

An Inside Job: Reflections on Designs of Academical and Official Dress for the University of the Arts London (formerly the London Institute)

After the London Institute, comprised of several colleges, became a new university in London, its academic dress was retained but developed along both traditional and innovative lines, *Philip Goff writes*

A new university for London

Founded in 1986, the London Institute Higher Education Corporation brought together seven previously independent colleges which specialized in art, communication, and design. Although each of these had predecessors they are generally listed as being: Camberwell School of Arts and Crafts, Chelsea School of Art, the Central School of Art and Design, The London College of Fashion, Saint Martin's School of Art, the College for Distributive Trades, and the London College of Printing.¹ This confirmed the London Institute 'as one of the most powerful institutions for art and design education anywhere in the world'.² Among them, the colleges of the Institute offered qualifications ranging from diplomas through to masters' degrees, deriving its authority from an Order of the Privy Council issued in June 1993.

Primary Source
Wherein a Fellow's expertise and the outside world meet

By the year 2000, in addition to UK students, there were over 2,500 international students from 100 countries studying at the Institute³ and it was awarded the Queen's Anniversary Prize in 1996 and 1998. The first Chancellor of the London Institute, Lord Stevenson of Coddanham, CBE, was installed during a ceremony at the Banqueting House, Whitehall, London, on Tuesday, 14 November 2000.

At first the Institute chose not to seek university status because each of its constituent colleges had a world-class reputation, but following approval of the title by HM the Queen in Council, in 2003, the University of the Arts London was inaugurated on 11 May 2004 in a lavish ceremony, again in the Banqueting House, Whitehall.⁴

In 2006, Wimbledon School of Art joined the federation and was renamed Wimbledon College of Art.

1 Now the London College of Communication.

2 Foreword to the booklet accompanying the ceremony to install the Chancellor, 14 Nov. 2000.

3 Currently (2019) there are approximately 18,000 students.

4 The University of the Arts always seemed to me to have plenty of money and its ceremonies, brochures, and entertainment were always well done. At the inauguration ceremony, not only were guests treated to the Banqueting House but young students dressed in eighteenth-century wigs and costumes served champagne and excellent food. It also paid for new robes to be presented to those who received Fellowships and degrees *honoris causa*, which is a clue either to its financial resources or a generous spirit!

A full range of costumes

The academical dress of the London Institute was designed by Ede & Ravenscroft Ltd⁵ and was carried over and continued by the University of the Arts London. By the time of its inauguration, the new university had a full range of academical dress, not only for its diplomates, graduates and honorary fellows but for its officers including robes for Professors and Visiting Professors, Members of the Court of Governors, the University Secretary, the Director of International Development, the Heads of Colleges, the Pro-Rectors, the Orator, the Mace Bearer, the Rector, the Chairman of the Court of Governors and the Chancellor.

Magenta and purple: the original scheme⁶

Following the Privy Council's Order, in 1993, giving degree awarding powers to the London Institute, the Director of Quality Control at the Institute, Mrs J. Chaney⁷ together with Miss Bobby Hillson, the MA (Fashion Course) Director, visited the Chancery Lane HQ of Ede & Ravenscroft, at the beginning of February 1994, and met with the Managing Director, William (Bill) Keen, and the ceremonies office assistant, Compton De Souza, to discuss the design of robes for the Institute.

Professor Chaney recalls the meeting well and, in an email to Mr Peter Close,⁸ gives a fascinating glimpse into the occasion.

Bobby Hillson and I went to a meeting with Ede & Ravenscroft in their premises. We met two gentlemen, formal in manner and dress, who began by explaining the importance of not duplicating the colour combinations of existing hoods in other universities. This ruled out many choices since the older universities tend to have different colours by faculty. To counter this Ede & Ravenscroft presented us with a number of 'available' colours and combinations. Bobby dismissed them all immediately—'much too dull', 'ghastly colours'—more 'available' options were produced and pronounced equally unacceptable—the atmosphere was rather cool. We then suggested that we approach it from the other end and look at their books of swatches and things rapidly improved. The Ede & Ravenscroft men appreciated Bobby's expertise in materials, colour and impact in the theatrical setting of a ceremony and understood that we wanted a single stand out colour and were not being awkward. They were very helpful. We quickly identified the bright fuchsia pink⁹ and settled on its use in different ways for each degree award. The designs for the Chancellor, Governors, Heads of College were chosen from their pattern book of designs and we went for as much gold braid as possible for the Chancellor and Rector. Of course we wanted silk hoods as they were much nicer than the man made and cheaper alternative. I can't remember what the eventual compromise was—I suspect it was the economical version for undergraduate awards and silk for the others but that decision is a matter of record.

5 First by Bill Keen, managing director of Ede & Ravenscroft, assisted by Compton De Souza, and from 1996 to 2010 by me.

6 I am most grateful to the Secretary & Registrar of University of the Arts London, Mr Stephen Marshall, for permission to reproduce correspondence, photographs and other information from UAL sources and publications.

7 Later Professor Judith Chaney.

8 The Registrar of UAL and his PA, Jude Brittain, contacted Mr Peter Close, Administrator of the School of Fashion, Textiles and Jewellery, Central Saint Martins [sic] (1995–2008) and subsequently Executive Assistant to the Head of College, who knows both Mrs Chaney and Miss Hillson and contacted them on my behalf. I am grateful to them all for enabling a first-hand account of the meeting at Chancery Lane to be recounted.

9 Called magenta in the scheme.

In the end it was all determined in one meeting and went very smoothly. I was and am very pleased with the result. The en masse colour block of undergraduate hoods and the variations on the same theme for other awards look fabulous. I had nothing to do with any financial or logistical arrangements and cannot comment on these aspects.

Also in her email Professor Chaney gives some insight into her thinking about dress for the Institute prior to the meeting with Ede & Ravenscroft:

In the context of the time although the frameworks for College/Institute relations had become well established, college rivalries were still lively and two things struck me then. First, for a design led institution, there was little discussion and no support for any radical, alternative approach to academic dress. I had expected [to] have to deal with any number of suggestions since there were no legal requirements to adopt traditional forms, or indeed to have awards ceremonies. Those who were in favour of degree ceremonies enthusiastically embraced tradition. Those who weren't in favour, weren't bothered as it was not compulsory. Secondly, the demand for colleges to have distinctive hoods was very muted, there was strong support for one colour of hood for the Institute as the degree awarding body and this was a big, and welcome step in unity.

Miss Hillson adds to this account by confirming that she 'saw her role purely as choosing colours and fabrics and not as having any element of original design work.' She recalls that 'the selection, from what she was shown, always of pre existing designs, was the easy part'.¹⁰

Following the meeting, Bill Keen wrote up details of the proposed scheme of academic dress on 7 February together with some rough sketches of the hoods and this was typed up and sent to Mrs Chaney on 12 February.¹¹

Dear Mrs Chaney,

Thank you for calling on us to discuss your requirements for your new academic dress and we are pleased to confirm the results of our meeting as follows.

HND (BTec [*sic*] Awards)

Gown Plain black gown as Oxon BA¹²
Hood Scarlet lined blue, simple shape.¹³
Hat Black mortar board.

Certificates and Diploma Awards

Gown Black gown as Oxon BA
Hood (as sample 1)
Full shape black outer with shorter liripipe part-lined Magenta red silk 2" deep inside top edge¹⁴ and trimmed with 9mm (½" approx.) purple velvet ribbon. Band black lined and edged ¼" with Magenta silk.
Hat Black mortar board.

Bachelor Degrees (all colleges)¹⁵

Gown Plain black gown as Oxon BA

10 Email received from Mr Peter Close 2 Aug. 2019 following an exchange with Miss Hillson.

11 I have followed the punctuation as written.

12 Known at Ede & Ravenscroft as Style 4 and in the Groves system as [b1]. However, this is not the true Oxford BA style gown [b8] since the sleeves are invariably cut much shorter.

13 Used nationwide for BTEC awards, this is of the CNAA shape [a1] scarlet lined mid-blue. *Shaw's Academic Dress of Great Britain and Ireland*, Nicholas Groves, ed., 3rd edn (London: Burgon Society, 2011).

14 That is, inside the cowl.

15 As far as I know, the only bachelor's degree is the BA.

- Hood (as sample 2) Full shape black outer with shorter liripipe¹⁶ [see Fig. 2] part-lined 3-5" Magenta red silk and edged with 22mm inside top edge with purple velvet ribbon. Band lined and edged ¼" Magenta red.
- Hat Black mortar board.

Post Graduate Diplomas

- Gown Plain black gown as Oxon BA
- Hood (as sample 3) Full shape, black outer with shorter liripipe fully lined Magenta red and edged inside top edge with 36mm (approx. 1½") purple velvet. Band lined and edged ¼" Magenta red.
- Hat Black mortar board

Masters Degrees¹⁷

- Gown Black gown with long hanging sleeves¹⁸
- Hood (as sample 4) Full shape, black outer with shorter liripipe fully lined with Magenta red and edged on cowl only 1" Magenta red, also top edge with 36mm purple velvet. Band lined and edged ¼" Magenta red.
- Hat Black mortar board.

Heads of Colleges

- Gown Black art silk gown cut in traditional shape¹⁹ with front facings and cape collar of Magenta red silk. Front facings, cape collar and bottom of sleeves trimmed with ¾" gold oakleaf lace.
- Hat Black rigid mortar board in black art silk with Magenta red button and tassel.

Pro-Rector

- Gown Black art silk cut in traditional shape. Facings, cape collar and bottom of sleeves trimmed with 1½" gold oakleaf lace. Sleeve cuts and wings²⁰ outlined with ½" gold oakleaf lace.
- Hat Black rigid mortar board in black art silk with gold tassel and button.

Rector

- Gown Black art silk gown cut in traditional shape trimmed exactly as Pro-Rector's but with the front facings, cape and wings lined with purple silk.
- Hat Black rigid mortar board in black art silk with gold tassel and button.

Chairman of Governors

- Gown Fairfield purple damask cut in traditional style with front facings and cape collar trimmed with 1½" gold oakleaf lace. Bottom of sleeves trimmed with 1½" gold oakleaf lace. Sleeve cuts and wings outlined with ½" gold oakleaf lace.

16 Similar to [f1] (Cambridge Full Shape) in the Groves Classification System, but with a shorter liripipe.

17 The masters' degrees awarded are: MA, MBA, MRes, MSc & MArch. The MPhil will be provided for separately later in the story.

18 Ede & Ravenscroft style 6H and in the Groves classification system [m10], i.e. long hanging Tudor bag sleeves squared off at the ends and open at the elbow

19 The same shape as that for a QC, [d4], i.e., as above, but with a cape collar and flat pleats replacing the gathered yoke, and rectangular panel sleeves sewn shut below the elbow.

20 Extra panels on the shoulders of the QC style gown, often with silver or gold lace or of a different colour.

Hat Fairfield purple damask rigid mortar board trimmed with 1" gold oak-leaf lace and gold bullion tassel and button.

With the scheme, Bill Keen sent some rough sketches for the hoods, information about Officers' robes, the hire scheme, prices of staff robes and the promise of samples of the various hoods. He also included a note about the timescale involved for the making of the new robes in time for the first ceremony in the summer of 1994 and pointed out that production would need to begin in May at the latest.



Fig. 1. UAL Bachelor and Master style gowns.

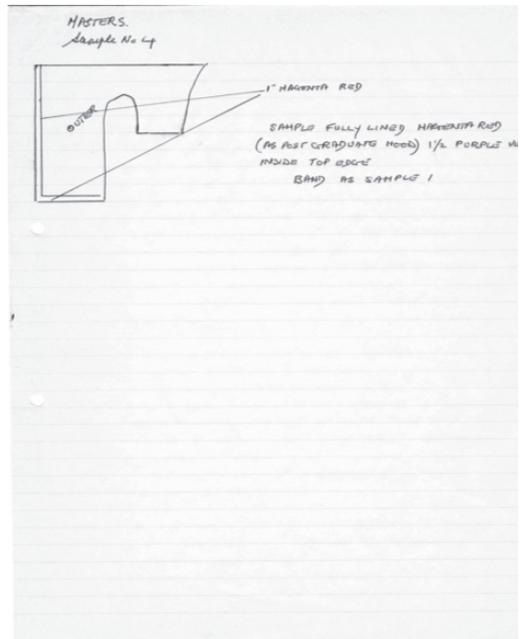
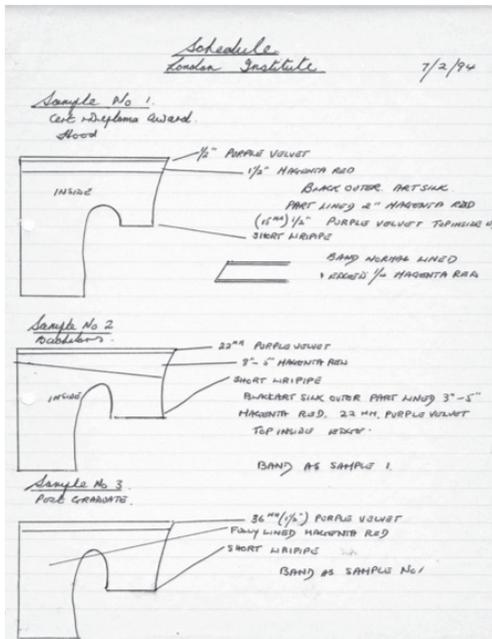


Fig. 2. Sketches of the hoods with shortened liripipes for bachelors' and masters' degrees.

The strange case of the truncated liripipe

It will have been noticed that the scheme provides for hoods with ‘shorter liripipe’ and I have thought about the reasons for this. There is nothing to suggest that the London Institute suggested this variation of what is often called the Cambridge full shape, and it is more likely to have been put forward by the robemaker.²¹ Although there is precedent for hoods without liripipes²² I think that the more likely explanation is the cost reduction gained by using this shape, given the time during which the designs were requested and submitted.

In 1992 several former Polytechnic colleges achieved university status and received their charters. They then sought new schemes of academic dress and looked for robemakers who could deliver them speedily. Being privately owned and financed, Ede & Ravenscroft Ltd took on this challenge, which led to a rapid expansion of this side of the business. This necessitated a very large investment in fabrics.

When robes are cut the tailor naturally looks for the most efficient way to use the cloth. When expensive textiles such as Ottoman silk and Superfine wool were used to make hoods, for example, it was common to see part of the liripipe let in with a seam using pieces of leftover but valuable materials. Cutting hoods with shorter liripipes allowed less waste of cloth as the following diagram shows.²³

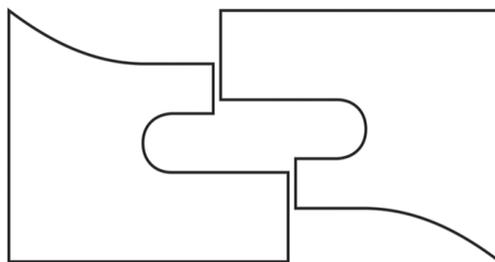


Fig. 3. Pattern for hood with shortened liripipe.

This shape of hood, with the shorter liripipe, was also used in the designs for Sheffield Hallam University and Manchester Metropolitan University in 1992²⁴ and I dare say that Bill Keen was very happy to use it again for UAL in 1994.

Some changes

On 28 February 1994, Mrs Chaney, on behalf of the Rector of The London Institute, Professor John McKenzie, replied to Bill Keen:

Dear Mr Keen,

Thank you for sending us the full specification for our new academic dress and the samples, these will be returned by messenger together with this letter. We have now considered the designs and wish to make some changes. In particular, we feel that the

²¹ Miss Hillson makes clear in her email to Mr Close that the robes for the Institute were selected from ‘pre existing designs’.

²² The Durham LTh springs to mind.

²³ I am grateful to the Revd Kenneth Crawford, FBS, for the illustration showing the saving in cloth to be gained from cutting hoods with shorter liripipes allowing leftover fabric for the neckbands.

²⁴ As Dr Nicholas Groves, FBS, reminded me.

hoods for MA and Postgraduate Diplomas are not sufficiently distinguished from those for Undergraduate awards and therefore wish to reverse the colourways. The full details are as follows:

HND (BTEC Awards): As Specified.

Certificate and Diploma Awards: As specified, **but in addition** the Magenta Red $\frac{1}{4}$ " edging on the band to continue around the cowl.²⁵

Bachelor Degrees (All Colleges): As specified, **but** the 22mm Purple ribbon to be set $\frac{1}{2}$ " inside the edge of the hood (see sketch). **In addition**, the Magenta Red $\frac{1}{4}$ " edging on the band to continue around the cowl



Fig. 4. Sketch showing detail of hood trim.

Postgraduate Diplomas (All Colleges): As specified in shape, **but** with the following changes:

- (a) lining to be of Purple corded material (as per sample);
- (b) hood edged inside top edge with $1\frac{1}{2}$ " deep Pink/Red velvet (to be chosen by Mrs Hillson);
- (c) band lined and edged with $\frac{1}{4}$ " Purple corded material.

Masters Degrees (All Colleges): As specified in shape, **but** with the following changes:

- (a) lining to be of Purple corded material (as per sample);
- (b) hood edged inside top edge with $1\frac{1}{2}$ " deep Pink/Red velvet (as above);
- (c) cowl edged with 1" Purple;
- (d) band lined and edged with $\frac{1}{4}$ " Purple on top edge, and 1" Purple on bottom edge to form a continuation of 1" edging on cowl.²⁶

I hope that these changes do not cause difficulties. Mrs²⁷ Hillson will telephone you directly to arrange an appointment to choose the deep Pink/Red velvet ribbon²⁸ If these changes would significantly alter the hire charge, I would be grateful if you could advise me. I am anxious that the charge should stay around the figure which you mentioned at our meeting.²⁹

²⁵ That is on the outside of the cowl, but this would have meant, in effect, binding the hood. As we learn shortly, this idea was dropped.

²⁶ I think this should read 'cape'. In other words, both cape and cowl are bound over with 1" purple corded silk.

²⁷ Although Professor Chaney refers to 'Mrs Hillson', Miss Hillson is correct: she doesn't use her married name professionally.

²⁸ Cardinal red velvet ribbon (Selectus 513) was chosen. Selectus is a Stoke-on-Trent textile company of Swiss origin.

²⁹ For discretion I have omitted the sum.

Ceremonial Robes:

We like the design of the robes for the senior academics. I have only one query—the specification for the Heads of College gowns does not mention a ½” Gold trim on sleeve cuts, but the sketch does show this. We would like the sleeve cuts trimmed as shown in the sketch.

On this basis and at the prices specified in your letter of 12 February 1994, we confirm that we wish to order:

- 5 Heads of College gowns and mortar boards
- 1 Pro-Rector gown and mortar board
- 1 Rector gown and mortar board
- 1 Chairman of Governors gown and mortar board

The estimate of the total number of graduates expected in the Summer of 1994 is as follows:

HND	761
BA (Hons)	1,086
Masters	273
PG Dip	102

Mrs Chaney ends her letter by giving details of the forthcoming ceremonies at Central Hall Westminster on 5 and 6 July and thanks Bill Keen and Compton De Souza for their help.

On the letter Bill Keen had written ‘no’ against the instruction to continue the Magenta red edging of the neckband around the cowl of the hoods for certificates, diplomas and bachelors and ‘yes’ to the Purple ribbon to be set ½” inside the cowl edge of the hoods for bachelors. Clearly further discussion, perhaps on the telephone, then took place and later on 7 June, a fax was received from the Academic Affairs Office:

Dear Mr Keen,

Enclosed is breakdown of responses from students received so far

We are having to have 3 ceremonies now because of the excellent response

Look forward to meeting you on Thursday.

Further meetings followed, as is made clear in the email from Mr Close, previously mentioned, in which he reports Miss Hillson’s own recollections.

Miss Hillson was tasked by the then Rector because she was our most senior fashion academic at the time, and went back two more times to E&R. She regarded all three meetings as amicable and her role as getting the ‘right’ colours in her judgement and the best fabrics that could be afforded. She recalls that the Rector was a bit startled by the amount of gold (ornamentation on the robes) and shied away a little at first: she persuaded him that he would ‘look splendid’ and he was won over.³⁰

Customer satisfaction

Judith Chaney wrote to Bill Keen again, on behalf of the Rector, on 21 July 1994.

Dear Mr Keen,

I would like to thank you on behalf of The London Institute for the tremendous contribution which Ede & Ravenscroft staff made to the success of our three award ceremonies on 5 and 6 July.

³⁰ Email received from Mr Peter Close 2 Aug. 2019 following an exchange with Miss Hillson.

I know that we tested the system to the utmost; a large number of staff and students who had not ordered gowns ahead of the event, oddly attired students who were difficult to dress and a cramped space where the photography queue impinged on the dressing space. At all times, your staff were courteous, efficient and good-humoured and we greatly appreciated their work. We also received many compliments on the ceremonial robes which were thought to be both dignified and appropriate.

I know that the success of the two days is based on the work of many others in your offices, warehouse and workshops. I would be grateful if you could convey our thanks to them.

We have learned a lot from our initial experience of organising ceremonies. We hope that next year we will achieve a much higher percentage of advance 'bookings' for robes and earlier, more stable estimates of overall numbers.

Bill Keen sent a further letter to Judith Chaney at the Davies Street (near Bond Street, London W1) Headquarters of the Institute on 7 August 1994.

Dear Mrs Chaney,

Thank you for your letter of 21st July, and we were very pleased to learn that the ceremonials went off very well considering the circumstances and no doubt once we have had time to digest all this we will be able to improve upon them next year.

We look forward to receiving further information and provisional dates of next year's ceremony and thank you and your staff for all the cooperation that you gave us in order that we were able to make this a successful day for you.

By a set of curious chances

Bill Keen, the managing director of Ede & Ravenscroft,³¹ died suddenly at his desk in Chancery Lane in 1996. He was a lovely man: good-humoured and kind, and held in much affection by colleagues and by the universities. I first met him in 1966 when, aged 14, with the help of classmates, I had written to all the British universities and robemakers I could find in order to solicit information for my English O level project: *The Degree Hoods of British Universities*. At that time Bill Keen was manager of William Northam & Co. in Star Yard, off Carey Street, WC1, behind and attached to Ede & Ravenscroft, in Chancery Lane. It was a separate company from Ede & Ravenscroft but there were many links and much sharing of information and robes. Not only did he reply to my letter about university hoods, but he invited me to spend time during school holidays working at Northam, an invitation I accepted and enjoyed right up until going to university myself. Apart from being in the shop learning about textiles, robe-cutting and generally getting to know more about university robes, I also helped at the vast ceremonies for the University of London held four times each year at the Albert Hall, Northam being, with Ede & Ravenscroft, one of the appointed robemakers to the University. In all, the experience of working at Northam was huge fun. Overseas commissions in those days were paid through the Crown Agents and when the cheques came in for designs for foreign universities everybody stopped working and drinks were ordered. On one occasion the tender came in from the University of Ibadan in Nigeria just as a batch of green cloth had been received from the textile supplier. It had been intended for Leeds University hoods but had been dyed to the wrong shade. Fortuitously, it was just right for the new Nigerian designs and when the tender was accepted there was a day-long celebration in the office!

After university and ordination, I rather lost touch with Bill Keen, but two things happened to change that. First, during a house move the 'book' I had written for my school-

³¹ William Robert Keen (1932–96), formerly manager of William Northam & Co.



Courtesy of Martin Lewis, FBS

Fig. 5. The professorial hood (laid flat). The Professors' hoods are made to order, and so no stock is held at E&R. Fortunately I found this example and had it placed into the Burgon Society Archive in 2010.

work fell out from a bookcase and a friend who was helping me move picked it up and asked about it. Then, some weeks later, in the winter of 1995, I was walking in the Strand and, by chance, met Bill Keen. He asked me what I had been doing and at the time I had left active parish work and had retrained as a psychotherapist, working as Senior Practice Counsellor at Clapham Family Practice. In the meantime, Bill had become managing director of Ede & Ravenscroft and he said that it had been a demanding time since the Polytechnics had received their Charters and had needed new designs in a hurry. As previously mentioned, Ede & Ravenscroft, being privately owned, was one of the few companies that had been able to meet the challenge and the outlay it necessitated, within the time required. This led to huge changes in the company and to the relocating of the headquarters from Chancery Lane to a large industrial site outside Cambridge. He then asked me if I was still

interested in academic dress and whether I might consider a part-time job, one day a week at Ede & Ravenscroft. I was pleased with the opportunity to vary my working week and had some meetings with Bill at Chancery Lane. When I turned up for lunch with him one Tuesday, to continue our conversations, I discovered, to my horror, that he had died the week before, and since the diary just said, 'lunch with Philip' they were not able to let me know.

Six weeks later, after the funeral, the Academic Director of Ede & Ravenscroft telephoned me to ask if I were still interested in part-time work and I joined the company and began to follow up on Bill Keen's correspondence and contacts, especially with the University of London and the Colleges of the federation, but also, amongst others, The London Institute.

Professors' hoods—and higher degrees

By the time I arrived in Chancery Lane as Academic Consultant to Ede & Ravenscroft the designs for The London Institute had been added to and there was paperwork in the file for The Institute in the distinctive Ede & Ravenscroft language for use within the Company. The ceremonies continued to run smoothly and The Institute continued to order new robes. In the time between Bill Keen's death and my taking on responsibility for the account it was overseen, as previously mentioned, by Compton De Souza. Chancery Lane would often secure orders and requests for designs which would then be discussed with a variety of people including the institution making the request and those responsible for sourcing and manufacturing the robes. In the days before computer design and the Illustrator programme, sketches were often coloured in by hand and after the death of the MD designs were undertaken for a time by a variety of people.

Meetings with The London Institute continued and during this time a curious innovation seems to have crept in along with the new design for the robes of Professors and

Visiting Professors, namely a hood! (See Fig. 5.) A letter from De Souza of 4 March 1996 to Judith Chaney illustrates this:³²

Dear Judith,

Further to your visit with Professor McKenzie³³ on Tuesday 27th February, we have pleasure in advising as follows:

Fellows gowns of Black artificial silk with cape collar and hanging sleeves of Purple artificial silk.

Fellows hats of black artificial silk rigid mortar board trimmed Purple tassel and button.

Professor's robe of Black artificial silk master's shape³⁴ outside edge of facings trimmed 1" Magenta ribbon.

Professor's hood of Magenta full shape³⁵ fully lined and edged on cape 1" White. Reversed band Magenta lined White.

Professor's hat of Black artificial silk rigid mortar board trimmed Black tassel and button.

Enclosed please find sketches of both robes and Professor's hood with sample materials.

We are also making a sample hood for your approval.

I have been unable to ascertain how this anomaly came about and whether, in the time between Bill Keen's death and my taking over the account, the idea to have robes for Professors and Visiting Professors came from Ede & Ravenscroft or The Institute. Nevertheless, the meeting at Chancery Lane between Compton de Souza and Professors Chaney and McKenzie, on 27 February, was specifically to discuss such robes along with those for Honorary Fellows, so I am inclined to think that the idea originated from the Institute. This would make the UAL the only UK university to prescribe a hood for professors (see Fig. 5).³⁶ The Professors' hood, with its white silk lining, interrupts the unity of the scheme although, in my view, it is rather handsome. Wherever the idea was born these robes were worn for the first time at a ceremony on 9 May 1996.

By 1999 I was looking after Ede & Ravenscroft's contacts with The Institute and corresponding regularly with the Registrar, Susan Asser. The organisation was incredibly friendly and approachable and spent a great deal of money on its robes. This helped to mitigate the frustration experienced through the lateness of information on how many robes would be required for a particular ceremony with, for example, the details of new robes (not hire robes) required for the ceremony of 13 May reaching me on 23 March. Meanwhile, I had heard, on the grapevine, that The London Institute was probably going to seek university status and I had written on 15 March 1999, to the Registrar, to propose robes for future higher degrees:

³² Again the text and punctuation are as written.

³³ Professor John McKenzie was the first Rector of the London Institute and this meeting took place in his final year. He went on to become Chairman of Leeds Football Club. He was succeeded as Rector by Sir William Stubbs.

³⁴ London Masters' shape [m5].

³⁵ Note that this does not specify the shorter liripipe and, later, I followed this use for the doctoral hoods.

³⁶ A few other UK universities prescribe gowns for professors, as follows: Bedfordshire, a blue gown, same shape as for solicitors (E&R style 10, Groves [d4] with a slit behind) with red facings edged in white; Norwich University of the Arts (for visiting professors), a standard E&R QC black gown with gold trimmings; Rose Bruford, a red gown of the basic masters' shape (Groves [m10], or 6H in E&R-speak).

Proposals for additions to the official and academic dress scheme
for The London Institute³⁷

MPhil Gown as for existing Masters with the addition of 1" Purple ribbon to facings.
Hood and cap as for Masters.³⁸

PhD (for future reference)

Robe: London doctors' shape of purple art. silk with facings and sleeve linings of
Magenta art. silk.³⁹

Hood: Full shape,⁴⁰ Purple art. silk, fully lined Magenta art. silk.

Cap: Purple velvet bonnet with Magenta cord and tassel.

Higher Docs Robe: London doctors' shape of Magenta art. silk with facings of 36mm
Purple velvet and sleeve linings of purple polyester satin. Purple cord and button on
sleeves.

Hood: Full shape, Magenta art. silk fully lined purple polyester satin.

Cap: Purple velvet bonnet with Magenta cord and tassel.

The Registrar replied on 23 March and I was delighted to see her acceptance of my new designs. The thought occurred to me that many prominent fashion designers would be among the recipients of the new doctors' degrees and that they had dictated fashion to millions of people. This had been an opportunity for the tables to be turned on them and to see them dressed in Magenta and Purple!

Dear Philip,

This is to confirm our conversation of this morning (23rd March 1999) which I will also fax through.

For 13 May we require the following new robes to be made

1 Pro-Rector's robe and hat as current design.

1 Assistant Rector's robe and hat—to be in keeping with current pro-rector robe but with less ornamentation.

6 Honorary Fellows' robes and hats, as current design.

2 full professors' robes and hats, as current design.

7 visiting professors' robes and hats, as current design.

1 Honorary Master's robe and hat. This to be as current masters but with the same coloured tassel on the hat as the honorary fellows currently have.

4 Honorary Doctors' robes and caps. These to be as described in your proposals paper of 15th March.

For future reference we agree to your proposals for MPhil and PhD (these will not be required until the Institute is able to award its own higher degrees).

As far as the position of earned rather than honorary doctorates are concerned we would agree with the suggestion of a reversal of cap colours or of a different coloured tassel for the earned higher doctorates.⁴¹

³⁷ The design of new robes entailed discussion with colleagues as to the availability and best use of fabrics but I really wanted a bold splash for a new university that encompassed such avant-garde fashion colleges.

³⁸ With hindsight I might have proposed a more elaborate hood for the MPhil.

³⁹ The omission of the magenta cord and button on the PhD robe is a rather sloppy oversight on my part. I am grateful to Professor Bruce Christianson, FBS, for pointing it out.

⁴⁰ [f1] in the Groves classification system: the full shape sometimes referred to as the Cambridge shape with squared corners to the cape. I purposely omitted any reference to a shorter liri pipe for the doctoral hoods.

⁴¹ I offered this suggestion after discussion with the Registrar about making a distinction between earned higher doctorates and doctorates *honoris causa*. This proposal means that the PhD/

You raised the question of the Institute's power to award honorary doctorates at present. The Institute's Conferments Committee had already taken legal advice on this matter and it has been confirmed that this is within the Institute's powers.

Please accept this or the faxed, signed copy as an order to proceed. When your colleague is able to give me an idea of price I will get the order put through our finance department. I will send you measurements as soon as possible.

Thank you very much for all your help.

Susan (Asser) Institute Registrar

A full scheme ready for the new university

The main fabrics employed in the manufacture of robes for the London Institute, apart from the ubiquitous black artificial corded silk⁴² were: purple corded artificial silk (also used for Trinity College of Music robes); purple Fairfield damask; magenta corded artificial silk (also used for Heriot-Watt academic dress); cardinal red and purple velvet Selectus ribbons;⁴³ and purple polyester satin.

The Institute was continuing to grow and expand at this time and orders for new robes for fellows, visiting and full professors and honorary doctors⁴⁴ were received. At the beginning of March I met with Ceri Hughes, the new Ceremonies Officer at the Institute, to discuss new designs and wrote to her on 10 March 2000.

Dear Ceri,

It was good to meet with you last week and I look forward to keeping in touch.

As discussed, I will design new robes for your Orator, Macebearer and Governors and submit them for your approval. (*See illustrations, Fig. 6.*)

I look forward to receiving details, as soon as possible for the following:

6 Fellows, 7 Visiting Professors, 1 Full Professor and 3 Honorary Doctors.

Please advise me if there is any change to the above.

I look forward to receiving your Chairman's robe for alteration ready for the new Chairman, Will Wyatt, and his hat size. I already have the details of your Orator, Professor Rodney Fitch.

The file on The London Institute was now full of notes on various designs and meetings. Therefore, the next task was to write up the scheme of academic dress for the benefit of both The Institute and for the various departments of Ede & Ravenscroft. I submitted this on 18 April 2000.

professional doctorates and doctors *honoris causa* should have the purple bonnet with magenta tassel, and that earned Higher Doctorates should have the magenta bonnet with purple tassel. Stephen Marshall, secretary and registrar of UAL, confirms that no earned higher doctorates have yet been awarded, but that when they are the reversed cap colours will be used.

42 Usually rayon or, these days, polyester and sometimes a silk and rayon mixture.

43 Selectus is the first company to make ribbons from artificial silk.

44 I use the Institute's own term here. I prefer doctors *honoris causa*, which seems more accurate, but the term 'honorary doctors', like 'undergraduate degrees', is pretty much universal these days.

ACADEMIC AND OFFICIAL DRESS FOR
THE LONDON INSTITUTE

All hoods (except for the BTEC/HND) are of the full shape with square cape and short liripipe.⁴⁵

BTEC/HND

- Gown Black with pointed sleeves (style 4).⁴⁶
- Hood Scarlet outer lined blue (CNAA shape).
- Hat Black mortarboard with black tassel.

CERTIFICATE/DIPLOMA

- Gown Black with pointed sleeves (style 4).
- Hood Black art silk outer part lined 2" magenta art silk. Neckband black art silk lined and bound ¼" top and bottom with magenta art silk.
- Hat Black mortarboard with black tassel.

FOUNDATION DEGREES

- Gown Black with pointed sleeves (style 4).
- Hood Black ribbed polyester outer. Cowl faced with 22mm purple velvet ribbon (Selectus 534) ½" light; and with a 22mm Cardinal red velvet ribbon (Selectus 513) ¼" light⁴⁷ from the edge of the purple ribbon. Neckband of black ribbed polyester lined and bound ¼" top and bottom with magenta art silk.
- Hat Black mortarboard with black tassel.

BACHELORS

- Gown Black with pointed sleeves (style 4).
- Hood Black art silk outer part-lined 3-5" magenta art silk and faced inside the cowl with 22mm of purple velvet ribbon (Selectus 534) ¼" light.⁴⁸ Neckband black lined and bound ¼" top and bottom with magenta art silk.
- Hat Black mortarboard with black tassel

POSTGRADUATE DIPLOMAS

- Gown Black with pointed sleeves (style 4).
- Hood Black art silk outer fully lined (TCL) purple art silk. Faced inside cowl edge with 22mm Cardinal velvet ribbon (Selectus 513) ¼" light. Neckband black art silk lined and bound ¼" top and bottom with purple art silk.
- Hat Black mortarboard with black tassel.

MASTERS

- Gown Black with long hanging sleeves (style 6H)⁴⁹
- Hood Black art silk outer fully lined and bound around the cape 1" (TCL) purple art silk. Faced inside cowl with 36mm Cardinal velvet (Selectus 513). Neckband black lined and bound ¼" top and 1" bottom (as cape) with TCL purple art silk.⁵⁰
- Hat Black mortarboard with black tassel.

45 In fact this is not accurate: as previously mentioned, hoods for professors and doctors have the standard full-shape liripipe.

46 See footnote 12.

47 Meaning the Cardinal red ribbon is set in ¼" away from the purple velvet facing.

48 I note that in the alterations to the initial scheme sent to the Institute from Ede & Ravenscroft the purple ribbon was to be set ½" not ¼" from the edge of the cowl.

49 See footnote 18.

50 A shade of purple silk first used for the hoods of Trinity College of Music, London.

Note: Masters awarded honoris causa as above but with TCL purple button and tassel on the mortarboard.

MPHIL

As for other Masters but with 1" purple silk ribbon on outside edge of facings of gown.

PhD & PROFESSIONAL DOCTORATES

Robe TCL purple art silk of London doctors' shape⁵¹ with facings and sleeve linings of magenta art silk.

Hood Purple art silk outer lined edge to edge with magenta art silk.

Hat Purple velvet Tudor bonnet with magenta cord and tassel.

DOCTORS

Robe Magenta art silk of London doctors' shape with 36mm facings of purple velvet⁵² and sleeve linings of purple polyester satin. Purple cord and button on sleeves.

Hood Magenta art silk outer lined edge to edge with purple polyester satin.

Hat Purple velvet Tudor bonnet with magenta cord and tassel.

PROFESSORS

Gown Black art silk with long hanging sleeves as London MA (style 6F).⁵³ Outside edge of facings trimmed with 1" magenta silk ribbon.

Hood Magenta art silk outer fully lined and bound 1" with white silk around the cape. Reversed neckband of magenta art silk lined white silk.⁵⁴

Hat Black art silk rigid mortar board with black button and tassel.

MACE BEARER

Gown Black art silk of special mace bearer design. Front facings, cape collar and sleeves of magenta art silk. Outside edge of facings, cape collar and sleeves trimmed with TCL purple art silk.

Hat Purple velvet Tudor bonnet with magenta cord and tassel.

ORATOR

Gown Black art silk of QC shape⁵⁵ with facings of TCL purple art silk and cape collar of magenta art silk.

Hat Purple velvet Tudor bonnet with magenta cord and tassel.

HONORARY FELLOWS

Gown Black art silk of QC shape with facings, cape collar and sleeves of TCL purple art silk.

Hat Black art silk rigid mortar board with TCL purple button and tassel.

HEADS OF COLLEGE

Gown Black art silk of QC shape with facings and cape collar of magenta art silk. Facings, cape collar, sleeve cuts and sleeve ends trimmed with ¾" gold oakleaf lace.

51 I hesitate to classify this as [d1] (Cambridge doctors) in the Groves classification because the sleeves of this style of robe are so often diminished these days when the style is used other than for Cambridge robes proper.

52 This means the robe has facings of the magenta art silk over which a 36 mm (1.417 inches) strip of purple velvet ribbon is sewn at the outside edges (see Fig. 8).

53 [m5] in the Groves classification.

54 To show the white silk at the front when the hood is worn. Doing this also turns the hood lining out rather well.

55 Similar to the Cambridge LLD undress gown [d4] (without lace) in the Groves classification.

Hat Black art silk rigid mortar board with magenta button and tassel.

PRO-RECTOR

Gown Black art silk of QC shape with facings, cape collar and sleeve ends trimmed with 1½" gold oakleaf lace. Armholes and wings outlined with ½" gold oakleaf lace.

Hat Black art silk rigid mortar board with gold button and tassel.

ASSISTANT RECTOR

Gown Black art silk of QC shape with facings and cape collar trimmed with 1" gold oakleaf lace. Armholes outlined with ½" gold oakleaf lace.

Hat Black art silk rigid mortar board with gold button and tassel.

RECTOR

Gown Black art silk of QC shape with facings, cape collar and wings of TCL purple art silk. Facings, cape collar and sleeve ends trimmed with 1½" gold oakleaf lace. Sleeve cuts and wings outlined with ½" gold oakleaf lace.

Hat Black art silk rigid mortar board with gold button and tassel.

GOVERNORS

Gown Black art silk of QC shape with facings, cape collar and wings of TCL purple art silk.

Hat Black art silk rigid mortar board with purple button and tassel.

CHAIRMAN OF GOVERNORS

Robe Fairfield purple damask of QC shape with front facings and cape collar trimmed with 1½" gold oakleaf lace.⁵⁶ Sleeve ends trimmed with 1½", 1" and ½" gold oakleaf lace. Armholes and wings outlined with ½" gold oakleaf lace.

Hat Fairfield purple damask rigid mortar board with 1" gold oakleaf lace around the crown and with gold bullion button and tassel

University status

It was clear by this stage that the Institute was going to seek a Charter and that this would mean some new officers' robes. With such an existing outlay on the academic dress I hoped that this would not mean scrapping the magenta and purple in favour of a totally new system. I had also heard, unofficially, that Lord Stevenson of Coddensham was the favourite to be appointed as Chancellor of the new university and was therefore unsurprised to receive a telephone call, from the Registrar, in early October 2000, requesting a design for the Chancellor's robe.

Meanwhile, following a conversation with a member of the company's IT staff about the design skills of one of his friends—a young and upcoming designer by the name of Alex Lake—we were fortunate to employ him and move Ede & Ravenscroft on from the rudimentary drawings of robes which were usually supplied. After giving the design some thought, Alex produced the illustration.⁵⁷ When this was to hand my colleague Christopher Allan, who was responsible for specialist robes to be made in the workshop at Chancery Lane,

⁵⁶ I chose this fabric so that the Chairman of Governors would stand out at ceremonies but that the robe would be in harmony with those of the others present.

⁵⁷ I had often wondered why, given the beautiful illustrations often found in the catalogues of academical and clerical outfitters in the nineteenth and early twentieth centuries, we were colouring in with crayon or felt pen photocopied outlines of robes from the 1960s to the turn of the century. Perhaps this occurred in the period between the death of one kind of technology and the birth of another!



ORATOR'S ROBE



MACE BEARER'S ROBE



GOVERNOR'S ROBE



Fig. 6. Proposals for officers' gowns, 2000. Clockwise from top left: orator, mace bearer, governor.



Fig. 7. Proposals for chancellor's gown, 2000.

replied to Susan Asser on 6 October giving a description and cost. The robe was to be as follows: A black Truro silk damask robe of the Queen's Counsel shape with facings of Trinity College London purple artificial silk, with a flap collar of magenta artificial silk. The facings, collar, bottom of the robe and bottom of the sleeves trimmed with 2½" gold oakleaf Mylar lace. The sleeve cuts and back slit trimmed with ½" gold oakleaf lace. Gold oakleaf embroidered shoulder wings and gold ornaments (as seen in the illustration).

After consulting with colleagues, the Registrar approved the design in an email of 13 October but requested further gold ornaments on the back of the robe. This was a rather good idea because the new university was to have the entire cohort of officers and robes would eventually be required for Vice-Chancellor, Pro-Chancellor, Pro-Vice Chancellor etc., etc.⁵⁸

Lord Stevenson was installed as Chancellor of the London Institute in a colourful ceremony at the Banqueting Hall, Whitehall, on 14 November 2000.

Reporting back

By 2002 preparations were well in hand for The London Institute to receive its university status and I sent an internal memorandum to colleagues at Ede & Ravenscroft:

Subject: **The London Institute**

16 December 2002

All,

I've recently visited the Registrar of The London Institute and need to feed back some information.

The London Institute (not connected to the University of London) has applied to become a university and this has yet to go to the Privy Council. The name will probably be something like, 'London University of the Arts' but the University of London may object to this.

⁵⁸ In 2012 there was a change to the titles for senior managers in the University: The Rector became the Vice Chancellor; the Deputy Rectors became the Deputy Vice Chancellors and the Heads of Colleges became Pro Vice Chancellors.

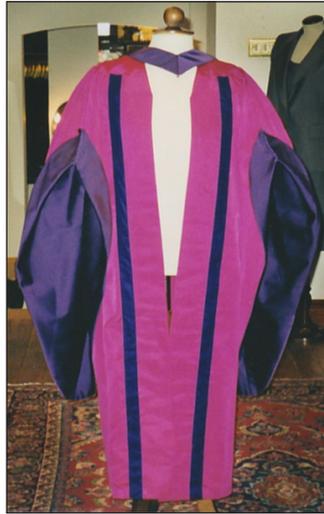


Fig. 8. The UAL higher doctor's robe and hood, above, and the PhD robe, hood and bonnet, right.



With the recent merger with the Cordwainers' College student numbers are about 16,000. Under the umbrella of The London Institute are the following colleges:

Camberwell College of Art
Central St Martin's College
Chelsea College of Art
London College of Fashion
London College of Printing
Cordwainers' College (now merged with LCF).

Permission has been given for the LI to offer the research degrees MPhil and PhD along with their existing degrees and diplomas.

Bill Keen, assisted by Compton De Souza, designed the original scheme for academical dress and a few years ago I designed further Officers' robes.

Anticipating the future, I also made provision for the MPhil, PhD and Higher doctorates, which I agreed with the Institute.

The Chancellor of the new university is to be Lord Stevenson of Coddensham (Chancellor of the London Institute) and the Rector, Sir Michael Bichard.

The London Institute holds a conferment ceremony each year, in May, at the Banqueting Hall, Whitehall, at which Fellowships, Professorships and Hon. Doctorates are awarded (mostly to fashion designers, artists and sculptors). It holds a graduation ceremony, in July, at Central Hall, Westminster

I go on to say that the Institute bought several new robes each year and that a new Pro-Rector had begun to question this expense following the purchase of new premises on Millbank, Westminster, from the Church of England, bidding against King's College, London and the Aga Khan, at the cost of £30 million.

Finally, I mention student numbers, tailoring links with the London College of Fashion, how the Summer ceremonies went and whether the the Institute was interested in photography and merchandising.

I visited The Institute again on 5 March 2004 to plan the robing for the inaugural ceremony of the new university. The venue, Central Hall, Westminster,⁵⁹ was being used for the Bloody Sunday Inquiry at the time but fortunately it finished in time for the ceremony to proceed. In a follow-up email to the meeting I pointed out to the Registrar that given the riot of purple and magenta in the scheme it might be a good idea if I provided some illustrations and descriptions of the various robes. Unsurprisingly, given all that was entailed in launching the new university, this offer was never taken up and might account for why the academical and official dress of the University of the Arts London is not better known.⁶⁰

The University of the Arts London was inaugurated at a typically grand ceremony, again at the Banqueting Hall, Whitehall, on 11 May 2004 and the entire panoply of its academic dress was on show. Even the beautifully produced programme and other documents for this event were printed in purple and magenta. The procession included the Professors and Visiting Professors; Honorary Fellows, Doctors and Masters; The University Secretary; The Director of International Development; The Heads of Colleges; The Pro-Rectors; New Honorary Fellows; The Orator; The Mace Bearer; The Rector; The Chairman of the Court of Governors and, finally, the Chancellor.

⁵⁹ Originally a public meeting space for the Methodist Church it now hosts over 800 diverse events each year.

⁶⁰ I did, of course, make sure that details were made available for inclusion in *Shaw 3*, but this publication does not cover official dress.

The new Fellows included, Jimmy Choo, OBE, Sir Anthony Caro OM, CBE, and Alexander McQueen CBE, and the Doctors (*honoris causa*) included Zandra Rhodes, Ottavio Missoni, Lord Foster, Sir Howard Stringer, and the Earl of Stockton.

My involvement with the University of the Arts ended later, in 2006, when I moved on to other employment, but I have very vivid memories of wonderful ceremonies in the Banqueting Hall, and an enjoyable association with the officers and staff of the university.

A proud reputation

Since that time UAL has gone from strength to strength and has continued to grow and to acquire new premises such as, in 2008, the spectacularly refurbished Eastern Goods Yard, Granary and Train Sheds at King's Cross. It ranks second amongst the world's top universities for Art and Design.⁶¹

In 2010 a new hood was introduced for graduate certificates and diplomas as follows:

GRADUATE CERTIFICATES AND DIPLOMAS

Gown	Black with pointed sleeves (Style 4).
Hood	Full shape with shorter liripipe. Black art silk part-line 3–5" (TCL) purple. Faced inside cowl 22mm Cardinal velvet ribbon (selects 513) ¼" light. Neckband black lined and bound ¼" top and bottom with magenta.
Hat	Black mortar-board with black tassel.

Never shy of innovation and, of course, having Central St Martin's College and the London College of Fashion under its wings, the University appointed Grayson Perry, CBE, RA, the contemporary English artist and ceramicist, as Chancellor in 2015. Following, perhaps, the lead towards innovation set by Vivienne Westwood for King's College London, he has decided to abandon the traditional Tudor-style Chancellor's gown in favour of robes designed by students as the university's website makes clear. (See Fig. 9.)

In a unique UAL tradition, Grayson Perry will wear custom made Chancellor robes for 2019's graduation ceremonies. For the last two years, Grayson has worn inspiring alternatives to the traditional black robes worn by other Chancellors at graduation. Both gowns were created from designs by UAL students, hand-picked by Grayson in UAL's annual 'Grayson's Robes' competition.

In 2018 he took to the stage in robes designed by London College of Fashion, BA Fashion Textile: Knit student, Yuxuan Yang, and prior to that, BA Fashion Design and Knitwear Central Saint Martin's Keith Tovey made the inaugural design.

In his design brief Dr Perry says:

I'm looking for: Drawings that can be easily interpreted into a finished robe. Show how the garment can be constructed and what fabrics, materials and techniques would best achieve the result—swatches and sample are **essential**.

The robe needs to: Retain some of the elements of traditional chancellor robes, it's a formal event—but also take into account my personal style. Go for an eye-catching design—strong colours and reflective surfaces are encouraged. I'd also love a glamorous crown or headpiece.

Comfort is key: The graduation ceremonies always happen at the hottest time of the year and involve a lot of clapping, standing up and sitting down, so lighter fabrics are encouraged.

61 First place is taken by the Royal College of Art (Quacquarelli Symonds annual publication of world university rankings 2019).



Fig. 9. Grayson Perry, Chancellor of the University of the Arts, dressed in UAL doctor's robes (left), the 2018 Chancellor's robe (centre), and the 2019 Chancellor's robe (right).

I am a man yet I like to look like a female: So attention should be given to playing down the male bits (shoulders, long tubular body!) and playing up my assets (good legs!)

UAL also released a film on Youtube: *The Making of Grayson's Robes—an inside look at the drama behind the design that went into crafting Turner Prize-winner, Grayson Perry's 2018 UAL Chancellor robes*. This was featured in the London Evening Standard. There is a similar film about the 2017 robes.

Peering into the crystal ball

Clearly, the traditionally accepted academical designs which have continued for centuries are being challenged and changed. At graduation ceremonies in the UK there are usually one or two graduands who refuse to wear the traditional gown and hood (and cap—where it is worn). This refusal has usually taken place quietly for various reasons such as cost or personal taste; but the voices are getting louder as all kinds of conventions are being questioned on the grounds of patriarchy or association with perceived past misdemeanours. It is uncertain quite where this may lead. It is possible that the innovations of Vivienne Westwood at King's College London and Grayson Perry at University of the Arts London have begun to raise questions about designs accepted for centuries.

Another reason, perhaps, is that society generally is either less bound by tradition and convention and less buttoned-up or more casual to the point of anything goes, and uninterested in history, or both, depending on one's outlook. There have also been, in recent years, significant changes in daily dress both for work and leisure: for example, the necktie is often left off and a smart suit (at present the favoured colour is blue) and shirt, unbuttoned at the neck, is the new formal wear in many traditional office environments, whilst the youngsters who work in IT and tech. favour jeans and sneakers. Street dress is now a free for all with what was once thought of as leisure wear for the home worn out and about. Interestingly, the hood, abandoned in civilian daily life at the end of the fifteenth century, now features widely in urban street dress.

It no longer surprises anyone to see people shopping in supermarkets dressed in beachwear in winter or in pyjamas and slippers at any time. Academical dress, as has often



Fig. 10 (above). Bachelors of Arts.
 Fig. 11 (right). Masters (MA/MBA/MSc/MArch).



Fig. 12 (left). From left to right: Professor Vladimir Mirodan (showing the professors' hood); Rector (later Vice-Chancellor), Sir Nigel Carrington; Honorary Fellow, Simon Callow; Head of College (later a Pro-Vice-Chancellor), Professor Jane Rapley; and former Chairman of the Court of Governors, Sir John Tusa.

been noted by those of us who founded the Burgon Society, has survived (with increasingly rare exceptions) by morphing from the livery of a place of learning, into being perceived as a form of fancy or celebratory costume, often worn only once or twice: the pay-off for proud parents and friends, as well as the graduands themselves, at ceremonies. Instead of simply crying '*O tempora o mores*' perhaps those of us interested in academical dress as a legitimate branch of costume studies, as well as an enjoyable hobby, should be delighted and somewhat surprised that such dress continues to be worn in every single UK university—for now!

Nevertheless, around the world there are universities that are abandoning traditional Western academical dress as symbols of colonialism and repression. Very often it is being integrated with local traditions rather than being replaced.⁶² As yet UK universities show no desire to abandon such dress with its roots in the clerical/academic dress of the early European universities. Amongst them, UAL has a wide range of costumes that make for a pleasing and colourful spectacle⁶³ at ceremonies, but what the extensive use of purple and magenta will look like in ten or twenty years' time is anyone's guess.

62 See for example: Yojana Sharma, 'Graduating in style—Universities abandon mortar boards, robes', 15 July 2016, University World News, online at <www.universityworldnews.com/post.php?story=2016071413110249> [retrieved 12 Aug. 2019]. 'The prestigious Indian Institute of Technology Bombay, or IIT Bombay, has become the latest in a raft of Indian universities to abandon Western mediaeval-style black graduation robes and mortar boards for their graduation ceremonies, switching to traditional Indian garments.'

63 Aficionados of academical dress will appreciate my restraint in not using the term, 'beautiful and dignified'.

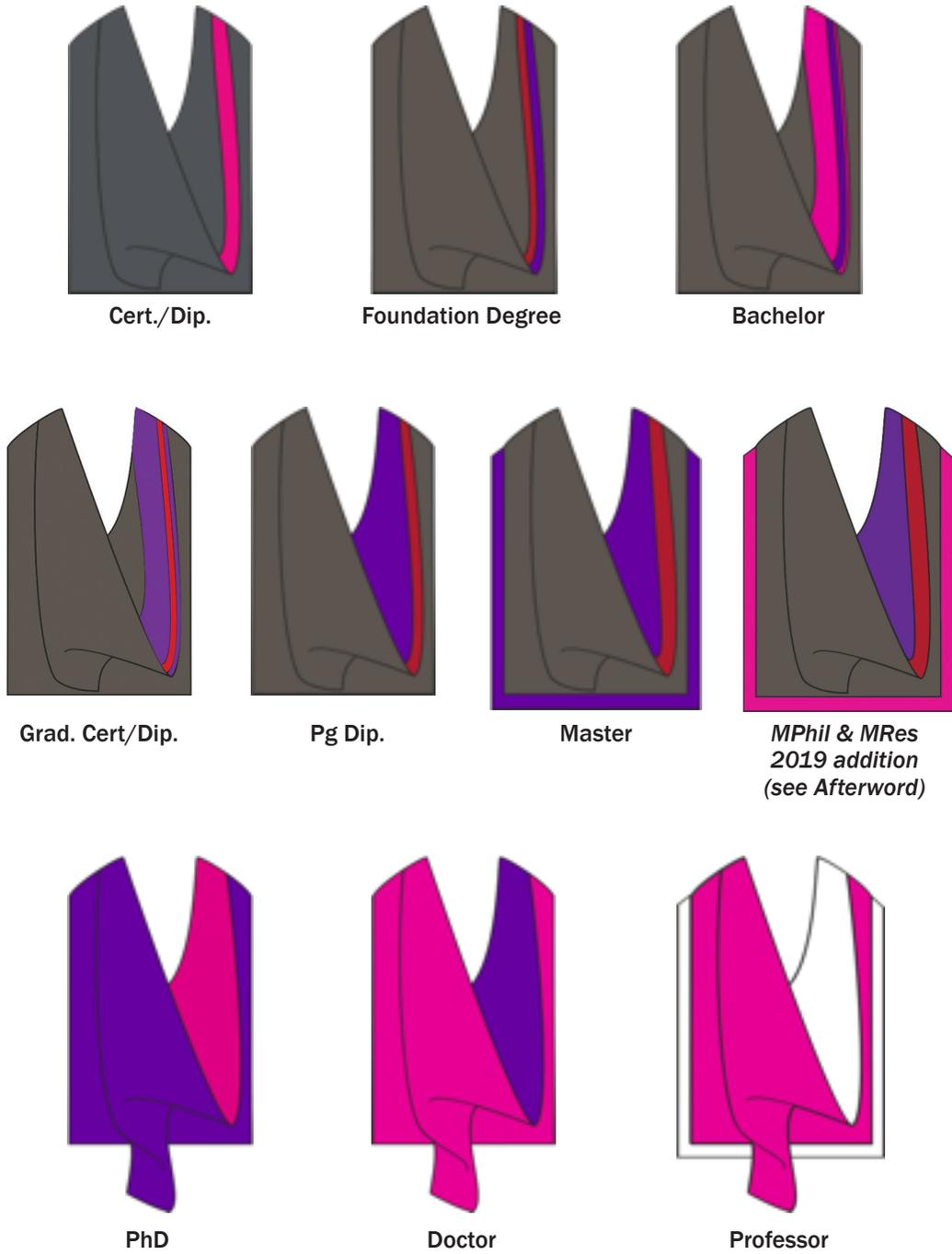


Fig. 13. Hoods of the University of the Arts London.

Acknowledgements

My thanks to Dr Nicholas Groves, FBS, for his initial reading of this paper and for his helpful comments; to Professor Bruce Christianson, FBS, and Professor Stephen Wolgast, FBS, editor of the Transactions, for guiding me through several revisions with wise advice and suggestions; to Dr Paul Coxon for providing drawings of the hoods and the basic master's style gown; and the Revd Kenneth Crawford, FBS, for further drawings of hoods and for his sketch of the layout of hoods with shorter liripipes.

Thanks also to the Secretary and Registrar of University of the Arts London, Mr Stephen Marshall, for permission to reproduce UAL photographs and to quote from UAL correspondence; to Mr Peter Close, Senior Administrator, for reading the text and making several helpful suggestions and corrections, and for contacting two former members of staff, Professor Judith Chaney and Miss Bobby Hillson, who were both involved with the initial scheme of academical dress; to Mrs Susan Asser, former Registrar, for offering corrections to the text; and to Mr Michael Middleton, Chairman of Ede & Ravenscroft Ltd, for his goodwill towards this glimpse behind the scenes into the designs for UAL academical costume.

Afterword

In writing up this paper I have, of course, had privileged access to sources and first-hand knowledge of the designs but the task has been made so much more enjoyable by the helpful and cooperative assistance of senior staff members at the University itself. Perhaps even more valuable has been the critical eye of fellow Fellows, proving that at least four pairs of eyes are better than one.

Looking at the UAL scheme again after more than ten years gave me the opportunity to examine again my sins of omission. Why hadn't I given the MPhil graduates a decent hood of their own and why didn't I give specific instructions for there to be cords and buttons on the sleeve turn-backs of the PhD robe?

With this in mind, and shortly before this volume of the *Transactions* went to press, I proposed some changes to the scheme and was delighted to hear from the University Secretary and Registrar that they had been accepted and that, furthermore, the regulations for the MPhil degree should apply also to Masters of Research. The changes are as follows (in italics):

All hoods are of the full shape with square cape, short liripipe and straight, pointed neckbands except for the BTEC/HND, *which is of the CNA shape, and the hoods for doctors, professors and visiting professors which are of the full shape with square cape, standard liripipe and straight, pointed neckbands. Professors' and visiting professors' hoods have a reversed neckband.*

MPHIL & MRES

- Hood* Black art silk outer lined, edge to edge, (TCL) purple art silk. Faced inside cowl with 36mm Cardinal velvet (*Selectus 513*) and with a 1" magenta art silk ribbon around the cape. Neckband black, bound ¼" purple art silk at the top and 1" magenta art silk at the bottom.
- Hat* Black mortarboard with TCL purple button and tassel.

PHD & PROFESSIONAL DOCTORATES

- Robe* TCL purple art silk of London doctors' shape with facings and sleeve linings of magenta art silk. *Magenta cord and button on sleeves.*
- Hood* Purple art silk outer lined edge to edge with magenta art silk.
- Hat* Purple velvet Tudor bonnet with magenta cord and tassel.