SMJ: Dr. Stanley Czurles, professor of Art Education at the State University College at Buffalo, will introduce Dr. Clement Tetkowski, professor and chairperson of the Design Department. He will speak on the Siena Semester.

CZURLES: Thank you, Sister. I think that we should record that at that time I was the Director of the Division and that is why I have a little more executive role in this. I became very fascinated with the idea that Dr. Tetkowski had about the value, personally as well as educationally, of experience overseas, so I was very willing to support the various proposals that he made. I know he will not talk about the problems and the struggles, even the opposition he had. I am encouraging him to do it, because I feel that it is very important for the record. It is important to know the odds against which his first venture was undertaken. So, Clem, will you take over and please tell us. Way back in your background... how did you get this drive to propose this, then sweat it out? How was it developed? It is at this point the longing existing overseas program at the State University of New York.

TETKOWSKI: Well, if you ask me to go back... the question then becomes... just how far back? I would have to say that it began in 1933, on the pretext of going on a camping trip with a friend. He was about four years older than I. He hitched-hiked
from Newark, NJ to Chicago, Ill. We went to see Chicago World Series. We did the entire round trip in about 10 days.

CZURLES: Did you have any money?

TETKOWSKI: I had something a little over three dollars and he had twelve dollars. Most of our food and everything else we owned we had on our backs, of course. In college, I was fascinated by the experience of my teacher, Sybil Brown, who had done much traveling in Europe. She had also lived for some time in Mexico. In the summer of 1940, I hitched-hiked to San Antonio where she lived, then from there took a bus to Mexico City, with her encouragement and with letters of introduction to an American artist who lived in Mexico since 1924. Pablo Higgins gave me clues as to where I should go and visit. I had a very impressive visit there.

CZURLES: How did you manage the language?

TETKOWSKI: I had studied French. As close as French may be to Spanish is the way I managed!! I did know a few phrases and the names of foods which did help me a lot. I did not really have an occasion that I was stuck for words. I again went back to Mexico in 1948 after the war. My wife went with me at that time. It was the year after that, that I came to Buffalo.

CZURLES: You were overseas also, weren’t you?

TETKOWSKI: Yes, I was. That was during the was, I went to North Africa. We went from Oran, Algeria to Marakesh, Casablanca and back again. We went through the straits of Massina to Naples. This, I think, took place in 1944. 1944 was a dangerous time to be
traveling. Rome had not yet been taken, and we saw Naples. Actually, I sent very little time in Italy, because we were sent back after just a few days. I did get to see some of the environment. When I came to Buffalo State in 1949, Harold Peterson had taken a group to Mexico in either 1949 or 1950. In any case, I asked him if I could be an assistant on the next trip. Almost as a facetious remark, he asked me to come with him. So, this was my very first experience with students. As it turned out, he did ask me to come with him. It was a rather luxurious trip, as the trip was pretty much arranged by the travel agency.

SMJ: Was this in 1950?

TETKOWSKI: It was either in ‘49 or ‘50. Although in 1951, we went together with 25 women, ranging in age from 35 to 65. It was fun. It was interesting, and I still remember that the principal of 65 years, climbed the pyramids and was nearly left behind... although she would not be today. It was that experience, I think, that encouraged me perhaps more than any other to get to Europe. In the summer of 1959, an art trip was planned. I think it was Dr. Czurles who called me up and asked if I would be willing to lead a group.

CZURLES: I brought you here to teach community design as much as anything. After the war, the European cities were building cities in various ways. Some wanted to rebuild as was... some wanted to modernize, this is what I had in the back of my head. For one of these trips I thought it would be Clem who could carry what was done on campus to the reality of these people in the
European countries.

TETKOWSKI: Well, the reality of any sort of program going abroad is when you reduce it to a single objective, and it becomes to narrow. It becomes difficult to attract enough people. It was actually arranged to be an art trip. For that time, and many years after, there was a requirement by the State University to have all the travel arrangements made by the Experiment for International Education. Consequently, they also used there pattern to stay with a foreign family for several weeks and then afterwards travel. The Classic Program is to live with a family for three weeks and then to travel for ten days, with a member of that family. Their program was geared really for the younger, high school student. In any case, the experiment was a requirement, we had to be with them.

CZURLES: I don't know if the people know what that is, so would you mind telling them.

TETKOWSKI: It was a group, that at that time which had its International Headquarters at a very tiny village in Vermont called Putnick. I understand that the office is no longer there. It is now in Italy.

CZURLES: Did they have branch offices?

TETKOWSKI: There are branch offices in many other countries across the world. It was a very good way for us to get started.

CZURLES: University contracted in general, so that you became directly responsible to them financially rather than....

TETKOWSKI: No. not exactly.

SMJ: Does that still exist?
TETKOWSKI: Yes it does. But whatever contract was arranged, apparently no longer exists. Before I left on my trip in 1959, I had arranged with the dean who was then McVitte and the acting President who was Ralph Horn, I asked them to allow me to investigate the possibility of having a program abroad. It would be on a semester basis. They were both very encouraging. Consequently, I felt free wherever I went to use their names and say that I am doing this in their name, that was making inquiries for them. Our summer group went to a little town of Tiersingen in Southern Germany. It is known for making harmonicas and accordions. It was a beautiful setting and the ideal place for us to hold this meeting. We also went to Munich. I also made inquiries above having the program there. In Munich, there had been an overcrowding of Americans who had stayed there after the war. No one in Germany was much interested in the project. The other place that would have been a possibility was Austria. The exchange rate for money was very good at that time. As we continued our tour and search, we came into Italy and realized Italy should be the place. The reason there was not only for its richness in history and art, but also because it was reasonable. The exchange rate was very favorable. We would live within the means of Buffalo State student. So that pretty much decided that Italy was the place where we would be. When the group and I were in Florence, I made inquiries there at the US Information Service, which strangely enough is not set up for tourists. It was meant to be a propaganda arm for the US State Department. I did find they
were in touch with the various schools and colleges that were settled in Florence. The interesting thing about that is that Florence had been a traditional place for this sort of thing. The Germans have an Institute there, the Sorbonne has an Institute there. Many of the Ivy League Women’s Colleges had established themselves there. Some of them were pre-war. Although the richness of Florence is certainly well acknowledged, it is not a typical Italian town. It is a cosmopolitan city. At that time, during the summer, I was seeing it at its worst. Never the less, it gave me the feeling that this was just not the ideal place. A man, whose name I do not recall, from the US Information Service, and who had been acting as a liaison between the various schools, discouraged me from settling in Florence mostly because Syracuse was to begin their program that very year, or perhaps the following in 1960. With all of this it would probably not be a good idea to try and set up a sort of competition. So, I removed that from my mind. Right after Florence, we visited for a very short time on our way to Rome, Siena. This was August 2nd, when the famous Poly?Race in run. I had arranged to be there on that date. As my travel arrangements were done by experiment, I did not realize that it would have been much smarter had we arranged to be in Florence another day. There was no way also, being in a hotel in Siena because all of the space there was at a premium and reserved months in advance. I will now make a public confession here for the first time. I saw Siena on the day of the Polyo, but I did not see the Polyo. I have never confessed this to ant of the C and E.
TETKOWSKI: Well, they would not understand it. I really fell in love with the town. My interest in the town came from two directions; my study of Art History and the Early Renaissance Italian Art. The charm of it stuck in my mind. While in my study of city planning, designed cities that can give you a good look how things were during the Renaissance era. It was from those two directions that I was interested in Siena. After our return to Buffalo, it became apparent that any kind of a program would have to be done through the experiment. At first I was discouraged, and told that it was too small for any kind of program. But Siena at that time, and perhaps even now, has a population of over 60,000 which is neither too small or too large. In spite of the objections, I ask them to make inquiries into the possibility. Now that was still in 1959. Nothing has been done on this in spite of the fact that both Dr. McVittie and I tried to learn on them as much as we possibly could. In fact, in desperation, we had negotiated with a Chicago Institute of International Education, not sure if the name is correct. I recall that it was on Wackert Drive, and they had set up programs which they themselves had conducted in prestigious European colleges. They were willing to make arrangements for us. Dr. McVittie, somewhat outside of the rules, encouraged me to work with them. One day, I received a phone call from Venice. Well, there is a Venice, California... but this was from THE VENICE. It turned out to be a person connected with the Chicago Group who said that he had laid the ground work
for a possible arrangement with the State Art School in Venice, and that we could work through them there. Dr. McVittie was willing to get together the entire thing, and then present it to Albany and say that the Experiment had not done a thing, so let’s make a go of it this way. It just happened, at that time, there was a meeting of various leaders of the Summer Program at Colgate in Hamilton. The head of all of the Teacher’s College were there. Hermann Cooper was there. He had much to do with the history of this college. There was also a tall, awkward gentleman by the name of Guiseppi DeStefano, I asked him why he could not do something? When I suggested Siena, he seemed to think it was a pretty good idea, but that he also had other cities in mind. He said that he would look into it for me. This was a time for him to see how the experiment was going in the United States at that time. He was a very charming fellow, very capable, but I did not see or hear from him for a long period of time. I am not altogether positive of the sequence of this. Anyhow, that was our first get together with an Italian representative. Almost in desperation, Elizabeth Kurtzberg, who is a liaison person with this sort of experiment and program, said that the best thing to do, really, would be for us to go over there. During the registration recess in Jan. 1961, I was given permission and the money to go to Italy. Frankly, I do not recall where the money came from, but it was somehow found, and I flew over and was met by DeStefano at Milan Airport. He then took me to the main gallery of Milan. Connected to it is the main Art School. That was mixed up and confusing situation. As nice as
Milan is as a city, it was probably a good thing we did not get connected with it. There has been great deterioration over the years. In any case, I did not find anything terribly attractive there in Milan. Then we went to Genoa. They didn’t show much either. From Genoa we went down to Siena. From the very first, it seemed as if everything was going to work out just right here. Everyone was willing to cooperate with us. I met the Head of the Art School. He was so cooperative then, it seemed as if he had been a friend for a long time before I ever knew him. He has been a good friend ever since then. Professor Keetee knew a little bit of English. With my French, we communicated a bit, but it seemed as though we could communicate by facial expression alone. He was willing to do anything for us. I made some proposals for the types of courses that they had, and people available who could work with us. Even then, we settled on one class of painting, one class of sculpture, and because there ceramic department was so good I asked to have ceramics also. From that point, until almost the day that was arrived, there was very little communication with them. There was no money, let’s say to hold anyone. To get back to the academic side of the program, I met the Director with Mr. DeStefano and Mr. Chellie who was and is the editor of the newspaper. He knew everybody and had entire into every place. I am sure the technique that DeStefano used in making contacts was to go to the Tourist Office of the city. The Tourist Offices in Italy are more like the Chamber of Commerce. It is something that we do not have the equivalent here. They provide travel services, but the purpose
of that is to make enough money to publicize the town and that is the formula. In any case, the tourist Office is always the best contact. It was through it, that Chellie was contacted and he took us around. The next place we went was the Office of the Director of the University. (Same as the Head od the University) The University is dated from about 1285. It is one of the very earliest. When we went to the Director's office again he was very pleased to talk with me. Again, it was all in Italian. I think strangely that my background in Spanish was quite helpful to me. We were able to make arrangements up to the point that the university would cooperate with us and would allow us to use one of their rooms. Again we fell into good luck. There was a room that had been redone, modernized yet unchanged. It was modernized because heat and electricity had been brought in. That room was donated by Sklavo who was very important in Italy in making vaccines and things of that nature. He did inoculations of various sorts. He started in the 1920's or the 30's and now he is world known. He donated this room for international use. It was a brick room beautifully done, very impressive to the students. They liked it very much. All during this time, I took pictures where ever I went. All of my slides were just perfect. Good luck was with me again. They look as if a professional had taken them for me. I have not matched them since!! Having a program, I fit the program directly in with our curriculum for our art students. I must say, at that time, we were in the Director's office, one of the persons who would be most important for us called. It was professor Santa
Davi who was an Art Historian and could speak English. He is highly respected in the Florence area where he lives. The Florentines consider themselves to be the most highly educated in the area of Art History and culture. That should give you an idea of his stature. Santa Davi said that he would be willing to work for us, almost for the fun of it. It was very good to have him. I think he was the only one who could speak a foreign language, but I don’t think that it really mattered. Our staff was complete. When I came back to the U.S., I had a complete staff and a complete program, I also had the pictures. With this, I was armed, and I could make my presentation. At one time, I made a chart, which I no longer have. This chart listed the route by which I went to all of the various college committees. First the program was approved by Dr. Czurles, who at that time was Director of the Art Education Department. Then the faculty of the Art Education Department approved. There was only one abstention, and interestingly, the person who did the abstain, spent his sabbatical in Italy!! Then there were various councils at that time. This had to be approved all the way down the line.

CZURLES: There was the problem of cost, too. You will probably explain it, and if not then I will. It will tell why there were some blocks here.

TETKOWSKI: There was some talk that only the richest kids in the college would be able to afford to attend this program. We were able to get the cost down to such a fine point that it actually did not, at that time and still does not, cost the
students any more (1977) than if they lived on campus. Now, if the student lives in Buffalo, and lives at home, obviously there is no program anywhere that is going to match that cost. But, by keeping the cost down with group rates for travel, it is within the means for nearly any student who want to go. In addition to that, students were encouraged to apply for loans. At that time, it was apparently much easier to get a loan than now. If I recall properly, the population of the college enrollment here was about 1200. Now, it is about 9,000 which is about the same here.

CZURLES: Clement, there was another financial angle, it concerned budgets. Many departments said this project would take money from other college departments to support something overseas. So, I would like you to explain what you really did.

TETKOWSKI: At that time, the student/faculty ratio was supposed to have been 15 to 1. I proved that we could do it at 20 students; consequently, the student/faculty ratio actually was 20 to 1 in Siena. That meant that the program cost the college less, considerably less. I feel that I should say for the record, (the students didn’t know that at the time) was that the state did not support the program at all, except for the Director’s salary. Incidentally, the state did not pay for, nor did the college pay for expenses of moving the faculty member.

CZURLES: Yes, but I would like to bring out that it did not cost this college anything, not a penny. The directors who went, went at a financial sacrifice, with not a penny given to them.

SMJ: Did any faculty members go, or was it just the Director?
TETKOWSKI: At that time, it was just the Director.

CZURLES: I just wanted that put in here, because this was one of the objectives that was overcome. Clem shocked them by saying that it wasn’t going to take a penny from anyone.

TETKOWSKI: It was because of, let’s say the potential criticism, they were being watched and so on, that part of it is a very sensitive area.

SMJ: You were willing to make many sacrifices for that point, to get it started, weren’t you?

TETKOWSKI: To get it started, yes. Now, I want to more or less try to get it finished… the sequence of things. I had come back and various committees gave their approval, and I almost had the feeling at the time that people approved it, and thinking that we will never get students interested. Somehow, I just had the feeling that not everyone thought it would really become a reality. The fact is that as soon as the go ahead was given, that I advertised on the wall near the cafeteria used to be. I put up a small notice that 25 students signed. They were all art students, because it was almost impossible to think that we could prepare a program for more than one department at a time. It was bad enough getting one department’s approval, the logical department would have been a Foreign Language Department. Since there was no Italian being taught at the time, you could not get much assistance there. But I do have to say that as soon as it became known that we were going to do this, the Head of the Department of Language immediately set up a program in Italian. His name was Messner, Dr.
Charles Messner. He got a part-time teacher from UB to also teach for us. She is still teaching over at UB now. Mrs. Vello was her name. When we got the group finally to go, Dr. McVittie limited the program to 20. We could not take all 25 of those persons who had originally applied. We told them they would have to be in the second group. There was no assurance that this program would be able to continue for more than one semester.

SMJ: It started in 1961?

CZURLES: It only had a one semester guarantee.

TETKOWSKI: At that time we took off on a ship from New York. It went to Boston. They said it was the final voyage. A rather interesting aside... that was the ship by the name of Sapudnia. About two years ago, I went to the Maritime Museum of Venice, and there was a big model of a ship... it looked somewhat familiar to me. As I came closer, I could see the name of it. It was the Sapudnia!!

CZURLES: By the way did you know that the ship that one of the other groups went on... has been retires?

TETKOWSKI: It was planned with all of our groups at that time to go one direction by ship and the other by air. It was possible at that time to do it that way.

SMJ: They fly both ways now?

TETKOWSKI: Yes, because it is almost impossible to go that way by ship now; the ships are not available. Besides, it is very expensive. When we arrived in Siena, it had been arranged through meeting someone, Prof. Boddidon(?) in Milan who was a freedom
fighter in the war. Now he is a very successful owner of the Schuola Interpreter School in Milan, Florence, Rome, Naples, etc. He wanted to make a contact with an American University. Almost as a way to buy his way in, he offered us an opportunity to study Italian on the Island of Ponza, which, if you make a triangle of Rome, Naples and the Island out in the Sea, that is where Ponza would be located. Ponza is also the place where Mussolini was exiled for a while because the German paratroopers saved him. When we landed in Naples, we were taken by Professor Chelli on the train to Ponza. We had a beautiful stay there, and we learned very little Italian! This disturbed me because I felt that we were being abused somewhat, by the fact that it was the most beautiful place that one could be. The water was so clear that you could see down 50 feet or so. The students enjoyed this very much. Nine days later, we took the boat back, going directly to Siena. Immediately, the students were met by there Italian host families and rushed away even before I had a chance to see them. When I saw professor Keatnie he was just glowing, as everything worked out as it had been arranged. So, it turned out that the program got underway to everyone’s satisfaction. Mind you, at this time, our students knew no Italian. Also at this time, the families knew no English. So, it was a brand new experience. If you can put yourself in my shoes, you realize that everything we have done, had been on faith that everyone was trusting everyone else, and it all worked so wonderfully that if you had planned it better, it could not have been better!! It worked that way all along. It really
amazed me as to how the students could be matched with a family so well.

SMJ: Did any of the students fail? Or has it always been a success story?

TETKOWSKI: I would say that the failure in that course, would be a failure on the part of the student to get along with the family with whom they were placed.

SMJ: I am asking about the student failing course work?

TETKOWSKI: All I can say is from my own experience, there were a few who did look as though they were going to fail and probably did, even though they were screened on the academic aspects of the program. At that time, the students had to have at least a 2.5 average.

CZURLES: If you were very careful at looking at people who might not be willing to adapt to another way of living, you may be able to pick out the person who may not make it.

SMJ: You did turn down some students I’m sure, didn’t you?

TETKOWSKI: People were turned down, because we, then, had a good choice. At that time, students were just fighting to get into the program. Now, half of our students are from off campus. When you think of how many more students are available on campus, you have to ask yourself why is that so? Frankly, the answer to that is, all these years the International Education Program has been operating almost by itself, without any leadership, without any encouragement. Now, we have a number of International Education erected. The time this program was established, there was no
International Office. No one was even doing it part time. It was only in 1964 that the first International Education director was appointed.

CZURLES: We might choose this time to explain the change from just art majors to other people.

TETKOWSKI: I will come to that after I tell another interesting thing. In December of 1961, I did not know yet whether we would have a second semester. It showed the naivete of the college to think that one could pull off an entire program like that in just a few weeks and I am sorry that we are going to leave now. Or to say, we are going to be here again. to think that my family (my children and wife, of course) would have to make arrangements to either stay in Siena or leave there. Think of the complexities of that sort of thing. My house fortunately I was able to rent out to Professor Brett under the arrangement of either one or two semesters. So, again, it did work out. But you can just imagine the tension of a Director not knowing, or not being able, to make any plans.

CZURLES: All of the Siena people were involved also.

TETKOWSKI: Well, when all of that came through, it was somewhat easier.

SMJ: Did that same group stay for a second semester?

TETKOWSKI: No, no. At that time, I had to go back. I came back with the group, and the reason for that was that we had no pressure then. Also, we were still in this era where the college was responsible for these students. Consequently, it was
impossible for me to let them go home by themselves. There is an interesting story connected with going home. It was about January 5th that we took the ship was the US United States, that was the fastest ship on the ocean in spite of the choppy waves, and the weather, in general, the ship did stay on schedule across the ocean for four and one half days. I spent all of my time being sea sick. I will try to make, very brief, a little aside, about my companions in the cabin. There were two of them. One was an Austrian going to work as a physicist in California. The other was a French TV entertainer who showed me some letters in which he was called the Ed Sullivan of Paris. I will not get into that story much because he is the one who had carried with him in his car (a Buick) the largest amount of drugs ever brought into New York Harbor. It is the story that is told in the movie "The French Connection." It also mentions me, in the book The French Connection. Now that is a true story that did actually happen. Ok, we arrived here, and there are still strange remarks made about the program. It seemed that the people were evaluating the program when I could not. When I was here that month, between semesters, I had to arrange transportation. That was another thing that was rather interesting. The experiment had arranged for us to go by plane. Now apparently what they had done, to go with the second group to Siena, they had arranged with a charter. The college in California had canceled its trip. So the experiment said, "Sorry you can not go on the proposed day. You will have to go at the end of February on a ship." This kind of travel arrangement, anyone can make. So
it was up to me to see how I could do something better. I actually made arrangements with Al Italia and we flew. Meanwhile, of course, we are paying money to the experiment, and they are getting something like 15% of all the money collected. Albany did not feel it was right for a professor to have money. But what happens? The money went to the experiment and then was handed over to the director, but something like 15% less. The experiment never said what they charged. They always lumped the trans-atlantic cost with the administrative costs. You could never really determine what each of them was. We had our second semester. The first semester had 20 participants; the second had 16. Now, what you have to realize is that there was no one who had any official right to try to recruit students for the program. No one could be recruited until late in December because no one knew if there was going to be a second semester. In spite of that fact, we still were able to maintain a 15 to 1 ratio. If the time on the tape is getting short...

CZURLES: No, don't try to hurry it. If we have to, it could be repeated again. This is exactly what is important. Go right ahead.

TETKOWSKI: The second year of the program Sol Horowitz was asked to go and he accepted the appointment. Sol did not have any experience abroad, so he may not have been the best choice. However he, perhaps more than anyone, was responsible for getting 16 people for the second semester organized. During the time Sol was in Italy, I felt while I was on campus to strengthen the
program, to help provide leadership; because no one else was doing it. I felt that it was also up to me to recruit another group to be ready to go for the second semester of Sol Horowitz's term there. This time also, there was a committee on campus to look into the Siena program, to review it and make an evaluation. I felt since some of the objections were in the direction of, "Well, this is only for the art program. Why don't others have it?" I felt that we could make it that way. So, we prepared a series of questions which could be taken by the non-art student. We never could establish a nicer curriculum for the non-art student, but we came to an agreement to have one instructor in art and one non-art instructor and to have as many as 40 students... 20 in each. There were two faculty members. Dr. Edmund Brown was selected by the other leader, frankly I can't recall why I was asked to go. But in any case, I was asked to return.

CZURLES: I believe that someone had canceled out at the last minute and you did agree to step in his place.

SMJ: Also you had so much experience with it too, wouldn't that be part of the reason?

TETKOWSKI: You have to realize that wasn't the best time for me to go. I had to raise the question to my family around the dinner table that night and they all did want to return, so that did settle that!! They all were willing to put up with the inconvenience that it would cause. Dr. Brown's family and my family worked out very well together in Siena.

SMJ: Did you live together?
TETKOWSKI: No, no. That was one big problem for them. A house or an apartment had not been found for them when they came. They stayed at the Penseona(?). They became very good friends with the owner of the Penseona.

SMJ: Did you have to carry the brunt of that expense yourself for your family?

TETKOWSKI: Oh yes, entirely; also every single cent for transportation and that was considerable. There were no allowance given for anything in any way. What is done today is that the director is given 20% above his salary to take care of these various things. Also, at that time, there was no income tax advantage in being abroad. Well, the program with the non-art students included courses as these: Art History (everyone was required to take it), Italian History (everyone was required to take), Dr. Brown taught Italian History, there were 12 to 15 hours of other classes that were taken. There was no music at the time if I recall properly. Both the art and non-art students got along very well together, that there was never any sort of division. We always did everything together. We went on trips together. We met through our classes. They all attended the Art History class.

CZURLES: Excuse me, but it must have formed a tremendous esprit d’cour?

TETKOWSKI: Oh yes, of course, that always happens. There are many stories that I could tell about that. The program with the non-art students worked out very well, to everyone’s surprise, including my own. There were better cities than Siena probably to
have this program. It was sort of understood that Dr. Brown would be keeping his eyes and ears open for the possibility for going elsewhere for the non-arts program. Pisa, for example, was one place. There were always things that amounted to this: Pisa is not a city of any kind of charm at all. Florence is too large; the university in Pisa is just gigantic. The non-art students would not entirely gain that much. The atmosphere of Siena is so special that one could put up with whatever short comings academically there would be. The main short coming would be that the professor, who teach in subjects that would interest students in areas other than art, do not speak English themselves. In the larger universities, they are more likely to do so. We will go into other phases of the program in a little while. I would like to talk about my most recent experiences there. The period ever since 1963/64 when Ed Brown and I started the All College Program until now the program had been operating that way. Except that a few years ago, a change was made. Instead of having two directors, a system of having just one director was established—having a single director who would stay for a term of two years. The first person to hold the Directorship after the change was Dr. Wincenc, I believe. He had previously been in Siena with Dr. Czurles. He did have the experience. Now for about seven years we had Wincenc, then we had Dr. Hale. I went back in 1974 I guess it was.

SMJ: Do you have a list of the Directors of the Program?

CZURLES: Yes, we do have a list.

TETKOWSKI: We can say now that over 1,000 students have
attended this program. I worked it out, where I thought it would be interesting for the people in Siena to realize just how much Italian Lire has been brought into Siena over the years with our program. I worked it out accurately and precisely, without padding it. I am sorry I don’t really remember off hand how much our faculty and students brought into the town of Siena in the years beginning with the year 1961. Millions of Lire I believe. We also brought them a great deal of publicity as well. To more or less bring this up to date, I will tell you about the program as it now is. I returned to the campus a year ago in 1976, had left in 1974. This time my wife was the only family to come with me, as the other three had since grown up and had families of there own. My daughter and her family did come for a visit while we were there. The program is now more or less the same as it was from the beginning. The students arrived together on an arranged flight. The meet in Montreal and fly together to Milan. They are then taken down by the Director of Siena. They go by bus. We have, at times, gone to Siena by train, there is an advantage in going by bus for my first group in 1974 (Sept), I felt that it would be good for them to have a nice rest in Milan, see the Cathedral, see the Last Supper by DeVinci, see the famous Galleria de Vitoria Manuella and then they would leave fresh in the morning. But it was a big mistake!! (Much laughter here) Students coming to the country the first day, want to see it all. The next morning they were just exhausted anyhow!! It was not a good idea at all. It is interesting now that we arrive as we did in the past, at a little
Piazzza at the San Dominico Church. They are met by their Italian families there at about 8 o'clock. The next thing you know they are kissing one another, and the students are in a real fog with all of the excitement. They are whisked away again, and they disappear and that is it.

SMJ: Do the same families take care of different students each year?

TETKOWSKI: It had been my goal to limit the number of students a family could take. I would keep asking the students who had stayed with families almost from the beginning. I found that ones that were with us for the first time, were no less enthusiastic than the others.

SMJ: Do you have the same families?

TETKOWSKI: No. Not always. We had some of the same families. The families themselves had changed. Once, one of the fathers from the Italian family was critically ill. I offered to make other arrangements for him. He would not hear of it. The families have changed. Some of them, where there had been little children, were now adults and getting married and so on.

SMJ: And I suppose some of them withdrew.

TETKOWSKI: Yes, some withdrew because of those very changes. Some of those families have been moves from Siena. New families have come into the program also.

CZURLES: Could I come in with a comment about one thing when I had the group? I was there one day, and I was called in by the police. He informed me that one of the families was the home of
the former communist Mayor. He said the American Embassy had told them that they wanted to be very careful, that our students were not indoctrinated into communism, that hey should be taken from the Program. I told them "No" that I wanted my students to be exposed to the reality of what is there. If they, in their beliefs, are not convinced enough about something to be moved by the communist Mayor moved more things from a kind of stand still. The other thing that we met that year, were the Penseeona people who ran the hotels. They filed suit that these people had to get boarding house permits. They were trying to because they were taking away business. They proved that none of the families were making money, that the cost of maintaining those students did not provide the families with money as income. The Magistrate ruled that they did not have to pay a fee of any sort. That was a family thing I just wanted throw in for information.

TETKOWSKI: No, I did not experience that problem at all. You touched upon the political situation, and I do think it is interesting to note. The Mayor of Siena, now is a Socialist. The Socialists are actually Communists, depending upon your definition of the words. The situation in Siena changed. Consequently the situation in Italy is very uncertain. It is this way all over Italy. The moral decretion is very apparent; there are even signs of anti-Americanism. Your story makes me think of a girl who had been offered a Russian cigarette in 1961. She said: "No." I do not want to support paying for the Russian bomb. The Russians had exploded there bombs just about that time. It was a hydrogen bomb,
I believe. It was interesting our students could respond. The Communists also invited our students to come to one of there meetings. I did not object to this, but, I myself, did not want to be there, because I did not know just how that would go over. The end result is that a large group of Italian citizens are voting for the Communist Party now. It is something like 35% as opposed to the Demo-Christians who are getting about 31%. Yet, the strange thing is that the people are not really accepting Communism. My own belief is that they are objecting to the things the Demo-Christians are operating, and this is their way of a protest. Therefore, nobody knows how it is going to do.

CZURLES: Our students seem to be exposed to that sort of a political operation.

TETKOWSKI: They see politics a lot closer there than they do here.

SMJ: Did the students ever get into trouble though?

CZURLES: What sort of trouble, Sister? The answer is yes and no Sister!!

TETKOWSKI: I only know of one incident first hand. Fortunately, I didn’t know about it at the time. I only heard about it years later.

SMJ: No one was ever sent home?

TETKOWSKI: Oh yes. But that did not happen during my time. It was while Professor Hale was there. There was a student from California who really was mentally unbalanced. However he got in, he is exactly that sort of person who should not have been
accepted. He did get into trouble with the Police and was sent home. When you think that we have had 1,000 students there, that is not a bad percentage at all.

CZURLES: Do you remember when the first International Directorship was established on campus? If you do, Clem, then we will have this complete.

TETKOWSKI: The first International Director was Dick Whitford, an Australian, who was the President’s assistant. Interestingly, he was appointed without consolation of the Dean, because the Dean told him so. It was more of an nominal appointment; it didn’t do anything. He didn’t do anything because he was doing so many other things. I still would like to bring it up to date and tell you what the program is like now, and how it was when I was there. All the students took three courses: Art History, Italian Art at whatever level they were at and a course that we called Italian Culture and Civilization. This last course was really an excuse to have the students meet one day a week and give them credit for it, because they were sure to be there. This was a time where some official announcements could be made, some preparation could be made for our trips, etc. Other courses that students could take, whether they were art or not. History was given by Professor Kladamosecki who was on the same ship coming from the US to Italy with us, and it was all by coincidence. He gave some lectures in the sailor’s mess hall on the way over!! He is now a full professor in the School of Law. We had a wonderful course in Italian Music, given by an American who was a graduate of
the Julliard School of Music. She also had a Master's Degree from a very respectful university in Florence. She links together art and music. When the talk of certain instruments, she will take the students to the museum and say, "there it is, just as it was during its time." She would also play her clarinet for the students in her class. I feel this is one of the strongest things about our programs. The Art Historian at that time, was Eugene Marcea who has his PhD from John Hopkins, had lived in Italy for six years and speaks Italian without an accent. He would take our students to Florence for a period of three days. We only spent three days there because the students could take the bus, and it would only be an hour ride there. They could go there any week-end that they wanted. Many of the students did that. If their classes ended early, they would go and even spend a half a day there. We spent five days in Rome, again with Marcea, five days in Venice and Padua. We also spent the week-end in Assissi. That was just a beautiful place. We had a hotel which was very inexpensive. It was just delightful to be there. It is very rare to see snow there, we happened to be there last year when they had one inch of the white stuff!!

CZURLES: Do you still go to Paris on the way back?

TETKOWSKI: No, we do not. This is something that somebody instituted and it has been difficult to change. The students in the past always went to Paris and then went to LaHarve to catch the boat. It was an excellent opportunity for the students to see a different culture. I think maybe this is one way that somebody
figured out that you would cut down the cost. Mentioning costs, I would like to say one more thing. The State pays the tuition now. At the beginning, the student paid tuition on campus, and it was also their money that paid for instruction there. Fortunately, we paid so little, it really didn't hurt the students. Now, in spite of the increase in cost, because we have been paying the families more and more each year, the amount of money that the students pay is a little more than it was in 1961. The reason is that now they are not paying the tuition. What the students were doing was paying the tuition twice, once here on campus, again over there.

CZURLES: They paid for the professors over there. The Italian professors. Do you have the traditional trips to the nearby village?

TETKOWSKI: Somehow, that was canceled before my arrival. Some of those trips I did not feel were entirely important. We used to go to a very ancient Benedictine Monastery. Very interesting.

SMJ: I am sure that you must have gone to Catherine Siena's place, didn't you?

TETKOWSKI: I will tell you a story that you will probably enjoy and didn't even know. Put this all together, and this is what it amounts to. You may or may not know that the Ceramics is taught in a different place that where it was. It is taught right across from the Fonte Brande, the most impressive of the Arch Fountains. Up a steep street near the Punte Brande, perhaps 100 yards, is where St. Catherine lived. Across the narrow street from
the Fonte Brande is where the Ceramics classes are held. The classes are held in a building where they used to dye clothes in medieval times. St. Catherine’s father was a clothes dyer. It is logical to assume that her father worked where the students now learn ceramics.

CZURLES: One of the beauties of Siena is that you are not looking at something isolated in the museum, projected on a screen... you see it right there.

TETKOWSKI: This incidently is the thing that I should really have mentioned at the very beginning because I feel that it is so important to see works of art where they were painted, where they exist rather than through the medium of slides. Time and time again, students have stood in front of important paintings which they knew very well by having seen them in books or slides in their classes. Then they say, "Well I thought this was much smaller, or much larger." They now can see it as it actually is.

CZURLES: Not only that but, Sister, when they go to monasteries or churches, they will look for a painting that was projected on a flat surface such as a screen. Now they are in the church and they are straining their necks so that they can see it right in front of them. It is an entirely different feeling.

SMJ: I am sure the Vatican and the Sistine Chapel...

TETKOWSKI: It would be possible to project anything like that!!

CZURLES: Well Clem... thank you very much because I have enjoyed this more than you can imagine. I did not know all of the
details of what was involved, now we have forever a record of how this whole thing originated. Do you have any other questions Sister Martin?

SMJ: No, I don’t believe so. And I think we are now at the end of our tape.

CZURLES: Very good, Thank you again!

TETKOWSKI: You are quite welcome.