (BMedSci), Master of Public Health (MPH), Master of Clinical Science (MClinSci) and Master of Medical Education (MMedEd). Of these, the BMedSci is given a hood similar to that specified for the MMedSci: in Burgon shape [s2] of black corded rayon, fully lined with scarlet taffeta and bound on the cowl and neckband with mid-blue taffeta.

The MMedEd, MClinSci and MPH have the same hood as the Master of Surgery, although by analogy with the MMedSci it might have been more consistent to give the MMedEd a green edging and the MPH a lilac one, and possibly for the MClinSci to share the MMedSci hood.

The University officials' robes have been relatively stable since their original introduction, the only new addition occurring with the appointment of Professor Stuart Palmer as Deputy Vice-Chancellor in August 2001. The Deputy Vice-Chancellor's robes are of dark red satin damask, faced with two-inch gold oak-leaf lace and edged with one-inch gold oak-leaf lace on the sleeves and arm-slits, and are worn with a black velvet mortarboard with black tassel.

Although no undergraduate gown was or has since been specified, in recent years some ushers at graduation ceremonies (particularly those not otherwise entitled to academic dress) have taken to wearing short, undergraduate-style gowns with red piping around the yoke. In conversation in January 2008, Robin Richardson of J. Wippell & Company explained that these gowns originally formed a stock of undergraduate gowns commissioned by the (Victoria) University of Manchester but not all subsequently used, and have since been pressed into service on a largely *ad hoc* basis as ushers' gowns at a number of other British universities.

At Warwick, at least, this has now become established practice, although not officially specified in the *Calendar*. It is unclear whether any non-graduate member

of the University would, strictly speaking, be entitled to wear it, or whether it is specifically an usher's gown. However, any undergraduate student who particularly wished to wear a gown could presumably claim historical precedent and wear a gown of a standard undergraduate pattern, and since this usher's gown is the nearest equivalent Warwick has to an undergraduate gown, it would seem to be the logical choice. It seems unlikely that the University authorities would strenuously object, although the student's colleagues might consider such behaviour eccentric or pretentious.

As is the case at a number of other British universities, no academic dress is specified for holders of the Postgraduate Certificate of Education (PGCE). The instructions for those attending graduation ceremonies read:

PGCE students should note that robes are not worn for the ceremony. Candidates are required to be smartly dressed (eg collar and tie).

### **Conclusions**

There are two main questions left unanswered at this point. Firstly, it is not clear at what stage Butterworth and Linfoot's original tentative decision against faculty colours changed, although this certainly seems to have happened by early 1967, during or before the earlier stages of the involvement of Wippell & Company, as evinced by Butterworth's request to Professor Hunter for a Shakespeare-inspired colour scheme.

Secondly, and perhaps more intriguingly, there remain almost no clues as to the designs originally submitted by Anthony Powell. Comments in the relevant correspondence seem to indicate that Powell retained his original sketches when his involvement with the project ended, and certainly no copies have so far been found in the University Archives. We are left only with R. J. Kerr-Muir's comment regarding the mulberry colour of the robes proposed for the Treasurer, and an ambiguous comment (regarding the absence or otherwise of conventions relying on colour alone) made by J. F. Austin in January 1967.

Overall, the scheme of academic dress adopted at Warwick has been a successful one in a number of ways, due at least in part to Butterworth and Linfoot's initial careful consideration of the requirements. Indeed, in the early development of academic and official dress at the University, we see another case of what was to be Butterworth's standard (and often very successful) *modus operandi*—to sketch out a few initial requirements, and then to seek out enthusiastic and talented experts and let them get on with the job.

In this case, as has been described earlier, he appointed the talented costume designer Anthony Powell; that this strategy was not ultimately successful in this specific instance appears to have been primarily due to a difference of opinion

regarding adherence to traditional forms, and not to any lack of vision or commitment on the part of either Butterworth or Powell.

It becomes clear from studying the primary source material that between them, Butterworth, Linfoot and the Senate started out with five main requirements, namely that any scheme of academic dress adopted by the University should be:

1. Traditional in form, so that its significance and function should be clear to both the wearer and any onlookers
2. Practical to make (so as to keep costs within reasonable limits)
3. Recognizably different, in its use of colour, from schemes adopted by other universities
4. Logical and systematic, to allow room for the future expansion that was always intended by the founders of the University
5. Coordinated in its use of colour, to avoid unpleasant or confusing clashes when graduates in different disciplines were gathered together in the same place (such as at graduation ceremonies)

The scheme adopted by Warwick is among the most conventional of all the 1960s British universities. Butterworth in particular was unconvinced by the innovative designs for Sussex produced by John Piper and was keen that Warwick should not go down a similar route. In addition, by adhering closely to conventional designs and materials, it was ensured that the second aim was also achieved.

With the unprecedented expansion in the British higher education sector at the time, it is in retrospect surprising that the third of these requirements was satisfied; nevertheless the designers at J. Wippell & Company succeeded in producing a scheme which was both traditional in form and sufficiently distinctive that even now many of the gowns and hoods (in particular those specified for degrees in Philosophy) are easily distinguished from those of other institutions.

The fourth requirement, too, was satisfied: even forty years later it is usually clear what shape (and, in some cases, colour) a hood and gown for a newly-introduced degree should be. The only slight anomalies are the FdA hood (which is fully-lined with white taffeta, but which might perhaps have had some sort of cerise binding or part-lining by analogy with the BA, MA and DLitt) and to a lesser extent the MMedEd and MPH (which, by analogy with the MMedSci, might perhaps have been given, respectively, a green and a lilac binding). Even the robes for the DCLinPsych (which, as a joint award with Coventry University, presented a particular design challenge in a number of ways) fit into the Warwick scheme quite well.

The fifth aim, that the scheme not result in awkward colour combinations, was also attained. That the majority of the hoods are lined with a single shade of taffeta ensures that no esthetically questionable combinations of colours are placed next to each other.

We may therefore conclude that, at least relative to these five aims, the system of academic dress designed for, and subsequently adopted by, Warwick is a successful one. It has served very well over the past four decades, accommodating the addition of new types of degree (advanced first degrees, foundation degrees, and degrees awarded jointly with other institutions) and new subjects (law, education, engineering, medicine, business administration, public administration, and so forth) and there is no obvious reason why it should not continue to do so in future.

## Appendices

### ***A note on sources and materials***

Very fortunately, most of the early documents pertaining to academic dress at Warwick have been preserved in the University archives. One file in particular (numbered UWA/VC1/5/16, originally part of Lord Butterworth's files from his tenure as Vice-Chancellor) contained a wealth of interesting correspondence relating to the design of both the officers' robes and the gowns and hoods for the first graduates of the University.

The letters, notes and memoranda in this file cover the period from 18 January 1963 (some months before the officers and founding professors had moved to their new campus) to 20 April 1967 (by which time the first generation of students were more than halfway through their degree courses, and the University was preparing for the formal installation of Lord Radcliffe as Chancellor). This material was supplemented and corroborated by the minutes of some meetings of Senate, and the reports of the Ceremonials Committee.

For the period from 1972 until the present day, the main source of information has been the *University Calendar*, in which are listed both the degrees and courses offered by the University, and the specifications for the academic dress for those degrees. In this way it was possible to build up a reasonably accurate picture of when each new degree was introduced (and, in three cases, roughly when they were abolished).

### ***A. Memoranda and minutes***

#### **A.1 Memorandum by Dr Charles Franklyn, 26 February 1963**

Charles A H Franklyn Esq MA MD FLS  
Wickham Hill House  
Hassocks  
Sussex

Tues 26 Feb 1963

#### Academical Dress and Official Robes

This has been my especial study since Sept 1910 and I have been responsible for the article on Academical Dress in the 'Encyclopædia Britannica' since June 1941 and have it under constant review. More recently I have had to do it for 2 more encyclopædias, one a famous

one, 'Chamber's', in 15 vols, is in the press now (new edition). I have done also Coronation, clerical, judicial, ecclesiastical and episcopal robes in the 'Encyclopædia Britannica'.

Twice I have read a paper on the subject before the Univ. Arch. Soc. in New College, Oxford (1941 and 45). I am the only individual living who has designed the complete system of Academical and Official Dress for 4 British Universities and also many other hoods and robes. To give a set of Official Robes for Chancellor, Pro.-C., Vice-C., Chairman of the Court, the Esquire Bedell, etc. would cost £1,500–2,000.

I did place myself unreservedly at the disposal of the new University of Warwick, and would like very much to design all their robes, also all the hoods, robes, gowns and caps, for all degrees.

Normally, I am asked to give a demonstration, with 25 living mannequins (young men and women) in which I show existing systems of robes, and a suggested new system or two for the new University: all are delighted and between us we hatch out what they want for the new university. If Lord Rootes could get me invited to do this, I would be honoured and thrilled.

A Vice-Chancellor was appointed (Times, 14 Nov 1962) and is John B Butterworth MA, fellow and tutor of New College, Oxford.

## **A.2 Statement to the Executive Committee, 3 July 1964**

I have consulted Mr Paul Reilly of the Council of Industrial Design about the problem of designing academic dress for the University and he, after taking the advice of Professor Janey Ironside, the Professor of Fashion Design at the Royal College of Art, strongly recommends a young man, Mr Anthony Powell, who is both a designer of men's wear and a theatrical designer. Their second choice would be Mr Hardy Amies, but he is already designing the academic dress for the University of Essex.

If Mr Powell were prepared to accept the commission, the University would require the following:

<u>Ceremonial Robes:</u>	Chancellor Pro-Chancellor Vice-Chancellor Pro-Vice-Chancellor
<u>Degree Robes:</u>	BA BSc MA MPhil PhD

Presumably at some stage robes must be designed for an Esquire Bedell or Mace Bearer, if and when the University is presented with a Mace.

It may be simpler if the University does not have separate 'faculty' colours for Arts and Science degrees. An exception should, however, presumably be made in the case of the Doctor of Letters and the Doctor of Science. Separate 'dress' (red) and 'undress' (black) gowns for PhD and higher doctorates may be necessary.

If the Committee is agreeable, I will approach Mr Anthony Powell and see if he is prepared to accept the commission.

JBB

### **A.3 Notes of meeting, 4 September 1964**

R.1370 Vice-Chancellor

#### The University of Warwick

Note of a meeting between the Vice-Chancellor and the Registrar, and Mr Anthony Powell, in London on 4th September, 1964.

The Vice-Chancellor stated briefly what academic dress would be required, and for which officers ceremonial robes would be needed; the latter would probably be wanted by the time the University opened, in mid-1965, but the University's first degrees would not be awarded until mid-1966.

Mr Powell said that he would be happy to undertake the task of designing academic dress and ceremonial robes, and gave some indication of his view of the matter. He accepted the traditional nature of academic dress, and felt sure that the right thing to do was to work within this tradition, but to develop it in ways appropriate to the tradition and to the character of the University. This would be a step in an evolutionary trend, rather than a novel or radical change. Mr Powell was interested in the University's policy on the distinctions between degrees which the academic dress was to express, and said he had thought that tonal variations might be used for this purpose instead of the different bright colours which most universities so far appeared to have used. Mr Powell was conscious of the danger of producing designs which were excellent as drawings, but lost their effectiveness when made up and worn. The possibility of using silk (if silk is required) from the West Cumberland Silk Mills was also mentioned.

The Vice-Chancellor suggested that Mr Powell, and an associate who might work with him, should come up and see the University site and the buildings in progress, and the city of Coventry and the county of Warwick, at an early date, and undertook to get in touch with Mr Powell shortly after his return from Canada.

The Registrar undertook:

To write a note for Mr Powell, setting out in some detail the scheme of robes and dress required, and other relevant considerations;

To obtain information about the robes and ceremonial dress of all other British Universities, including the other new ones and the CATs;

To enquire of the Registrar at Essex about the contractual arrangement with their designer (this was felt to be the nearest parallel so far with the present situation, particularly as it was understood that the University's agreement would be with Mr Powell alone, who would of course be free to make his own arrangements with others to assist him if he wished).



#### **A.4 Notes on ceremonial and academic dress**

##### The University of Warwick

###### Ceremonial robes

The University will require robes for

The Chancellor

The Pro-Chancellor(s) (at present only one, but up to three may be appointed)

The Vice-Chancellor

The Pro-Vice-Chancellor(s) (at present only one)

We should also require robes for a Treasurer, if we were to appoint one (the Statutes provide for this), but it does not appear likely that we shall do so in the near future.

If we acquire a mace, we may require dress for an esquire bedell, but this too is uncertain at the moment.

There may also be student officers (e.g. President of the Union) who should have some (modest) ceremonial dress, but no decisions on this have yet been taken.

###### Academic dress

This normally consists of a gown, a hood, and a hat or cap. The cap is in some universities of different design for men and women.

The degrees which we shall, or are likely to, award are as follows:

###### **BA, BSc**

(Bachelor of Arts and Bachelor of Science). So-called ‘first’ degrees. There may be bachelors’ degrees in Technology in a year or two, and it remains possible that degrees in e.g. Medicine or Dentistry, might be introduced. It is also possible that e.g. the BA degree might be divided into Arts and Social Science. Thus, while there are at the moment only two first degrees, there might possibly be more, up to five or six at some future date.

We are at the moment rather inclined to feel that it is unnecessary for the academic dress to distinguish between the BA and the BSc, but this is not a final decision.

###### **MA, MSc**

(Master of Arts and Master of Science). The lowest ‘higher’ degrees given, mostly after one further year’s study. Much the same applies as about the bachelors’ degrees, with regard to subjects.

###### **MPhil**

(Master of Philosophy). Not yet a common type of degree in British universities—midway between MA/MSc and PhD. The degree at present applies only to Arts, but might be extended to Science and would in that case retain the same name for both.

### **PhD**

(Doctor of Philosophy). The commonest research degree, especially in Science: it applies to all subjects, i.e. the PhD is given for research in Arts, Science, or other subjects such as Medicine.

At most other universities, there are 'dress' and 'undress' robes: the dress robes, for such occasions as degree congregations, tend to consist of a dark red gown and outside of hood, with a soft, flat, 'medieval' hat, while the undress robes consist of a somewhat different black gown for such everyday purposes as giving lectures. (The reason is presumably that gowns of a colour other than black are not entirely suitable for everyday wear.)

In universities which distinguish between the degrees of different faculties, this is done by means of the lining of the hood and/or facing on the 'dress' gown.

### **Higher research degrees**

No decision has yet been taken about these, but most universities find it necessary to have the Doctor of Science (DSc) and Doctor of Letters (DLitt) and sometimes the Doctor of Laws (LLD) and others. These all rank higher than the PhD, and usually include bright red dress robes with a flat 'medieval' hat.

### Use of academic dress

Students would not normally wear gowns within the university, and it is not proposed to have an undergraduate gown.

Graduates (e.g. those going into school teaching or university teaching) will need to be able to buy a gown (and possibly hat and hood) appropriate to their degree, but most students will require academic dress only at their graduation ceremony. The dress will need to be available in large quantities for hire, on these occasions, and the University will therefore need to make some arrangement in due course with a robe-maker to be able to make and stock a sufficient quantity of robes for this purpose, and be able to organise their delivery and supervision at the University.

## **A.5 File note, 21 January 1967**

### File note R.1370

#### Academic Dress

I saw Mr Austin at Ede & Ravenscroft on 20.1.67, and explained our present situation vis-a-vis Anthony Powell, the process by which we got to it, and the action we now propose.

I said that the University had proceeded so far with the ceremonial robes designed by Mr Powell that if he now indicated that he was prepared to proceed with these alone, leaving academic dress to us, and did in fact act at once, we should probably have to let him. But unless he did this within the next few days, we proposed to tell him that we would proceed with different designs.

Mr Austin was willing to come in on this basis. He would be prepared to meet our Ceremonials Committee either at the University or in London, and was very conscious of the need for speed, especially in the case of ceremonial dress. He strongly advised the use

of traditional material (heavy, hard-wearing brocade) in preference to rayons etc. which crumple and sag, and pointed out that while black brocade exists 'ready-made', it would certainly take three months to obtain any coloured brocade to order, and if a range of colours was specified, it might be very difficult indeed to obtain them in time.

Mr Austin noted that Mr Powell's drawings had been favourably received, and was not inclined to think that copyright presented any difficulty, but said that it would be difficult to make any reconstruction of them without Mr Powell's co-operation, since the drawings are now in his possession. Basically traditional designs might be agreed upon more quickly, and Mr Austin pointed out that in the absence of conventions relying on colour alone, designs such as Mr Powell's might be mystifying to the majority of those who saw them. Furthermore, those universities which have recently developed novel designs have usually adopted traits which have some distinct meaning in ecclesiastical, civic or livery company dress.

As a start, it is necessary for us to decide whether we wish to consider designs for ceremonial dress of a more or less traditional character. Mr Austin has supplied illustrations of typical dress for Chancellor (A-C), Pro-Chancellor (D), Vice-Chancellor (E), and Treasurer, etc. (F). The main variables are: train or not, for the Chancellor; the type of gold ornament to be used (Dundee has thistles and fleur de lys, one or two of the CATs have supposedly 'modern' shapes); Vice-Chancellor's robe is sometimes figured material; and one or two universities use coloured material.

Mr Austin indicated that Ede & Ravenscroft will be prepared to make our ceremonial robes. But as Mr Austin had said in 1963 might be the case, Ede & Ravenscroft would be unable to act as official robemakers to the University, because of shortage of storage space. Mr Austin strongly recommended that we should appoint official robemakers, and said that Wippell's of Exeter would give the best service. He would begin discussions with us on the design of degree robes, but we should bring Wippell's in at an early stage.

ADL

21.1.67.

## **A.6 Wippell's suggestions for graduates' dress, 15 March 1967**

J Wippell & Co Ltd, Exeter

University of Warwick  
Suggestions for Academical Dress

Undergraduates

Gown if worn. Colour and shape to be discussed.

BSc

**Gown**

A black stuff gown similar to the Oxford BA pattern but with plain open sleeves.

**Hood**

A hood of black ribbed rayon of a special burgon pattern, fully lined and turned out  $\frac{3}{8}$ " on the cowl and neckband with blue red taffeta HS.250.

BA

**Gown**

As for BSc.

**Hood**

As for BSc but lining and edging to be of ~~green HS.297~~ blue instead of ~~blue~~ red.

BEd

**Gown**

As for BSc.

**Hood**

As for BSc but lining and edging to be of ~~red HS.300~~ instead of ~~blue~~. (Colour not yet decided.)

MSc

**Gown**

A black gown of russell cord or ribbed rayon with glove sleeves and inverted 'T' slits as armholes. The bottom of the sleeves to have small cut out portions front and back, the top of the cut out portions being rounded, the bottom pointed.

**Hood**

In black ribbed rayon lined and turned out 2" on the cape and cowl with ~~blue~~ red taffeta ~~HS.258~~, the edging being carried through the neckstrap. Shape based on the Aberdeen pattern but cut wider in the cape and to turn out fully.

MA

**Gown**

As for MSc.

**Hood**

As for MSc but lining and edging to be of ~~green HS.297~~ blue instead of ~~blue~~ red.

MPhil

**Gown**

As for MSc.

**Hood**

As for MSc but lining and edging to be of ~~green shot red or red shot green~~ instead of ~~blue~~ red.

PhD

**Gown**

Undress: As for MPhil

Full Dress: Details as for MPhil gown but with the addition of ~~green shot red or red shot green~~ facings.

**Hood**

Maroon cloth, shape as the MSc hood but the lining and edging to be of ~~green shot red or red shot green~~.

## DSc

### **Gown**

Undress: As for MSc.

Full dress: Red cloth gown similar to the Oxford Doctors pattern but with shaped sleeves similar to St Andrews. The facings to be of ~~blue HS.258~~ red and the bottom of the sleeves to be faced back the width of the facings with ~~blue HS.258~~ red.

### **Hood**

Red cloth lined and turned out 2" on the cape and cowl with ~~blue HS.258~~ red, the edging being carried through the strap. Shape as for MSc hood.

## DLit

### **Gown**

Undress: As for MA.

Full dress: As for DSc but trimming to be of ~~green HS297~~ blue instead of ~~blue~~ red.

### **Hood**

As for the DSc hood but lining and edging to be of ~~green HS297~~ blue instead of ~~blue~~ red.

## Headwear

For Undergraduates, Bachelors, Masters and Doctors in undress, a black cloth mortar board for men and a black cloth Oxford Cap for women.

For PhD in full dress a black cloth round cap with a green/red cord and tassels.

DSc and DLit, a black velvet round cap with a cord and tassels of the faculty colour.

## **A.7 Ede & Ravenscroft's suggestions and quote for ceremonial dress, 17 March 1967**

JFA/BC 17th March, 1967.

### University of Warwick

Brief description of Officials Robes and costs

#### Chancellor's

##### **Robe**

Red Satin Damask with 3" gold plate lace on fronts, cape, hem and bottom of hanging sleeves, as plate 'B'. £779.8.0

##### **Hat**

Black velvet Mortar Board with gold bullion and gold lace. £13.0.0

#### Pro-Chancellor's

##### **Robe**

Green satin Damask with 2½" gold oak leaf lace on fronts, cape and bottom of hanging sleeves with ½" gold oak leaf lace on the wings and arm slits and the top part of sleeve trimmed with gold ornaments.

£204.11.11

**Hat**

Black velvet Mortar Board with gold bullion tassel only. £11.0.0

Vice-Chancellor's

**Robe**

Red satin Damask (2½" gold oak leaf lace), as plate 'Z' but with embroidered wings. £234.8.1

**Hat**

Black velvet Mortar Board with gold lace and black tassel. £9.0.0

Treasurer's

**Robe**

Green silk Damask, trimmed with gold oak leaf lace, as plate 'F' the gold lace on the fronts should be 2½". £136.7.11

**Hat**

Black velvet Mortar board with gold netted button and black tassel. £7.0.0

Pro-Vice-Chancellor's

**Robe**

Green silk Damask trimmed with 1" gold oak leaf lace on fronts, cape and bottom of hanging sleeves with 1½" gold oak leaf lace on wings and sleeve cuts, as plate 'E2'. £101.4.10

**Hat**

Black velvet Mortar Board with black tassel. £5.0.0

Registrar's

**Robe**

Green silk Damask, as plate 'E3'. £106.1.9

**Hat**

Black velvet Mortar Board with black tassel. £5.0.0

Mace Bearer's

**Robe**

Black Panama cloth 2½" facing and sleeve panel bordered with red silk. £52.0.0

**Hat**

Doctors cloth bonnet with red cord and tassel. £4.0.0

## **B Academic and ceremonial dress as of 2008**

According to the University calendar, the official academic dress for officers and members of the University is as follows:

### ***Officers of the University***

#### **Chancellor**

##### **Robe**

Red satin damask, trimmed with three-inch gold plate lace on fronts, cape, hem and bottom of hanging sleeves.

##### **Hat**

Black velvet mortar-board with gold bullion and gold lace

#### **Pro-Chancellors**

##### **Robe**

Green satin damask, trimmed with with two-and-a-half-inch gold oak-leaf lace on fronts, cape and bottom of hanging sleeves with half-inch gold oak-leaf lace on the wings and arm slits and the top part of sleeve trimmed with gold ornaments.

##### **Hat**

Black velvet mortar-board with gold bullion tassel only.

#### **Vice-Chancellor**

##### **Robe**

Red satin damask, trimmed with two-and-a-half-inch gold oak-leaf lace, with embroidered wings.

##### **Hat**

Black velvet mortar-board with gold lace and black tassel.

#### **Deputy Vice-Chancellor**

##### **Robe**

Red satin damask, trimmed with 2 inch oak-leaf lace on fronts with 1 inch gold oak-leaf lace on top of sleeve and arm slits.

##### **Hat**

Black velvet mortar-board with black tassel.

#### **Treasurer**

##### **Robe**

Green silk damask, trimmed with two-and-a-half-inch gold oak-leaf lace.

##### **Hat**

Black velvet mortar-board with gold netted button and black tassel.

### **Pro-Vice-Chancellors**

#### **Robe**

Green silk damask, trimmed with one-inch gold oak-leaf lace on fronts, cape and bottom of hanging sleeves with one-and-a-half-inch gold oak-leaf lace on wings and sleeve cuts.

#### **Hat**

Black velvet mortar-board with black tassel.

### **Registrar**

#### **Robe**

Green silk damask.

#### **Hat**

Black velvet mortar-board with black tassel.

### **Mace-Bearer**

#### **Robe**

Black panama cloth, two-and-a-half-inch facing and sleeve panel bordered with red silk.

#### **Hat**

Doctor's cloth bonnet with red cord and tassel.

## ***Graduates of the University***

### **Gowns**

#### **Bachelors**

will wear a black stuff gown with long pointed open sleeves.<sup>25</sup>

#### **Masters**

will wear a black stuff or silk gown, the long closed sleeves to have inverted 'T' slits for armholes and the bottom of the sleeves to have small cut-out portions front and back.<sup>26</sup>

#### **PhD**

in undress will wear the Master's gown.

#### **DClinPsych**

in full dress will wear a gown similar to Master's but with scarlet fronts and royal blue inner sleeves. (Jointly conferred with Coventry University.)<sup>27</sup>

#### **EdD**

in full dress will wear a gown similar to the Master's but with green facings.

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<sup>25</sup> Holders of the new foundation degrees (FdA) and advanced first degrees (for example, the MEng and MMath) also wear this gown.

<sup>26</sup> In practice, only holders of postgraduate masters' degrees (MA, MSc, MPhil, and so forth) wear this gown; despite the wording of the regulations, holders of advanced first degrees (such as the MEng and MMath) wear the same gown as bachelors.

<sup>27</sup> This description is ambiguous and not strictly correct. For a more accurate description see the discussion in the Subsequent Development (1967–2007) section, above.



**EngD**

in full dress will wear a gown similar to the Master's but with navy blue taffeta facings.

**MD**

in full dress will wear a gown similar to the Master's but with scarlet taffeta.

**PhD**

in full dress will wear a gown similar to the Master's but with red shot green taffeta facings.

**DLitt, DSc and LLD**

in undress will wear the Master's gown.

**DLitt, DSc and LLD**

in full dress will wear a red gown of a special pattern with the facings and the bottom of the sleeves faced back with the Faculty colour.

**Hoods****BA and BA(QTS)**

Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with red taffeta.

**BSc**

Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with blue taffeta.

**BEd**

Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with green taffeta.

**BEng**

Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with light blue taffeta.

**BMedSci**

Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with scarlet and blue taffeta.

**BPhil(Ed)**

Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with light green taffeta.

**FdA**

Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with white taffeta.

**LLB**

Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with purple taffeta.

**MBChB**

Simple shape. In black corded rayon fully lined and bound on the cowl and neckband with scarlet taffeta.

**MEng**

Simple shape. In black corded rayon, fully lined and bound with navy blue taffeta.

**MMath**

Simple shape. In black corded rayon, fully lined and bound on the cowl and neckband with royal blue taffeta.

**MChem**

Simple shape. In black corded rayon, fully lined and bound on the cowl and neckband with royal blue taffeta.

**MMathPhys**

Simple shape. In black corded rayon, fully lined and bound on the cowl and neckband with royal blue taffeta.

**MMathStat**

Simple shape. In black corded rayon, fully lined and bound on the cowl and neckband with royal blue taffeta.

**MMorse**

Simple shape. In black corded rayon, fully lined and bound on the cowl and neckband with royal blue taffeta.

**MPhys**

Simple shape. In black corded rayon, fully lined and bound on the cowl and neckband with royal blue taffeta.

**MA**

Of a special shape, in black corded rayon, fully lined and bound with red taffeta.

**MBA**

Of a special shape, in black corded rayon, fully lined and bound with gold taffeta.

**MClinSci**

Of a special shape, in black corded rayon, fully lined and bound with scarlet taffeta.

**MMedEd**

Of a special shape, in black corded rayon, fully lined and bound with scarlet taffeta.

**MPA**

Of a special shape, in black corded rayon, fully lined and bound with lilac taffeta.

**MPH**

Of a special shape, in black corded rayon, fully lined and bound with scarlet taffeta.

**MSc**

Of a special shape, in black corded rayon, fully lined and bound with blue taffeta.

**MS**

Of a special shape, in black corded rayon, lined and bound in scarlet taffeta

**MMedSci**

Of a special shape, in black corded rayon, lined in scarlet and bound in blue taffeta

**MEd**

Of a special shape, in black corded rayon, fully lined and bound with green taffeta.

**LLM**

Of a special shape, in black corded rayon, fully lined and bound with purple taffeta.

**MPhil**

Of a special shape, in black corded rayon, fully lined and bound with red shot green taffeta.

**DClinPsych**

Of special shape in black corded rayon, fully lined in royal blue and scarlet taffeta. (Jointly conferred with Coventry University.)<sup>28</sup>

**EdD**

As the Master's hood, but in crimson cloth lined and bound with green taffeta.

**EngD**

As the Master's hood, but in crimson cloth fully lined and bound with navy blue taffeta.

**MD**

As the Master's hood, but in crimson cloth lined and bound with scarlet taffeta.

**PhD**

As the Master's hood but in maroon cloth fully lined and bound with red shot green taffeta.

**DLitt**

As the Master's hood but in red cloth fully lined and bound with taffeta.

**DSc**

As the Master's hood but in red cloth fully lined and bound with blue taffeta.

**LLD**

As the Master's hood but in red cloth fully lined and bound with purple taffeta.

**Headwear****For Bachelor, Master and Doctor in undress**

a black cloth mortar-board.

**For PhD in full dress**

a black cloth round cap with red and green mixed cord and tassels.

**For DLitt, DSc and LLD**

in full dress a black velvet round cap, with cord and tassels of the Faculty colour.

**For DClinPsych**

black cloth round cap with scarlet and blue cord and tassels. (Jointly conferred with Coventry University.)

**For EdD in full dress**

a black cloth round cap with green cord and tassels.

**For EngD in full dress**

a black cloth round cap with navy blue cord and tassels.

**For MD in full dress**

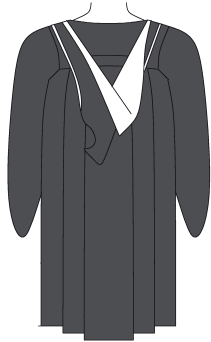
a black cloth round cap with scarlet cord and tassels.

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<sup>28</sup> This description, also, is inaccurate. The DClinPsych hood is of special (Aberdeen) shape, scarlet, lined with royal blue taffeta.

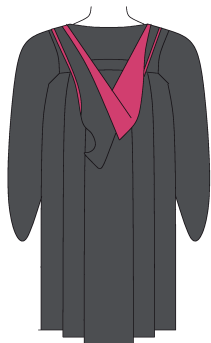
## C Hood and gown key

### C.1 Foundation degrees

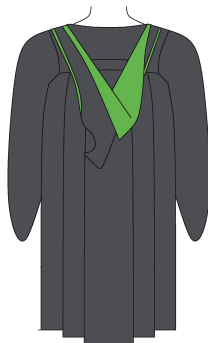


FdA

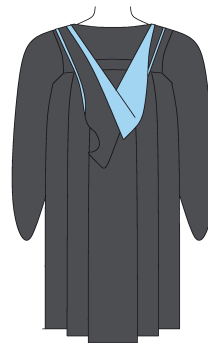
### C.2 Bachelors' degrees



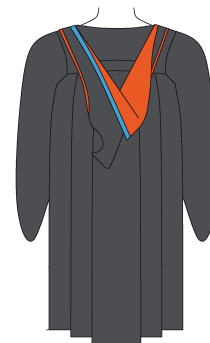
BA



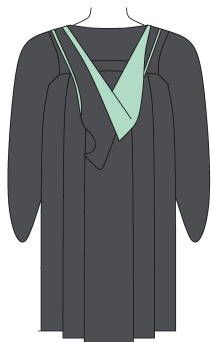
BEd



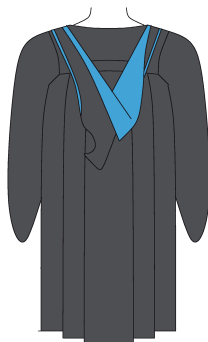
BEng



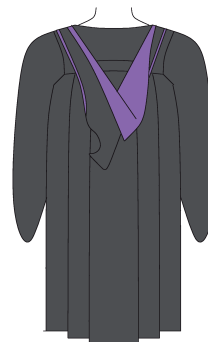
BMedSci



BPhil(Ed)



BSc

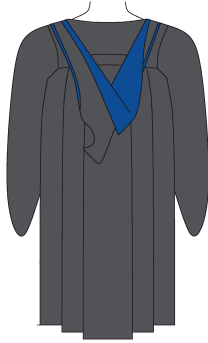


LLB

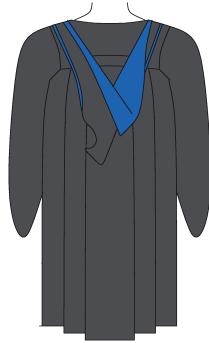


MB ChB

### C.3 Advanced first degrees

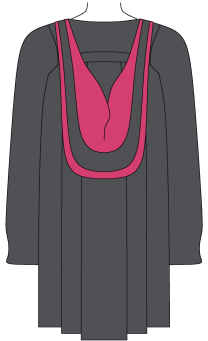


MEng

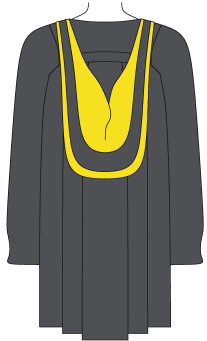


MMath, MPhys,  
MChem, MMORSE,  
MMathStat, MMathPhys

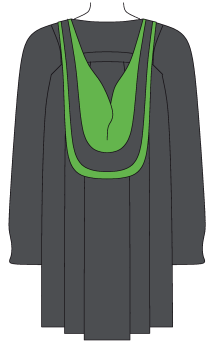
### C.4 Postgraduate masters' degrees



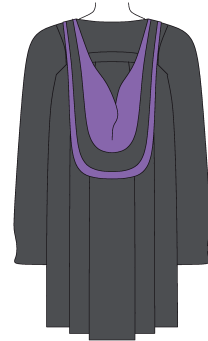
MA



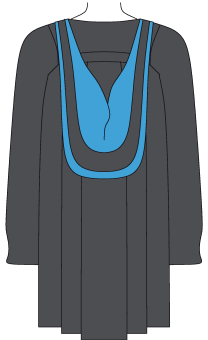
MBA



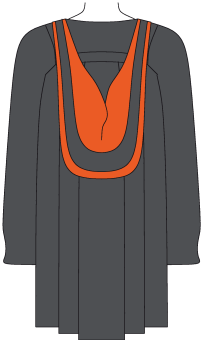
MEd



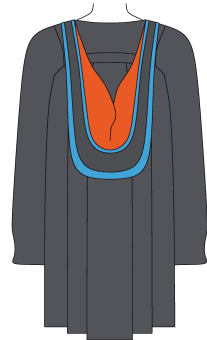
LLM



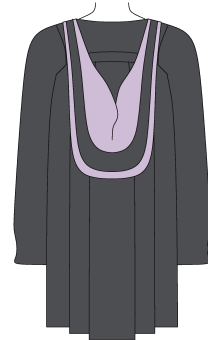
MSc



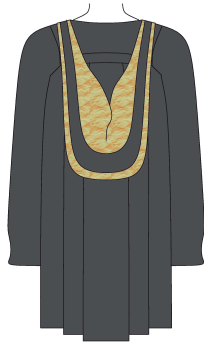
MS, MClSci,  
MMedEd, MPH



MMedSci

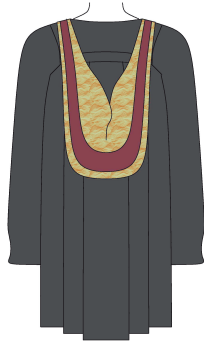


MPA

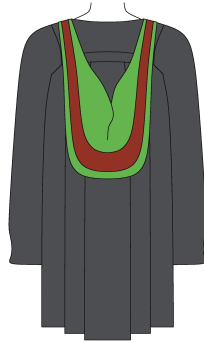


MPhil

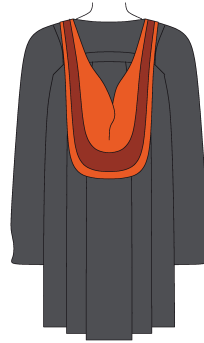
### C.5 Doctorates



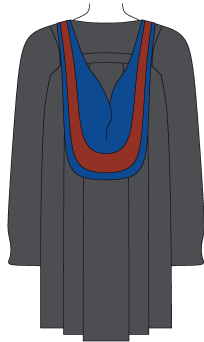
PhD



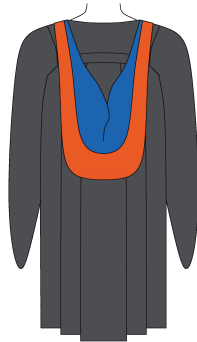
EdD



MD

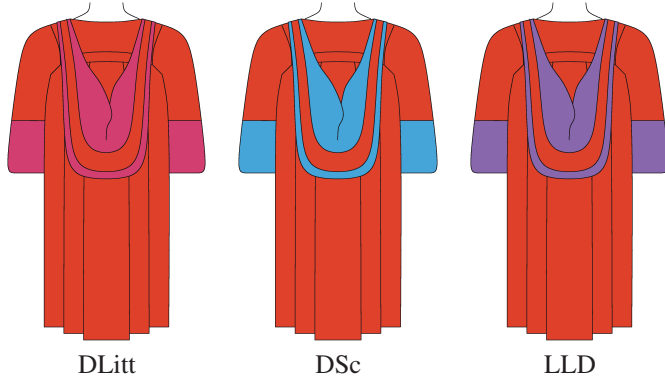


EngD



DClinPsych

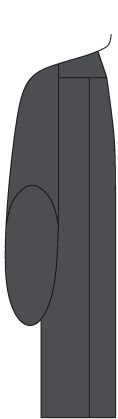
## C.6 Higher doctorates



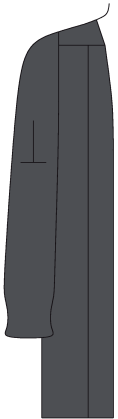
## C.7 Obsolete degrees and hoods



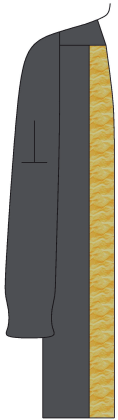
C.8 Gowns



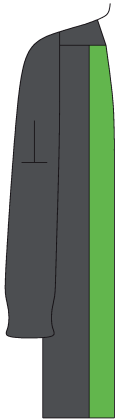
First degrees



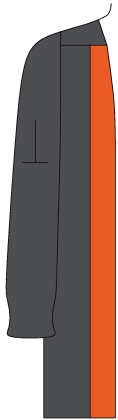
Postgraduate masters



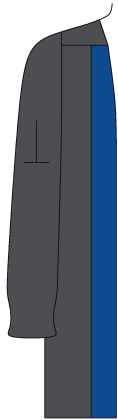
PhD



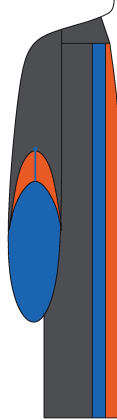
EdD



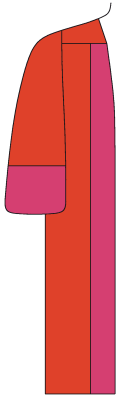
MD



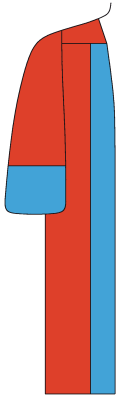
EngD



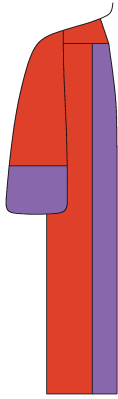
DClinPsych



DLitt



DSc



LLD



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