



5-30-1971

## College of the Pacific Commencement

University of the Pacific

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*COLLEGE OF THE PACIFIC COMMENCEMENT*

*May 30, 1971*

*UNIVERSITY OF THE PACIFIC*



## CARILLON RECITAL

Charles Schilling  
University Organist and Carillonneur

- The God of Abraham Praise* . . . . . Leoni
- America the Beautiful* . . . . . Ward
- Song* . . . . . Christopher Piazza, B.M., 1971
- God of Grace and God of Glory* . . . . . Welsh (Hughes)
- Spring Song* . . . . . Mendelssohn
- Guadepamus Igitur* . . . . . Traditional College Song
- Lead Me, Lord* . . . . . Wesley



## THE ACADEMIC PROCESSION

THE PRESIDENT OF THE BOARD OF REGENTS

THE ACTING PRESIDENT OF THE UNIVERSITY

THE VICE PRESIDENTS OF THE UNIVERSITY

THE DEANS OF THE COLLEGE OF THE PACIFIC

THE COMMENCEMENT SPEAKERS

RECIPIENTS OF THE ORDER OF PACIFIC

HONORED GUESTS

THE UNIVERSITY ADMINISTRATORS

THE FACULTY OF THE COLLEGE OF THE PACIFIC

THE CANDIDATES FOR THE BACHELOR OF SCIENCE DEGREE

THE CANDIDATES FOR THE BACHELOR OF ARTS DEGREE



## THE PROGRAM

Dean William O. Binkley, *Presiding*

PROCESSIONAL MARCH . . . . . *Trumpet Voluntary by  
Clarke*

WELCOME . . . . . Dean William O. Binkley

ADDRESS . . . . . M. Lewis Mason

ADDRESS . . . . . Mary McAdams

CONFERRING OF DEGREES . . . Acting President Alistair W. McCrone

ANNOUNCEMENTS

MUSIC . . . . . *Pacific Hail by  
Lois (Warner) Winston*



BENEDICTION . . . . . Dean William O. Binkley

RECESSIONAL . . . . . *Rigaudon by  
Campra*

MARSHALS OF THE PROCESSION . Robert W. Dash, A.M.  
Donald F. Duns, Ph.D.  
Walton A. Raitt, Ph.D.  
Larry M. Walker, A.M.  
Carl E. Wulfman, Ph.D., Mace Bearer

USHERS . . . . . The Mortar Board Society

#### ACKNOWLEDGEMENTS

CARILLON CONCERT

TECHNICAL MANAGER . . . . . J. Timothy Kolosick



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Jane Roberta Bramham

Ronald Stephens Bruce  
Stanley Morshead Gibbs  
Jonathan Leonard Goodale  
Thomas Hunter Hood  
Thomas Charles Myers

Wayne M. Ono  
Richard Gerald Rodrigues  
Terry C. Tompkins  
Ging Sam Wong

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R. William Ames  
Miles Elliott Anderson  
Barbara L. Angstman  
William John Armstrong  
Morris M. Artiaga  
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Mark D. Austin  
Susan Ann Bacharach  
Peter Smith Banks  
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Mary Jane Craviotto  
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Wendy deMartini  
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 Kathleen Adell Keeler  
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 Margaret Giffin Keown  
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 Carl Watt Knowles  
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 Conchita Lizardi  
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 Ann H. McKenzie  
 E. Gregory McLaughlin, Jr.  
 David McMicken  
 J. Mark McQuerrey  
 Douglas D. Meath



42  
 3  
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Thelma Lorraine Messer  
 Kathleen Anne Mirassou  
 Caroline Mirsky  
 Kevin O'Neill Mitchell  
 Kathleen Jane Monroe  
 Victor W. Moore  
 Zachary R. Morgan  
 William C. Morse  
 Kim Allen Morton  
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 Dianne Patterson  
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 Paul A. Scheidegger  
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 Douglas T. Schnabel  
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 Andrew Burns Schoenhofen  
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 Michael McClure Welch  
 Glenn Robert Van Winkle  
 Barton H. Wachs  
 Bruce Lamoine Wagner  
 Marie Claire Walter  
 Robert Fred Weaver II  
 Edward E. Weisbrod  
 Lorraine Whitmer

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 3  
 126

Thomas Peters Whittemore  
Pauline Alma Wiles  
Doris Evelyn Williams  
Janet Lee Williams  
Kenneth Everett Williams  
Kevin L. Williams  
Warren Geoffrey Willis  
Cynthia Elaine Wolf  
James Herbert Worcester  
Betty L. Wyman  
Lisbeth Ann Weslow  
Jo Denine Willeford  
Barry Allen Woodbridge  
Richard Lee Wong  
Ronson F. Wong  
Barbara Wright  
Gordon Emmett Wright  
Nori Yabumoto  
Byron Victor Yee  
David Michael Young

20

+ 8 fro late

381





## ADDENDA

### HISTORICAL BACKGROUND OF MACE

The mace, originally a weapon of offense used in medieval warfare by a king or a great noble, has been refined into a symbolic device which is used on ceremonial occasions. As an academic symbol, the mace dates back to the 16th century England when Queen Elizabeth I presented a replica of her own royal mace to the corporation of the University of Oxford in 1589. She ordered that it be used in all ceremonies to represent the royal presence and the authority granted to the University to issue degrees under the royal insignia. King Charles I made a similar gift to Cambridge University in 1625.

With the establishment at Pacific of the

cluster college system in the tradition of the Oxford and Cambridge concept, President Robert E. Burns commissioned Stuart Devlin, internationally known London silver designer, to design and construct a mace for the University of the Pacific. Its first use was at Founder's Day ceremonies, March 6, 1966. On that occasion Dr. Burns announced the establishment of Callison College, the third of the University's cluster colleges.

Constructed entirely of silver and gold plating, the mace is approximately four feet long and weighs approximately 15 pounds. It was a gift to the University by Mrs. Winifred Raney, Regent of the University.

### SIGNIFICANCE OF ACADEMIC REGALIA

Distinctive academic dress can be traced back to the universities of the Middle Ages. In the early centuries of its existence, the costume was worn as daily garb, and the several parts each had its practical use. In more recent centuries its use in complete form has been reserved for special, ceremonial occasions.

European universities tend to display considerable variation in their academic regalia. In the United States, however, a standard pattern was adopted over a half-century ago to which virtually all American colleges and universities adhere. This governs the material, style, color, and trimmings of the gown and

hood, the style of the cap, and the color of the tassel.

This summary has been prepared to assist in recognizing and interpreting the costumes worn at the University of the Pacific's commencement ceremony.

In the United States, gowns are almost uniformly black. Outstanding deviations are in the cases of Harvard and Yale. The first permits a crimson doctor's gown; the latter a blue gown for both masters and doctors. In other instances, as in the case of Raymond College, a bandolier or other similar attire may be authorized.



The field of learning in which the degree was awarded is shown by the color on the edging of the hood, and in some cases by the color of the facing and crossbars on the doctors' gowns. Some of the more frequently seen colors are: white (Arts and Letters), pink (Music), dark blue (Philosophy), light blue (Education), scarlet (Divinity), golden yellow (Science), lilac (Dentistry), olive green (Pharmacy), purple (Law).

The colors of the lining of the hood are those of the institution which awarded the degree. For example, the University of California colors are gold and blue; Stanford University, cardinal; University of Michigan, maize and azure blue; University of the Pacific, burnt orange and black.

An individual's degree is revealed by the type of gown and the width of the edging on the hood. Designs are of three kinds:

**BACHELORS' GOWNS** have full pointed sleeves, with no trimming, and the hoods have a two-inch edging.

**MASTERS' GOWNS**, until 1960, had full, closed sleeves, with arm emerging from the sleeve through a slit at the elbow. The gown has been the despair of wearers because, no matter how hot the day, a coat must be worn under it. In 1960, however, the gown was modified. In place of the elbow slit, an opening was made at the wrist and the gown was made to close. The hoods have a three-inch edging.

**DOCTORS' GOWNS** are of silk, have rounded sleeves, velvet facing down the front, and three velvet crossbars on each sleeve. The hoods have side panels and a five-inch facing.

Tassels on bachelors' and masters' caps are ordinarily black, but they may be of the color of the field in which the degree was awarded. Doctors' tassels are always gold. The left side of the mortarboard is the proper side to wear the tassel.





