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# FOLKLIFE CENTER NEWS

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**Pinelands Briefing**

**Kazys Bartašius:  
Chicago Weaver**

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**Automation and the Folklife  
Center — Part II**



## FOLKLIFE CENTER NEWS

a quarterly publication of the

*American Folklife Center*

at the

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Alan Jabbour, Director

Ray Dockstader, Deputy Director

Elena Bradunas

Carl Fleischhauer

Mary Hufford

Folklife Specialists

Peter T. Barts, Folklife Researcher

Eleanor Sreb, Executive Assistant

Brett Topping, Writer-Editor

Doris Craig, Administrative Secretary

Lisa Oshins, Staff Assistant

Tel: 202 287-6590

---

### *Archive of Folk Culture*

Joseph C. Hickerson, Head

Gerald E. Parsons, Jr., Reference Librarian

Patricia M. Markland, Indexer-Secretary

Sebastian LoCurto, Staff Assistant

Michael Licht, Staff Assistant

Tel: 202 287-5510

Washington, D.C. 20540

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Managing Editor: Brett Topping

## DIRECTOR'S COLUMN

A few months ago I was invited to give a lecture in a series sponsored by the Student Colloquium Committee of the University of Pennsylvania's Folklore and Folklife Department. My hosts seemed especially interested in my sharing the vantage point of public agencies and organizations involved with folklife, so I half-whimsically supplied the title "Ten Things I Wish Every Folklorist Knew." Having wed myself to this title, I then set about dreaming up ten points to meet my lecture quota. One of my ten points, as they finally emerged, was: *ethnographic consciousness is spreading*.

I can remember, at various gatherings of folklorists over the past decade, hearing or making myself the remark

that if folklorists did their public work properly, there would no longer be any need for folklorists. In my mind's ear I hear the remark being made bravely, but with perhaps a nervous laugh. It is a bit odd, after all, to long for that happy day when the effectiveness of our work as folklorists eliminates any further need for our services. But the day seemed far away, and the idea harmlessly idealistic. In recent months, however, it has occurred to me to examine afresh our old quip about working ourselves out of jobs. I am now inclined to believe that the ethnographic consciousness we once took to be our special province as folklorists is becoming considerably more widespread and more accessible to a swath of the general populace.

Gerry Parsons, our Archive's Reference Librarian and an indefatigable researcher into cultural traditions associated with hunting, first called my attention one September day to a feature article in the *Washington Post* on rail hunting in the marshes of the Patuxent River, just fifteen miles east of Washington. The article described in some detail the venerable tradition—now little known and less practiced—of hunting the sora (a bird in the rail family) that gather in the Patuxent's marshes in great numbers as they migrate south during September. There was a bit of romantic nostalgia in the piece of a sort we folklorists are sensitive about—the fine old tradition is dying out, and so forth. Actually, the nostalgia showed up most in the headline, "Pole-Pushing Tradition Fades on Patuxent Marshes," and where present in the text it reflected accurately the nostalgic tenor of the writer's interviewees.

Two things struck me as I read the article. First, it was an excellent piece of ethnographic description. I was particularly impressed by the fact that it represented not only the hunter's point of view, but the perspective of the pole-pusher as well. (Rail hunting involves a "pusher" poling his boat through the marsh grasses while the hunter stands poised in the front. Needless to say, the pushers are the real insiders in the tradition.) Second, the idea for the piece, the instinct for its cultural interest, and the ethnographic sophistication in its execution

came about, so far as I could tell, with no help from a folklorist, anthropologist, or cultural specialist of any sort. To be sure, journalism as a profession has always harbored within it an ethnographic tradition—witness Vance Randolph, the great journalist/folklorist of the Ozark region earlier in this century. But lately I am sure I have been seeing more such feature articles, and of a more consistently high quality. In fact, Gerry Parsons, seeing my interest in the subject, promptly produced from his files two more September feature articles on rail hunting, from the *Baltimore News-American* (again the Patuxent marshes) and the magazine *Petersen's Hunting* (the Maurice River in New Jersey). They shared the ethnographic sophistication of the first, and taken as a group they do lend a bit of credence to the suggestion that ethnographic consciousness is spreading.

My second instance is even closer to home. Just outside our offices, in the foyer of the Library's Jefferson Building, there now stands a fine exhibition commemorating the 50th anniversary of the Historic American Buildings Survey—known as HABS to architectural students everywhere and, increasingly, to folklorists and other specialists interested in what has come to be called "vernacular architecture." There, prominently featured at the beginning point of the exhibit, was the Rohrich Sod House, built in 1883 in Butler County, Nebraska, and recorded by HABS with photos as well as architectural drawings in the elegant style which has become a HABS hallmark. Nor was the sod house a fluke, for the exhibit consistently mixes, in serene and elegant juxtaposition, such structures as Detroit's Grand Riviera Theater and the Beecher Bible and Rifle Church in Wabaunsee, Kansas, or New York's Cooper Union for the Advancement of Science and Art and Ben Thresher's Mill in Caledonia County, Vermont. The plantations feature outbuildings as well as the big house, and one striking recording effort portrays a panorama of a whole fishing village, Lobster Cove in Essex County, Massachusetts.

Whether the ratio of fancy to grassroots in the exhibit accurately

reflects the total documentary effort of HABS over the past half-century, I cannot say. But whatever the ratio, it is clear that HABS has paid some attention to vernacular structures over the years. That attention has the practical effect of recording for the permanent historical record a body of information about the material culture of some of America's traditional communities. Just as important, it symbolically includes grassroots creativity in what amounts to a national canon of architectural creativity. The exhibit itself shows the importance of having those drawings included in the collection. Once they were there, they were selected for prominent display in a public exhibit. Which brings me back to my original point: The exhibit selection gave prominence to aspects of the HABS collection that could properly be termed "folklife," and that prominence was not the result of direct Folklife Center participation.

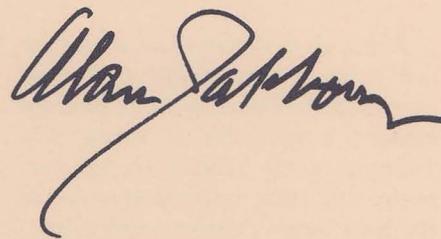
Public exhibits and journalistic feature articles may suggest a widening public interest in the ethnographic variety that surrounds us in the United States; other publications for a broad

national audience virtually confirm the trend. Nowhere is the trend more evident than on the subject of regional cuisine. A generation ago published treatments of regional food were very sporadic. There were local cookbooks, to be sure, and they provided both a fine outlet for community expression and a source of interesting insights into regional cuisine. But cosmopolitan writing on food was largely, well, uncosmopolitan regarding local and regional cuisine in America. Writers like Calvin Trillin have changed all that: Trillin's essays—in *The New Yorker* and elsewhere, subsequently collected into a series of books—have combined ethnographic perceptiveness and literary effectiveness to tap a new cosmopolitan readership fascinated with the cultural nuances of American regional cooking. Other volumes, such as Raymond Sokolov's *Fading Feast* and a spate of new travel guides listing local restaurants serving regional specialties, have tested the new level of popular interest in the subject with considerable commercial success. If we can speak of ethnographic consciousness as expanding today, foodways is certainly leading the way.

Let us suppose that all these straws in the wind indicate a rise in public ethnographic consciousness. What, then, will the role of the folklorist be? On the face of it, the public trend would seem likely to nudge folklorists into more attention to the detail of tradition—the specifics of various regional, ethnic, occupational, or religious forms. One would expect a certain amount of new specialization just to stay ahead of the pack. We will not return to the era when scholars competed to locate the most Child ballads in their state, but a renewed emphasis on the particulars of particular traditions might be a welcome balance to a generation of wrestling with theory and concept.

But folklorists are a tiny band and cannot be experts on every tradition. There are simply more sora-hunting, sod-house, and conch-eating traditions than folklorists. In the end, then, what folklorists have to offer in an era of expanding ethnographic consciousness is *perspective*, linking particular traditions to a larger body of thought and knowledge, and *know-how*, mediating be-

tween specific traditions and the wider world of public education. Till such time as everyone is a folklorist—and the state withers away—that is quite sufficient for a job and a calling.



## OUTDOOR/INDOOR CONCERT SERIES

Due to restoration work that the Architect of the Capitol will be overseeing this spring and summer to reinforce the masonry arches supporting the Library's Neptune Plaza—the traditional location of the Folklife Center's annual Outdoor Concert Series—the Center has developed something of a floating series for 1984. It will begin on Friday, May 4 with a concert by the bluegrass group Doyle Lawson and Quicksilver. Their concert will take place on the lower north Neptune Plaza between 12:00 noon and 1:30 p.m.; in the event of rain, the concert will begin at 12:30 p.m. in the Mumford Room (LM-649) of the Madison Building.

The series will then move inside for three concerts on the second Thursday of each month, between 12:00 noon and 1:30 p.m. On June 14 Flora Molton and the Truth Band, joined by Archie Edwards, will play and sing the blues in the Whittall Pavilion of the Jefferson Building. Ganga, a folk-music ensemble from Bengal, India will perform on July 12 in the Coolidge Auditorium of the Jefferson Building. The final concert of the series on August 9 will also take place in the Coolidge Auditorium.

Next year, if all goes well, the Outdoor Concert Series will once again be on solid footing in its usual location on the Neptune Plaza. For further information, contact Brett Topping, American Folklife Center, Library of Congress, Washington, D.C. 20540.

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## PINELANDS PROJECT BRIEFING

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Although the Center has carried out field research projects since 1977, their purposes, functioning, and findings remain a mystery to many. On February 8 the Folklife Center presented a briefing for representatives of the New Jersey congressional delegation, members of the Center's Board of Trustees, and Library staff. The subject was a detailed look at the Pinelands Folklife Project.

Center director Alan Jabbour opened the discussion by describing the genesis and goals of the project. Why a field survey in the Pinelands? Partly as a follow-up to the policy study *Cultural Conservation: The Protection of Cultural Heritage in the United States*. The Center, said Jabbour, hopes to "amplify" the broad, general, somewhat abstract points made in the report by undertaking a few experimental studies that deal with questions of cultural conservation at the local level. As a field survey location, the Pinelands National Reserve provided an opportunity to study an unusual land management approach which seeks to balance conservation and development. And while a great deal of attention has already been paid to the natural environment of the Pinelands, there has not been much emphasis on the living cultural traditions of the area.

Jabbour went on to outline some of the goals of the Pinelands Folklife Project. The first, of course, was to document the cultural traditions of the area, particularly those which shape or are shaped by the natural habitat. An extension of that goal was the creation of an archive of documentary material at the Library of Congress, with a reference archive in or near the region, as a basis for future work. The development of products for public education is of interest to the Center; among those currently being considered from the Pinelands project are a resource guide for the region and school curriculum materials. Another goal was to assist the land-use plan-



*Angelo's farm market on White Horse Pike (Rt. 30) between Philadelphia and Atlantic City. (Photo by Joseph Czarnecki)*

ning process in the area by learning how the process works and making recommendations regarding how folk cultural traditions can be incorporated in it. Further, the Center wanted to continue developing guidelines for team fieldwork which can also be applied in other parts of the country.

Susan Samuelson, the project's field coordinator, then took the floor to describe some of the organizational aspects of the project. The field team balanced specialists and generalists, as well as people new to the area and others who had studied it for years. The region was divided into four study areas, and five weeks were spent researching them. The first week and a half of that time was devoted to general orientation and the remainder to the in-depth study of salt hay harvesting, clamming, cranberrying, foraging for natural products, the interrelationship of families and family businesses, and other cultural components of the area. The Pinelands field research yielded 206 hours of sound recordings, 14,240 color and black-and-white photographs, and 1,700 pages of fieldnotes.

During the final portion of the brief-

ing, project director Mary Hufford offered an overview with slides of the Pinelands National Reserve. The Pinelands is indeed an intensely interconnected, highly mutable area in which ecological and cultural elements are at once shaping and being shaped by each other. The brackish marshlands that influenced the contours of the Barnegat Bay sneakbox are themselves contoured by salt hay farmers. Cranberry bogs are essentially remodeled cedar swamps; old cranberry reservoirs and millponds are filled with water and lined with model homes in the 75 lake communities that have grown up in the Pinelands since the 1950s.

The 120 images Hufford presented in her portion of the briefing competed for vividness with the verbal imagery employed by Pinelands residents to which she referred. In an aerial view of the region one is struck by the tightening girdle of urban settlements that surrounds the Pinelands. Cedar sawyer George Brewer observes that minuscule cedar seedlings come up "like hair on a dog's back." The sign for a vegetable and fruit stand along the road to Atlantic City reveals it to

## FEBRUARY BOARD MEETING

The Folklife Center's Board of Trustees met at the Library of Congress on February 9 and 10. The meeting coincided with the Center's briefing on the Pinelands Folklife Project. Board members reviewed the status of Center publications, discussed projects and long-term planning, and considered budget questions.

Two members of the Board of Trustees retired following the February meeting. Raye Virginia Allen of Washington, D.C. and Temple, Texas has been on the Board since the Center's creation in 1976; Janet Anderson of California and Oregon has just completed a six-year term. Both are former Board chairmen. They were honored at a reception at the Library on February 9 during which Library officials, other Board members, and distinguished guests paid tribute to their numerous contributions to the Center's work.

It was announced at the reception that Mrs. Irvin McCreary of Temple, Texas has made a gift of \$15,000 to the American Folklife Center to establish a trust fund to be named for her daughter Raye Virginia Allen. During the reception Rush and Ann C. Moody contributed a further \$1,000 to the trust fund, which will benefit the activities of the American Folklife Center.



*Mac Allen (L), Mrs. Irvin McCreary, Raye Virginia Allen, and H. K. Allen (R).*

### PINELANDS PROJECT BRIEFING

be an Italian family business. Golden salt grass stretches across a meadow like a ruffled pelt. The draft of a Barnegat Bay sneakbox is shallow enough, as the local saying goes, "to follow a mule as it sweats up a dusty road."

The Folklife Center will now prepare a final report on the project to present to the Pinelands Commission. During her talk Mary Hufford, who will be instrumental in preparing the report, suggested some of the themes that might provide its structural basis. One possible theme is

aquatic—discussing the fundamental regional importance of the Cohansey Aquifer, a sand deposit that holds 17 trillion gallons of pure, rain-renewed water. Lying just below the surface in some areas and at deeper levels in other areas, the aquifer helps to determine the varying ecologies of the Pinelands, which in turn influences the region's cultural patterns. Another approach is to discuss the many levels of interconnection among regional occupations—cedar growing, oyster fishing, cranberrying, salt hay farming, trapping, foraging, and so forth.

Whatever approach is taken for the final report, it will require a high degree of sensitive cultural detection to do justice to the region, for as the closing comments of Hufford's presentation explain, "There is much that is hidden in the Pinelands National Reserve—hidden lakes, hidden hermits, a hidden aquifer, a hidden wilderness. It's not just the water that has to circulate freely in the living landscape—it's the culture as well, and to see it as something that circulates, you have to know where its hidden parts are."



*Kazys Bartašius in his basement workshop. (Photos by Jonas Dovydenas, except pages 11 and 12)*

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## KAZYS BARTAŠIUS

### Weaving the Ties That Bind

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Every three months or so the American Folklife Center receives a neatly wrapped package containing twenty-five colored cardboard sheets, on each of which are mounted four handwoven bookmarkers. The hundred pieces are arranged so that "they would look nice to the eye, and it wouldn't be a problem for the Center to display them," explains Kazys Bartašius, the octogenarian weaver who makes the bookmarkers in his basement workshop in Chicago.

Since our first contact with him during the Chicago Ethnic Arts Project in 1977,\* Bartašius has supplied the Center with 1,500 bookmarkers which are sold at the Library's gift shop and through the mail-order gift catalog.

The bookmarkers sell well. By the time a new package arrives, the gift shop usually has sold out of the previous shipment. Each time we get ready to place a new order with Bartašius we check to make sure his health will allow him to fulfill it. Only after candid telephone conversations with his wife and correspondence with him do we finally send the order.

This May Kazys Bartašius will be celebrating an important, though somewhat ambiguous, birthday. According to his personal count it will be his 90th birthday; but according to official documents it is his 85th. The discrepancy is due to manipulation of documents during his youth which were never corrected. Regardless of

his actual age, he is a spry, energetic man, who hardly looks a day over 70.

Bartašius lives in a small bungalow on a residential, tree-lined street in southwest Chicago which looks almost identical to those sitting on either side of it. The lawn, which extends about seven feet to the sidewalk, is exactly the same as the neighbor's. Were it not for the paths that create the boundaries between the houses, one would think the strips of green belonged to a narrow city park that was seeded, weeded, and cut according to orders from City Hall. Right next to the house, however, is a small flower garden and a few decorative shrubs. If one looks closely at that garden, one will notice the rue plant—a tall, woody

herb, with distinct green-grey leaves, a cluster of small yellow blossoms, and a characteristically pungent fragrance. Many Lithuanians living in Chicago and elsewhere mark their homes with rue in the garden, so they can be recognized by fellow Lithuanians. In Chicago, especially, Lithuanian homeowners have commented that the plant has proven to be a crucial identifying marker for late-night revelers in need of reassurance that they are indeed at their own front door.

Inside, the rooms are small but comfortable, with a large eat-in kitchen, a formal dining room, and a living room with many family photos arranged on the mantelpiece. Scattered under the photos, on the TV, and on the dining room table are long, multi-colored runners woven by Bartašius, "just to make it a little warmer, a bit more beautiful."

"The reason I make them," he explained recently as he led me down the basement stairs to his workshop, "is so that Lithuanians would have a way of decorating their homes that would make them different and distinct from others. I also do it for the extra cash, but because of the cost of the materials, it isn't much these days."

Although Bartašius has been weaving since he came to the United States in 1951, he became more involved with it after his retirement in 1966. He did not weave at all in Lithuania. His biography is a good illustration of how the immigrant experience can foster the development of particular arts and skills in response to changing circumstances.

Bartašius was born into a large agrarian family in the village of Narvydis, near Utena in the central part of Lithuania. The country was then under czarist rule, and his early education was in Russian-language schools. To this day he does all his counting on an abacus, muttering the numbers in Russian, although he converses with family and friends, as he did with me, in his native Lithuanian. When Lithuania became independent in 1918 he studied drafting and design and then worked as a graphic artist for a number of government agencies.

After war experiences that could easily be turned into a novel, Bartašius, like 60,000 other Lithuanian



*Elena Bradunas with Ida and Kazys Bartašius.*

refugees, ended up in a series of camps for displaced persons in partitioned Germany. It was there that he first attempted weaving.

"Because under our feet was foreign soil, we had to do that which was necessary under those circumstances." Among those things that were necessary was the preparation of petitions to camp officials requesting that they not repatriate the Lithuanian refugees to the Soviet Union as they had the Ukrainians. When repatriation did not occur, citations thanking the camp officials were drawn up. Then there was a formal thank-you to President Truman for signing the Displaced Persons Act of 1948 that allowed them to come to America. Finally, there were hundreds of certificates of appreciation to be sent to all those patrons who were willing to sponsor the refugees in this country. "People wanted to say it in a more elevated tone than just a letter, so they came to me and I wrote it out in calligraphy and decorated the borders with folk designs."

While making these citations, all of

which have been meticulously recorded by Bartašius, he decided to experiment with textile folk art instead of just drawing or stenciling folk designs. He made himself a loom and began to weave long sashes, the kind women made to be worn with Lithuanian folk costumes. He had learned the technique and designs while studying graphic arts, since students were encouraged to become familiar with various folk arts. "My first efforts were rather primitive," he says, "but I got better as I went along." He then cut the sashes into shorter strips and mounted them onto the citations. The hand-constructed loom was one of the few possessions he brought with him to America in 1951. The small loom sits with four large ones in his basement today.

Arriving in this country, he settled in Chicago, where he worked for fifteen years as a machine operator in local industry. "I went to work, but after work hours and on weekends, even Sundays, I kept working on ful-

*Continued on overleaf*

# KAZYS BARTAŠIUS

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*Emilija Pakštas and Romas Sakadolskis's wedding incorporated many traditional elements, including the bride's Lithuanian costume. The bride's veil—the customary headdress for unmarried women—was removed and placed on the maid-of-honor after the banquet. The bride's mother then tied on the wimple—a formal headdress for married women—to the accompaniment of ritual songs about the transition from the maiden to the married state. The bridesmaids carried bouquets tied with a handwoven belt sash. The dowry chest held amber jewelry, wooden objects, an array of textiles, and table runners made by Kazys Bartašius which were given by the bride to her maids and mother-in-law.*



filling the requests for citations, and for woven runners and sashes, too."

Through the years he has built five looms and designed jacquard cards for his favorite folk-art motifs, mostly tulips and geometric designs popular in Lithuanian textile art. He makes wide table runners that can run the length of a dining room table and smaller ones for coffee tables and end tables; they are often placed under lamps or over televisions and stereos. He makes the traditional belt sashes worn by men and women with their national costume, and has adapted the men's traditional narrow, ribbon-like bow tie to a wider format, so it can be worn like a regular tie. He also has taken the narrow belt sashes and, instead of making them the required six or eight feet long, segmented the weaving as he goes, producing six to eight bookmarkers instead of one long belt.

*It's all hand work, only hand work. No machinery, no motors, no electricity; and yet I produce like a factory—a beggar's factory, but still a factory. That's because I have somewhat of a monopoly. Other weavers make the textiles needed for costumes, and not too many of them even bother making these decorative pieces. And yet our public wants these, too. I send them everywhere—to Boston, Cleveland, Los Angeles. And, of course, they sell here in Chicago.*

Bartašius has been supplying gift shops in Lithuanian settlements for many years, and one can find examples of his handwork in many Lithuanian homes throughout the country. Few, however, know who produced them. This does not bother him. As he explains, "I'm old, and if I was besieged by too many individual orders and could not meet them everybody would be disappointed. With larger orders I work at my own speed, and dealing with retailers is much easier for bookkeeping." His bookkeeping is meticulous. Every order is neatly written in and fulfillment dates entered. He also keeps a list of how many different items he has produced during a day's work, and plans for the next day accordingly. He

always has several of the looms "dressed" and ready to be worked, moving from one to another according to his mood.

When people have special needs they come to him directly. "Usually," says Bartašius, "they come when a family starts making plans for a wedding. They want to have something which will give it a 'Lithuanian touch.'" This "touch" is sometimes manifested by the bride's wearing a national costume instead of a bridal dress (as we found in one wedding we documented during the Chicago Ethnic Arts Project); in other cases the bridesmaids will wear the costumes. But the wool and linen textiles of the national costume can prove very hot, especially during the long wedding reception and banquet that calls for much dancing. Consequently, a symbolic substitution for the entire costume is often sought. Recurrent solutions are either for the bridesmaids to wear a long traditional belt sash or for the ushers to use the woven necktie, though more often the former.

Accepted taste dictates that the bridesmaids wear matching belt sashes with their long dresses, which usually are identical in style. In order to have matching sashes or ties, people come to Bartašius. He offers them a choice of colors and designs, and makes everything according to their specifications. Those who cannot come to him in person place their orders by mail.

This particular form of "dressing up" a bridal party is a rather recent development and was hardly ever done in the 1950s or 1960s. It seems to be gaining in popularity, as are attempts to incorporate a number of bridal rituals and customs practiced by the agrarian folk in Lithuania. Many of the traditions are being resuscitated as the youth respond to the appeal of an "ethnic wedding." When thinking of wedding or shower gifts, parents, relatives, or friends turn to Bartašius with requests for table runners, often ordering three to five pieces to make a matching set. Bartašius explains why people value them:

*After the wedding the couple will set up their own home. The parents are concerned that the new home would*

*Continued on overleaf*



# BARTAŠIUS

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have a Lithuanian shine—that everywhere there would be a spirit of ethnic consciousness . . . so that one could walk into a room and see it right away. You don't say "Hi, how are you." Even if you barely know them, immediately you say, "Sveiki gyvi, kaip jums einasi?" [Good health. How are things going for you?] You look around—here are the crosses, other knick-knacks—and you know they're Lithuanian. Outside, on the car, the Lithuanian sticker. You don't have to say, "How are you?" All this is a key, an important key.

This astute observation of the function of ethnic markers in the decorating of home interiors summarizes what a number of folklorists have noticed while visiting ethnic communities. In cases where travel to and contact with the homeland is unrestricted, people will often display items brought back from trips abroad. In the case of Lithuania, which is incorporated into the U.S.S.R., restrictions abound. Although there are some gift items that do reach relatives in America from the homeland, the demand seems to exceed the supply. As a result, Bartašius and other weavers, woodcarvers, and craftspeople are kept busy fulfilling that need.

The norms for marking ethnic identity seem to differ markedly between the exiled community in this country and Lithuania proper. In Lithuania, because of the shortage of consumer goods and limited supply of items from the West or from Eastern European countries, any import has a high premium placed on it. Lithuanian-made textiles, such as decorative linen towels, tablecloths, and runners, are considered fitting gifts for tourists rather than for one's own home. Old handmade family heirlooms, however, are prized and proudly displayed. In America, on the other hand, where ethnic items are harder to come by, they have great appeal. Few family heirlooms were carried by refugees,



A citation prepared by Bartašius to commend general, professor, and engineer Stasys Dirmančias on the occasion of his 85th birthday.

since they left in haste, and so recently produced items are more than acceptable: they become substitute heirlooms in their own right. Thus, a somewhat different aesthetic has developed within the two closely related groups. The dynamics underlying their differing aesthetics would be a rewarding topic for further study.

There are other interesting dynamics which play an important role in the life of the close-knit Lithuanian community. The decorated citations which Bartašius prepares offer a fascinating record of community concerns and values. They are often ordered by members of organizations, clubs, and institutions when they wish to honor individuals who deserve special recognition. Examples of recipients are retiring officers of an organization, literature prize winners, financial benefactors, Saturday-school prin-

cipals, educators, choirmasters, and organizers of special events like worldwide youth congresses and folk dance festivals. The texts, written in elevated prose and often formulaic in composition, acknowledge the individual's contribution to what is perceived as a "collective cultural history." Their voluntary service, demanding hours of personal time and other sacrifices, is thus formally recognized and publicly announced. "A certificate is better than flowers—they wilt; better than a vase—it may break," explains Bartašius. "But a certificate, once framed and hung on a wall, brings much joy to the recipient, and it is something he can leave his children so they would know of the parent's accomplishments."

Just how much the children value those certificates remains to be seen. Initial observation indicates that the

orders for the certificates come from the older generation and that they are awarded to individuals who can point to a lifetime, or at least a good number of years, of service to the community. Whether the American-born children of post-World War II Lithuanian refugees will resort to the use of such citations when their own hair turns grey remains to be seen.

By the completion of the Chicago project it was clear to us that a community manifests itself through a shared respect for that which is sacred and a shared appreciation for that which is beautiful. Bartašius contributes to the confirmation of the common ethics and aesthetics bonding the Lithuanian community. His decorated testaments summarize the criteria for commendable behavior; the belts, ties, and runners enrich and reinforce the aesthetic preferences. Following the Chicago project the Center presented Kazys Bartašius with its own certificate of appreciation—a curiously appropriate form of recognition for artistic activities that grew out of a desire to decorate certificates to present to others.

For Bartašius himself, however, the most valued recognition has come in the form of Folklife Center's orders for more bookmarkers. He feels pleased and extremely honored knowing that the Library of Congress displays and sells his bookmarkers, giving him artistic credit on a printed card that accompanies the purchase. "What brings the greatest joy," he says, "is not that my name is mentioned, but the fact that through my work the little nation of Lithuania and her folk art get some exposure among the broad American public. That makes me feel just great."

The preceding comment illustrates a viewpoint shared by many ethnic artists who, like Bartašius, perform important roles within their own community, yet rarely get any recognition from mainstream institutions. The recognition is not perceived so much on a personal level, but rather as a validation of the culture of which the person feels himself a member. If the validation can help younger people sense its worth, the art form has a better chance of surviving into the next generation. At the present Bartašius



*Family album photo of Bartašius taken in Lithuania c. 1925.*

does not have any apprentices, and it is his one worry. "Some time ago another weaver died in this community, and after his death, the looms, the threads, all were dispersed and God knows what became of them. I look at my modest basement factory and wonder where it will all go. But I try not to dwell on it too much. There are orders to fill and I must keep at it. While God gives me health, I must keep at it."

—Elena Bradunas

\*See *Folklife Center News*, Vol. I, No. 1, January 1978; Vol. I, No. 2, April 1978; Vol. II, No. 2, April 1979; Vol. II, No. 3, July 1979; and Vol. IV, No. 3, July 1981.

## FOLK RECORDINGS OF 1983 A Selected List

The American Folklife Center is currently developing an annotated list of selected 1983 recordings of traditional music and verbal arts on LP disc and cassette tape. The recordings will be chosen by a panel of distinguished scholars who will meet at the Library of Congress in mid-April. The resulting list will be distributed free of charge to libraries, editors of publications in the fields of folklore, music, and American studies, music critics, music directors for public radio stations, and the general public.

Since 1941 the Library of Congress has recognized the value of sound recordings not only in documenting folk traditions, but also in making the public aware of the value and importance of folk music and verbal arts. The Archive of Folk Culture's record series of folk music played a major role in the folk revival following World War II, encouraging both the continuity of many traditional arts and the development of folklore and folklife studies as an academic discipline. Armed with such models for the public presentation of field recordings, folklorists, ethnomusicologists, folk-music enthusiasts, and many small record companies have produced hundreds of LP records in the past three decades, fostering public appreciation of America's wealth of traditional music and verbal arts both here and abroad.

The production of recordings of traditional expression is now threatened by changes in the economics and marketing of commercial records. The Center's marketing symposium for phonograph records of American folk music and other forms of folk expression held at the Library on June 7-8, 1982 revealed that volume sales have become increasingly important to record retailers and distributors. Many small producers, whose record sales number in the hundreds or thousands, not hundreds of thousands, are finding themselves unable to issue quality documentary or thematic records of grassroots expression. The Folklife

*Continued on overleaf*

Center has a special interest in recordings of less prevalent styles of folk music and speech which, though never big sellers, have helped keep alive certain regional, ethnic, and religious traditions, and have exerted a profound influence on the development of more popular artistic forms.

Suggestions for titles to be considered by the panel are currently being solicited from scholars, record companies, and the general public. Appropriate records and tapes should:

Feature cultural traditions found within the United States;

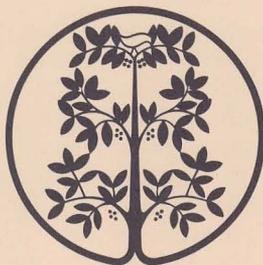
Be in print and conveniently available to American purchasers;

Emphasize "root traditions" over popular adaptations of traditional materials;

Be well annotated, with liner notes or accompanying booklets relating the selections to the performers, their communities, genres, styles, and so forth;

And be published or copyrighted in 1983.

Recommendations for the titles of important discs and cassette tapes that meet the above criteria are welcome. The 1983 list is now being assembled and the deadline for inclusions is imminent; but the Center will consider 1983 publications if possible and would appreciate learning of recommendations for 1984. Please address inquiries and responses to Michael Licht, American Folklife Center, Library of Congress, Washington, D.C. 20540.



## PUBLICATIONS CURRENTLY AVAILABLE

Unless otherwise noted, available at no charge from the American Folklife Center.

*American Folklife Center.* A general brochure on the Center.

*Archive of Folk Culture.* A general brochure on the Archive.

*An Inventory of the Bibliographies and Other Reference and Finding Aids Prepared by the Archive of Folk Culture.* Information handout.

*A Guide to the Collections of Recorded Music and Folklore in the Library of Congress.* Information handout.

*Folklife Center News.* A quarterly newsletter.

### PUBLICATIONS OF THE AMERICAN FOLKLIFE CENTER:

No. 3—*Folklife and Fieldwork* by Peter Bartis. A 25-page introduction to fieldwork techniques.

No. 6—*Buckaroos in Paradise: Cowboy Life in Northern Nevada* by Howard Wight Marshall and Richard E. Ahlborn (reprint), 120 pp.; \$15.95. A companion publication to the Smithsonian exhibit, including an essay on buckaroo life, a catalog of exhibit artifacts, and numerous photographs. Available from the University of Nebraska Press, Sales Department, 901 North 17th Street, Lincoln, Nebraska 68588.

No. 7—*Blue Ridge Harvest: A Region's Folklife in Photographs* by Lyntha Scott Eiler, Terry Eiler, and Carl Fleischhauer, 115 pp.; \$6. A close look at the cultural landscape, communities, religions, and life-style portraits of men and women from the area. Mail order with remittance, citing stock number, to: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402; stock no. S/N030-000-00127-3.

No. 8—*Folklife and the Library of Congress: A Survey of Resources* by Holly Cutting Baker, 55 pp. Folklife resources in Library collections in addition to the Center, with information on reference tools, location, and public hours.

No. 9—*American Folk Architecture: A Selected Bibliography* by Howard Wight Marshall with assistance from Cheryl Gorn and Marsha Maguire, 79 pp. Articles and books on theory and general topics, antecedent references from the British Isles, and resources dealing with specific regions of the country.

No. 10—*Cultural Conservation: The Protection of Cultural Heritage in the United States* by Ormond Loomis, 123 pp.; \$4.50. A report on means of preserving intangible features of the nation's cultural heritage, with an appendix that traces the history of relevant legislation, and a bibliography. Mail order with remittance, citing stock number, to: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402; stock no. S/N030-000-00148-6.

No. 11—*Traditional Crafts and Craftsmanship in America: A Selected Bibliography* by Susan Sink, 84 pp. An indexed bibliography, citing Library of Congress call numbers. Produced in cooperation with the National Council for the Traditional Arts.

### STUDIES IN AMERICAN FOLKLIFE:

No. 1—*Ethnic Recordings in America: A Neglected Heritage*, edited by Judith McCulloh, hardbound, 269 pp.; \$13. A collection of essays on the history and current status of the ethnic recording industry, with numerous illustrations and a complete index. Mail order with remittance, citing stock number, to: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402; stock no. S/N030-001-00098-2.

No. 2—*The American Cowboy* by Lonny Taylor and Ingrid Maar, 228 pp.; \$18.95. A handsome, display-size exhibit catalog. Reproduces most items displayed at the Library of Congress exhibit in 100 color photographs and 200 duotones. Also contains essays on the 19th-century cowboy, the development of the cowboy image, modern cowboy life on the Texas plains, and a freewheeling fictional look at the contemporary cowboy fad. Available at sales counters in the Jefferson and Madison buildings of the Library and by mail order from the Library of Congress, Information

Office, Box A, Washington, D.C. 20540. Include \$2 postage and handling for mail orders.

#### RECORDINGS:

*Children of the Heav'nly King: Religious Expression in the Central Blue Ridge* (AFC L69/70), edited and annotated by Charles K. Wolfe, two discs and a 48-page illustrated booklet; \$14. Available from the Recording Laboratory, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, Washington, D.C. 20540. Checks payable to the Library of Congress must accompany order.

"Folk Recordings Selected from the Archive of Folk Culture, Library of Congress and Issued by the Motion Picture, Broadcasting and Recorded Sound Division." Order form.

#### BROCHURES AND GREETING CARDS:

All items for which a price is indicated are available at the sales counters in the Jefferson and Madison buildings of the Library of Congress and by mail order from the Library of Congress, Information Office, Box A, Washington, D.C. 20540. Please include 50 cents postage and handling for single orders, and \$2 postage and handling for orders over \$5. Those for which no price is given are available free of charge from the Folklife Center.

**Greeting card/brochures—Egg Art.** Full-color cover; ten pages of text and illustrations on the traditions associated with eggs and egg decorating techniques. *Papercutting.* Color covers—Polish *wycinanki* by Magdalena Gilinsky of blue reindeer and fir tree on a red background, and papercut by Claudia Hopf of a black tree, leopards, and fowls on white background in the German *schere schnitte* style; ten pages of text and illustrations on the origins of papercutting and techniques used; blank centerfold for greeting with patterns for cutouts on reverse side. Card with envelope, \$2.

**Brochures—***The Art of Basketmaking* by Rosemary Joyce; *Halloween: The Folklore and Fantasy of All Hallows* by Jack Santino; *Rag Rugs* by Geraldine Johnson; and *Weaving Harvest Grains* by Caroline Schultz.

**Greeting cards—Rag Rug,** a sec-

tion of a colorfully woven rag rug by Esther Petershein; "Black Hen, Where It Is," a crayon, ink, and felt-tip pen drawing by Nellie Mae Rowe; Yo Yo Quilt by Elizabeth Smith; Cutting Carrots; Papercut by Magdalena Gilinsky; and "Farm Animals in a Woodland Setting," a papercut by Claudia Hopf. Package of six blank cards with envelopes, \$2.75.

**Recipe greeting cards—**Canning Jars in the home of Mae Willey from Baywood, Virginia with Ruth Newman's recipe for uncooked relish on the back; Tomato Meringue Pie card with Ruth Newman's pie recipe on the back. Package of six blank cards with envelopes, \$4.25.

**Postcards—**a selection of postcards reproducing quilt photographs from the 1978 Blue Ridge Parkway Folklife Project. Package of eight, \$2.

#### POSTERS AND T-SHIRTS:

**Poster—**"Washington Meeting on Folk Art," designed by John Crank of Staples & Charles Ltd. Black tree with blue, orange, yellow, and black birds, and orange lettering at base; twenty by twenty-six inches. Signed, hand printed and colored, limited edition (100), \$50; printed edition, \$10.

**T-Shirt** with a green tree-of-life emblem and red lettering "American Folklife Center, Library of Congress" on the front; heavy 100% tan cotton in men's sizes small, medium, large, and extra large, \$6.95.

#### COWBOY PARAPHERNALIA:

**Greeting cards—**Pony Tracks, a color lithograph by Edward Penfield circa 1895 from the Poster Collection of the Library's Prints and Photographs Division; "1877 A Round Up 1887," a chromolithograph advertising label from the Prints and Photographs Division. Package of six blank cards with envelopes, \$2.75. Frederic Remington etchings—six etchings from Theodore Roosevelt's *Ranch Life & the Hunting-Trail*, printed in dark brown ink on quality cream stock. Twelve blank cards, two of each image, \$3.50.

**Poster—**Dustin Farnum, the first actor to play *The Virginian* on stage, from a photograph among the Owen Wister papers in the Library's Manuscript Division; black and white



"In Repose," photo by Rundle, 1905. (Courtesy of the Howard Wight Marshall Family)

duotone on heavy poster stock, nineteen by forty inches, \$5.

**Postcards—**a selection of postcards reproducing twenty images from *The American Cowboy* in full color and duotone. Package of twenty, \$3.50.

**T-Shirt** with a four-color reproduction of the official exhibition image from *The Log of a Cowboy* and lettering "The American Cowboy, A Library of Congress Exhibition" on the front; heavy 100% white cotton in men's sizes small, medium, large, and extra large, \$10. Available from the sales desks in the Jefferson and Madison Library buildings; not available by mail order.

**Bandana,** a reproduction of one distributed by Theodore Roosevelt during his 1912 campaign, twenty-two inches square; red and white in 100% cotton with an image of a Rough Rider hat in the center, surrounded by Roosevelt's initials and likeness, \$10.95.

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## Automation and the American Folklife Center—Part II

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This is the second of two articles on the subject of automation

*The last issue of Folklife Center News (Volume VII, No. 1, January–March 1984) contained Jay Orr's essay on the use of automation to create an archive in the field during the Pinelands Folklife Project. The following article will discuss uses of automation in the development of a videodisk "slide library" from materials generated by the Paradise Valley Folklife Project.*

The American Folklife Center's laser videodisk *The Ninety-Six: A Cattle Ranch in Northern Nevada* includes a slide library containing 2,400 images, culled from over 10,000 created by fieldworkers during the Center's project in Paradise Valley, Nevada. The project was conducted by a multi-disciplinary field research team. Fieldworkers made seasonal visits to the valley and nearby sites from 1978 through 1981 (see *Folklife Center News*, Vol. 1, No. 3, July 1978; Vol. II, No. 1, January 1979; and Vol. II, No. 4, October 1979).

Each color slide on the videodisk appears first "in the clear," followed by a repeat of the image with a caption overlaid. Carl Fleischhauer and I composed the captions on a Data General terminal, using a software program developed in consultation with the Library's Automated Systems Office. The program offered advantages during data entry and generated an index of all the slide captions. It also created data which we could use in conjunction with a machine called a "character generator" to produce actual text on the screen during disk production.

Entering the data on the computer made it possible to change and move text easily during data entry and editing. As we wrote the captions and reviewed them, we consulted a wide variety of people and documents. Captions often changed as we uncovered new information about the subject of a photograph, or arrived at a consensus on appropriate terminology. The changes were readily made using a computer for data entry. The computer program also made it possible to transfer information from one caption to the next. When describing a series of images depicting the same or related subjects, we could repeat bits of information without retyping them for each caption.

Disk users who try to find their way to specific images or subjects on the videodisk will appreciate the greatest advantage of using a computer to write slide captions: the ability to produce an index. We designed the captions to achieve the same result as a library catalog card. That is, each caption consists of a series of "slots" or descriptors, which hold information about the image being described in the same way that a catalog card's slots list information about the book, like author or title. We established a standard order of arrangement for the descriptors. Some of the slots were always filled, while others were occasionally left blank, depending on the information available. Certain descriptors

produce index entries; others provide elaborative information specific to the image described. In creating an index the computer goes through the entire data base of 2,400 slide captions, reading the descriptors that denote points of access. The index thus generated will become part of the printed booklet provided for use with the videodisk, making it easier to locate material for study.

In production we had to get the 2,400 captions (a computer print-out two inches thick) from our magnetic tape, where they were invisible, to the proper videodisk frames, where they would be visible photo captions. In television production text is superimposed on images by a machine called a "character generator." We feared we would have to re-enter each caption on the character generator during production, a time-consuming process which would increase the possibility of error. Since our data was in machine-readable form, however, we found we could transmit it via phone line from its home at the Library's Automated Systems Office to our production site in Germantown, Maryland. Once we had it there we simply "called up" the appropriate caption when needed and it appeared on the screen.

We arranged the images on the disk more or less according to ranch, household, or business—categories which grouped images ethnographically related to one another. We moved from grouping to grouping in a geographic progression that started with the "upper valley" and ended with several households and businesses in places outside Paradise Valley, such as Reno. At the very end of the slide library we included a comprehensive photographic survey of the exhibit "Buckaroos in Paradise: Cowboy Life in Northern Nevada," which appeared at the Smithsonian Institution from October 1980 through March 1981 (see *Folklife Center News*, Vol. III, No. 4, October 1980).

Within each ethnographic grouping we further divided the images into five broad generic categories: buildings, activities, artifacts, historical photographs, and portraits. Each category has certain descriptors in common with other categories, and others that call for unique types of information. A caption for an image in the buildings category might contain any of the following descriptors:

HEADING  
BUILDING TYPE(S) AND NAME  
OCCUPANT(S)  
BUILDER(S)  
CONSTRUCTION MATERIAL  
DATE OF CONSTRUCTION  
INDIVIDUALS PICTURED  
DETAIL/ACTIVITY  
MISCELLANEOUS  
PHOTOGRAPH REFERENCE NUMBER AND DATE



*Granite bunkhouse on the Recanzone Ranch, Paradise Valley, Nevada. (Photo by Carl Fleischhauer)*

The descriptors BUILDING TYPE(S) AND NAME, OCCUPANT(S), BUILDER(S), CONSTRUCTION MATERIAL, and DATE OF CONSTRUCTION are all specific to building categories. Excluding the date of construction, the above descriptors, along with INDIVIDUALS PICTURED and DETAIL/ACTIVITY, will all produce index entries when filled. A typical caption might look like this:

RECANZONE RANCH—BUILDINGS	[Heading]
BUNKHOUSE WITH CELLAR	[Building Type]
RECANZONE, BATTISTE	[Builder]
GRANITE CONSTRUCTION	[Construction Material]
CA. 1900	[Date of Construction]
NV80-CF37-16 April 80	[Photograph reference number and date]

The computer will create index entries for BUNKHOUSE WITH CELLAR; RECANZONE, BATTISTE; and GRANITE CONSTRUCTION. Since we arranged slides on the disk by ranch, household, or business, RECANZONE RANCH would appear in the table of contents, so RECANZONE RANCH—BUILDINGS would not be an indexed category.

By using a computer to caption the slides, we have created a tool—the index—which will provide greater access to the large body of information contained on the videodisk. Organizing the slide library after all the fieldwork was completed allowed us to make informed judgments about arrangement (the ranch, household, business groupings) and classification (the five broad subject categories), judgments which would have been risky before fieldwork began. The most difficult part of writing the captions was locating the requisite information for accurate description of the slides, scattered among fieldnotes, color photo logs, black-and-white photo logs, tape logs, printed texts, and maps. Unfortunately, no index existed to the many items we needed to consult—a problem which we hope will be remedied in the future by the development of automated archives of field materials like that for the Pinelands Folklife Project discussed in the first of this series of articles on automation.

—Jay Orr

*Jay Orr, who has been a consultant to the Folklife Center on archiving and automation, is now on the staff of the Country Music Foundation.*



*Bridesmaids Nora Spurgis (L), Nijolė Sparkis, Daiva Petersonas, and Ina Stravinskis (R) at the Pakštas-Sakadolskis wedding reception. Story begins on page 6. (Photo by Jonas Dovydenas)*

*Front Cover: Bride and groom, Emilija Pakštas and Romas Sakadolskis, at their 1977 wedding reception. (Photo by Jonas Dovydenas)*

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