

LANDSCAPE XVII, a plastic-painted steel sculpture by Professor Robert Howard of the UNC Art Department, is one of the pieces which go on exhibit today in the Color Sculpture Exhibition at Ackland Art Center. The works in the show were chosen at the Royal Marks Gallery in New York where

they were shown. The sculptures are made of plaster, wood, metal, polyurethane and a number of other items. Their only similarities are in the use of bright color. The show can be seen from 10 a.m. to 5 p.m. weekdays and from 2 to 6 p.m. on Sunday.

Equality vs. Tradition

U.S., European Schools Unalike

WASHINGTON (UPI) — Are European schools better than American schools — or is the opposite true?

In fact, both have their pluses and minuses, and exact comparisons are difficult.

The roots of European schools reach back to Feudal times and spring from aristocratic ideas. This background has presupposed, until relatively recently, a chasm between those who rule and those who are ruled.

The American educational ideal, on the other hand, developed in the spirit of the enlightenment of the 18th century. America, without the background of medieval feudalism,

was less affected by aristocratic traditions, and its schools have tended to stress equality of opportunity, in theory if not always in practice.

The European traditional approach — under heavy challenge since World War II — was based upon the assumption that education has as a major function the sorting out at a very early age of those who would govern, direct, guide, and "think" for society from those who would be governed, directed and guided, and who would do the work.

In essence, the European educational ideal, now under rapid change, was that those who use their minds should command those who use their hands. The American approach to education has from the beginning been a reflection of very different ideals — education for all, equal opportunities for all.

The European tradition still suggests in some instances that by the age of 12 the child has exhibited his capabilities. Either he has shown promise of proceeding up the rungs of the ladder leading ultimately to

the university or he has not and is relegated to some variety of "terminal" education.

In contrast, elementary and secondary education in America are available to all, and programs of study after the age of 12 or so do not erect insurmountable obstacles to a child's later admission to advanced or higher education.

In European education, according to one study for the National Education Association, the general administrative pattern is one of a high degree of centralization and uniformity. Courses of study, schedules, textbooks, examinations, certification of teachers and numerous other administrative details are precisely specified by a central educational authority.

In contrast, as a result of the American heritage, education in the United States is decentralized, and represents a great variety of school systems, authorities, and organizational patterns with no central body in the position of

specifying imperatives to all schools, directly or indirectly.

As more and more of the European countries feel the sociological impact of science and technology in the 1960s, their educational authorities are reported to be accepting the American ideal of universal, single-track education for all citizens.

Dr. Otto Bergmann from Austria, a physicist, and Nadine-Nadesha Popluiko, who studied in Moscow and left the Soviet Union during the war, both agreed that the educational systems in the United States and Europe are so different that they are hard to compare, but their opinions were interesting.

Both thought that secondary schools in Western Europe and the Soviet Union were on the whole better than in the United States, but that the best American universities were as good or better than the best universities in the old continent.

What Can We Expect In Sartorial Circles?

NEW YORK (UPI) — Jan Ross got to dipping into the future the other day to see what turn men's clothes would take next. And since he was calling the turn he came up with such items as a thigh-length walking suit, a bottle green tuxedo and a fireman's red sports jacket.

Ross didn't design the new items himself. He is president of Society Brand Clothes and has a lot of designers available. He told them what he wanted, urged them to use a little imagination themselves. They did and the result is a line that may appear in the shops — late in 1967.

"I think that our affluent way of life subconsciously dictates new outlets," Ross said. "One of them is clothing. We have lost the taboo of being called the well-dressed man or carefully-attired gentleman. The reflection of masculinity and virility does not have to be typified by carelessness (to the point of being sloppy)."

"We have more time and more money to think of our attire needs. The result is a much more diversified wardrobe than in the past."

"Men express their individuality now not only by the type of music they listen to and the type of shows they attend, but also in the way they dress. Hence, the birth of a garment like the walking suit which is stylized apparel perfect for the weekend or afterwork . . . to take a casual stroll . . . a good transitional outfit . . . between summer and winter when the topcoat isn't quite necessary."

The gentlemen's walking suit was shown in a gray glen-plaid with black buttons. The jacket was an eight button double-breasted model with peaked lapels, two deep 11-12 vents in the back. What made it different was the length down to mid-thigh. It was shown with plain tapered pants. Another was slightly shorter in a fine check with a military standup doughboy collar.

"Great individuality can be expressed in dinner wear," Ross said. "Men don't have to look like they come out of the same mold. Color is becoming prevalent in dinner suits — blue, navy, burgundy, green, the Paisley patterns are very popular in dinnerwear."

To prove it he showed a tuxedo in bottle green mohair with a velvet shawl facing on a peaked lapel. There were velvet cuffs and pocket flaps and two deep vents. The pants had a built-in cummerbund and a velvet stripe down the side.

Some of Ross' other future

creations:

—A double-breasted sports jacket in a huge plaid with three slashed and flapped pockets including the breast pocket. It was four button set close together with narrow lapels and was shown in olive with a lighter over-plaid and coordinated slacks.

—A double-breasted gabardine topcoat with four dark buttons against a light fabric. The flyfront was saddle stitched; flare and a single deep vent gave it look of the future.

—A one-button suit in gunmetal with peaked lapels, two slanted unflapped pockets, sharply nipped at the waist and with two vents, modified square shoulders and no breast pocket. Its future look came from the 90 per cent wool and 10 per cent silk combination. His current line? Well, it's the Matador Collection — with squared concave shoulders in 1, 2 and 3 buttons with emphasis on a bigger — appearing chest area. Jackets were cut with very little shape, a high gorge (not much shirt shows) and notched lapels.



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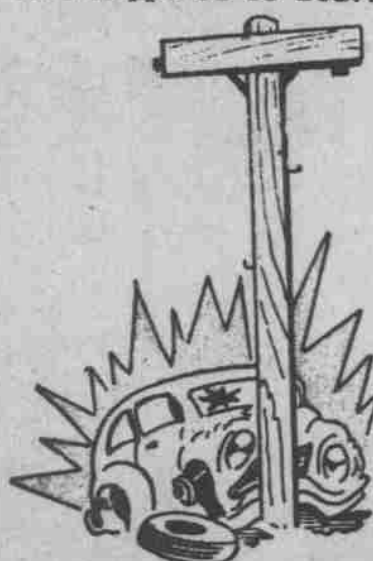


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