



# *South Shore Estuary Cultural Survey*

- A Project of Long Island Traditions -

## DOCUMENT A SITE

Adapted from Traditional Arts of Upstate New York  
(<http://northcountryfolklore.org/rvsp/documentationform.pdf>)

Long Island Traditions is pleased to invite you and members of your community to undertake several important steps that can contribute valuable information to future students of the history of the south shore. Long Island Traditions' ultimate goal is to create a centralized inventory of maritime landmarks in the estuary that both recognizes the significance of specific sites to local communities and, perhaps, might aid in advocacy efforts for preservation of the sites or continuation of their activities in the future. Many of the sites we have in mind would be overlooked by most historians, even architectural historians, as insignificant structures or of little historical importance. Examples as diverse as crab shacks, clam bars, baymen's homes, hotels, fish markets, summer estates, boatyards and commercial fishing operations may be included. The purpose of our study is a little different from conventional historical preservation efforts. We are interested in the relationship of local residents to the site and to its meaning to south shore life over time as much as we are in the details of its construction and style.

Long Island Traditions' criteria for selection to our inventory include the following. It is up to community members who know the site well to suggest which are the most important of these criteria about your site. They are:

- a place that has served multiple generations over time
- a place where an important local historical event or movement occurred and is remembered
- a place that's a source of or repository of local beliefs, customs or stories
- a place that's a good example of a vernacular architectural form
- a place that's a factor in south shore identity

While the following outline of steps and questions may seem daunting at first to you, we want to assure you that they really need not be difficult. You do not have to be expert in any way—about architecture, about photography, about doing interviews, about local history research—to gather the information for this documentation. It will take some time, but you will produce an important result that should be well worth the effort.

We suggest you or someone else in the community chair the study but call upon others to help. This could be a local historical society's project for a few weeks or a high school or college teacher's independent study project for a student or two; it could be done by older 4-H club members or scouts looking for a merit badge project. And, remember, Long Island Traditions is available to advise and help all through the process. This may turn out to be the first and only time that significant information has been collected about your site. Have fun with it!

## Background Information

*Because forms restrict how you can prepare information, Long Island Traditions asks that you type the information you submit on 8½" x 11" white paper. Please re-type the question and list them in the order below. We suggest you check off the boxes as you finish each part and review the checklist before you submit this documentation package.*

- 1  Name[s] of preparer[s] of this documentation
- 2  Date of this documentation
- 3  Contact information for preparer[s]
- 4  Official name of nominated site and its location
- 5  Do local people refer to the site by any other name[s] or nickname[s]?
- 6  Date [or approximate date] of original construction and of any major changes
- 7  Name [if known] of builder of original site and of any major changes
- 8  Name [if known] of original owner[s] of site
- 9  Name [if known] of other owners of site over time
- 10  Current owner[s] of the site
- 11  Contact information for owner[s]

## Overview

*Most of the following questions suggest buildings or clusters of buildings. Some sites may not have the same criteria. If your site is an open space, a park, a street intersection or some other location that is not a physical structure or building, it still may be a site of significance. Describe with as much detail as possible here. You may want to discuss this with a Long Island Traditions staff member before **you** proceed.*

- 13 Take a walk around your site and make a list of what could be photographed. Then shoot at least one roll of color film [or its equivalent in digital images]. See Taking Architectural Photographs. Include with this documentation a minimum of the 7 following photographs:
  - a wide, environmental shot, showing where site is in relation to its surroundings
  - a front shot, showing one side
  - a rear shot, showing the other side
  - a front elevation shot
  - an overall interior shot or two
  - major elements of the building, especially that can tell us more about the building
  - details such as materials and hardware
  - copies or scans of historical photos of the site, including any that show activities

Submit one set of 4" x 6" prints of your selection of photographs and clear labels for each or you can submit a CD with digital images and labels [preferably as jpegs at 200 resolution and 4" x 6"]. These will not be returned.

- 14 Create a rough drawing of a floor plan, showing the exterior shape of the building and the interior layout of spaces See Measuring & Documenting Landmark Structures & Environment.
- Take measurements [need not be exact] of walls, windows, door frames and other significant architectural elements and label on drawing
  - Label room[s] with their function—i.e., storage, bathroom, meeting room, etc.
  - Provide a key for major building elements—doors, windows, etc.—if necessary
- 15 Create a rough drawing of an overview or site plan, which shows this place as part of its larger physical landscape. In other words, the site plan should describe the surroundings, including neighboring property.
- Draw outlines to scale of any structures on the site [again, need not be exact]
  - Locate and identify major geographic features—trees, fences, outbuildings, boulders, neighboring structures, etc.

### Physical Features

- 16 In at least 250 words—2 or 3 paragraphs—write a narrative description of the site [Please include as much information about the following as you can find. We want a picture in our minds of what this place looks like in words:
- description of the structure's **exterior** [architectural style (if known), shape, size, type of construction, building materials, number of stories, type of foundation, framing, location, number and type of doors, windows, roofing material, etc.] Are there any outstanding or unusual features of the building's exterior—signs, landscaping, etc.—that make it unique or reveal an interesting story about the place.
  - description of the structure's **interior** [Please treat each floor or story of the building separately, usually starting with the first floor and working up.] Describe how the space is arranged, the location of stairways and other major interior features, flooring materials and finishes, wall materials and finishes, built-in features, decorative features, etc. Are there any outstanding or unusual features of the building's interior that make it unique or reveal an interesting story about the place.
  - description of any significant architectural changes in the history of this place— additions, deletions, etc. What evidence do you have of such changes? You can either make a list of alterations over time or describe alterations under the relevant category.

If your site is an open space, a park, a street intersection or some other location that is not a physical structure or building, for this section, describe with as much detail as possible. You may want to discuss this with Long Island Traditions before you proceed.

*Remember, the above guidelines are only that, guidelines. Use your judgment focus on what is most relevant. Review what you have written to be certain it paints a clear picture.*

## Histories

- 17 According to the Library of Congress: “Historians use a wide variety of sources to answer questions about the past. In their research, history scholars use both *primary sources* and *secondary sources*. Primary sources are actual records that have survived from the past, such as letters, photographs, articles of clothing. Secondary sources are accounts of the past created by people writing about events sometime after they happened. For example, a history textbook is a *secondary source*. Someone wrote most of the textbook long after historical events took place. The textbook may also include some *primary sources*, such as direct quotes from people living in the past or excerpts from historical documents. People living in the past left many clues about their lives. These clues include both primary and secondary sources in the form of books, personal papers, government documents, letters, oral accounts, diaries, maps, photographs, reports, novels and short stories, artifacts, coins, stamps, and many other things. Historians call all of these clues together the *historical record*.”

Finding documents, photographs and artifacts in local public or private collections can be very helpful in establishing the uses and values that sites have in communities over time. Using them to support your own findings and the memories and observations of oral narrators is encouraged. See the Resources page. Copies of photographs, photocopies or scans of such primary materials can be important parts of your documentation.

**BE CERTAIN TO HAVE LONG ISLAND TRADITIONS’ ARCHIVES RELEASE FORMS SIGNED BY PRIVATE INDIVIDUALS OR AUTHORIZED ORGANIZATION REPRESENTATIVES FOR PUBLIC ACCESS TO OF ALL OF THESE ITEMS. SEE RELEASE FORM.**

- 18 While submitting copies of recorded interviews of community members about your place is optional, LONG ISLAND TRADITIONS strongly encourages that you undertake interviews of several community members to verify facts and to solicit opinions about the special values of the place to your community over time. If you do, we recommend that you follow guidelines for interviews and that you record them with good audio or video equipment. See Fieldwork Interview Form. An alternative to recording is to take very good and complete written notes of interviews, including direct quotes from the informant whenever possible. We can advise on interviewing, if you wish.

We encourage you to conduct interviews with present and past site owners, present and past users of the site and other community members who can shed light on the site’s history, uses and values to the community.

If you do record, use an mp3 recorder, standard audio cassettes, CD-R’s, mini-cassettes or video tapes. Do not use mini-cassette tapes, like those used in telephone answering machines. Transcriptions or summaries of the interviews from the recorded format are especially helpful.

If you do submit copies of recorded interviews or transcriptions with this documentation, label them clearly and refer to them in written narratives described elsewhere in these questions. They will not be returned.

BE CERTAIN TO HAVE LONG ISLAND TRADITIONS' ARCHIVES RELEASE FORMS SIGNED BY INTERVIEW NARRATORS. SEE RELEASE FORM.

**Uses**

- 19  In 1 or 2 paragraphs, write a description of the major use[s] of this site over its history. Keep in mind we are especially interested in its uses today and recently. To the extent possible, relate the major details of who, what, where, when and why of these uses. In particular, explain significant changes in usage that have occurred over time.

**Values**

- 20  In 1-2 paragraphs, write a description of the special value[s] that your site has to your community. Please describe why the site is important today.

**Sources of Information**

- 21 List specific sources of information you used to prepare this documentation and their locations.
  - documents in local collections [business records, diaries, letters, etc.]
  - published materials [books, newspaper or magazine articles, etc.]
  - photographs in local collections [family, business or local historians or historical societies]
  - recorded interviews [audio or video]
  - other

Comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

BE CERTAIN TO HAVE LONG ISLAND TRADITIONS' ARCHIVES RELEASE FORMS SIGNED BY PRIVATE INDIVIDUALS OR AUTHORIZED ORGANIZATION REPRESENTATIVES FOR PUBLIC ACCESS TO ITEMS SUBMITTED. SEE RELEASE FORM.

Signature[s] of prepare[s] \_\_\_\_\_

Date \_\_\_\_\_

*Thank you very much for taking time to document your place for the South Shore estuary cultural survey. We hope this has been a pleasant and informative process for you. You have gathered information that will be invaluable to Long Island Traditions. Even more important, you and your friends have compiled resources that should become a part of the permanent record of your community's history.*

<http://www.longislandtraditions.org>

email to: [litrad@i2000.com](mailto:litrad@i2000.com)

*Please deposit a copy of this report with your local town or village historian, local historical society or museum and or your local public library.*

Please mail your completed information, including supplementary materials, to:

Long Island Traditions  
382 Main Street  
Port Washington, NY 11050



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## TIPS FOR DOCUMENTATION

### Fieldwork Interview Form

(From TAUNY Register of Very Special Places (create link to <http://northcountryfolklore.org/rvsp/tips.html>)

Interviewing is an exciting way to gather information about people, places, and events. An interview is like a conversation, except that the interviewer does most of the listening, and the person being interviewed (the narrator) does most of the talking. Your job as an interviewer is to put the narrator at ease, listen carefully to her or his responses, and ask questions that elicit rich detail and interesting answers and perspectives on the topic you are researching.

### Preparing for the interview:

- **Think about the purpose of your interview.** Ask yourself, “What do I want to know?” “Who is the best person to interview for the information and perspectives I need?”
- **Do background research** on the topic before the interview.
- **Prepare a set of focused questions** from your research and a list of topics to cover. Find out as much as you can about the person you plan to interview. Keep in mind the kind of information you will need for your final product (essay, radio program, exhibit, visual arts project, song writing, etc.) as you prepare your questions.
- **Talk to the person you plan to interview ahead of time.** Briefly describe your topic, why you chose her or him to interview, and how you plan to use the information. Giving the person a few days to think about the topic may result in a richer interview. Reassure the person that you’re not looking for an expert on your topic, but rather for their perspective, personal experiences, and memories. Indicate that copies of the information she or he provides you will be filed in a local repository in her or his community and at Long Island Traditions and tell them that a simple release form will need to be signed.
- **Test your equipment.** If you plan to record the interview, test your equipment before you go to the interview.

## Conducting the Interview:

Asking good questions is the key to success of an interview and that is up to you.

- Two types of questions are essential to a good interview:
  1. Closed-ended questions get “yes” and “no” or one or two word responses. They can help you gather basic information. These questions often begin with words:
    - What (is the name of the town where you were born)?
    - Where (do you go swimming, clamming, fishing)?
    - How (long has your family lived on Long Island)?
    - Where (do you live today)?
  2. Open-ended questions give the narrator a chance to talk at length on a topic. Devote more time to open-ended questions, which often begin with the words and phrases:
    - Tell me about (your experiences working on the water).
    - What was it like (growing up on Long Island)?
    - Describe (a typical day of work on the bay).
    - Explain (how you catch fish).
    - How (did you survive Hurricane Gloria, Andrew, etc.)?
    - Why (did you decide to work on the bay)?
- Listen carefully to you narrator’s responses and **ask follow-up questions** to clarify or probe more deeply into a topic or to get more specific and detailed information.
- **Avoid asking leading questions.** Ask questions that encourage the narrator to answer in a way that reflects the narrator’s thinking, not your thinking.
  - Instead of asking: “Don’t you think it was wrong to destroy the bay houses?” **Ask in a way that does not reveal your opinions:** “How did you feel about the town’s decision to remove the bay houses?”
- **Ask the narrator for specific example and stories** to illustrate the points he or she makes.
  - If the narrator says, “We used to get in trouble for sneaking out to the bay at night,” you could ask, “Could you describe what you did at the bay house?” or “Do you remember a time that you got in trouble?”
- **Ask for detailed descriptions** of people and places and events.
- **Use your list of prepared questions as a guide**, but be flexible and change the order, ask new questions, or explore different topics that come up during the interview. If the narrator starts to talk about subjects not relevant to your topic, politely move back to the topic with a new question.

## Interviewing Etiquette:

- **Be a good listener.** Show that you’re listening by making eye contact, not repeating questions, waiting until the narrator is finished answering before asking another question and asking good follow-up questions that show you are interested and are paying attention.

- **Don't be afraid of silence.** Inexperienced interviewers often rush to the next question when there is silence. Give the narrator and yourself time to pause, think, and reflect.
- **Think of your interview as having a beginning, middle and end.**
  - Before the interview, talk informally to help both you and the narrator relax and feel comfortable talking. Explain your topic and how you plan to use the information (even if you have done this on the phone).
  - Begin with easy questions that are not too personal or threatening. This gives the narrator time to get to know you, understand what you want to learn, and decide if he trusts you enough to share personal information.
  - Move to more open-ended questions and questions that probe more deeply into your topic and your narrator's personal experiences.
  - When you have finished, ask, "Is there anything you would like to add?"
- **Before the interview begins, remind the narrator that you will ask him or her to sign a release to the archives when the interview is finished.** If he or she seems concerned, reassure him of the purpose and show the release form. Remember to have the form signed before you leave.
- **Thank the narrator** before leaving and ask if she or he would mind if you call for additional information after you have had time to look at your notes. Follow-up with a thank you note.

### Analyzing and Summarizing the Interview:

- **Review Notes.** At home or in the classroom, review your notes, correct mistakes, and fill out your observations about the interview, the setting, the interactions between people in the room, etc.
- **Write your reflections** next to your notes. Include your assumptions, observations, associations, questions, topics to follow up on, information to clarify or verify through other sources.
- **For recorded interviews** listen to the recording and make a list of the key topics. If you have time, transcribe the interview, or outline the interview and transcribe only interesting quotes and information that you may want to use in your final project.
- **Analyze your notes.** Look for evidence of the narrator's point of view, thematic connections between different parts of the narrative, interesting quotes, connections between the narrator's personal story, and larger historical narratives.
- **Compare and contrast** the perspective and experiences of this narrator to others you have interviewed and to written records. This will help you to check for accuracy and also to see how unique or broadly representative this narrator's experiences and perspectives are.

**Good luck on your interview!**



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## TIPS FOR DOCUMENTATION

### **Measuring & Documenting Structures & Environment**

Excerpted from David A. Taylor's *Documenting Maritime Folklore (Library of Congress 1982) p39-41* and reprinted with permission.

For a thorough documentation of a site, it is necessary to gather a variety of contextual data. These data include information about the history of the landmark and its use in the area, as well as information about the designer(s), builder(s), owner(s), and the uses of, and modification to the site being documented.

Properly executed measured drawings are the most accurate record of a building. Unfortunately, exact scale drawings can be expensive to produce since they often require the services of an architect or draftsman. However, for the purposes of many projects, serviceable drawings can be produced by fieldworkers who do not possess formal training in architecture.

**Conduct a preliminary survey.** Before measurements activities commence, it is important to decide which buildings should be measured, how much time and personnel can be devoted to the task, and the manner in which the work should be conducted. Since it is essential to understand the structure of a building in order to determine what types of drawings should be made, it is beneficial to make a preliminary survey. Because it is seldom possible to record every detail of a building, the fieldworker must decide.

**Record measurements by hand & work partners.** This can be efficiently accomplished by three-person teams: two to take measurements and one to record measurements in a field notebook. Two can accurately collect data if one calls out measurements and the other records them. Because it is difficult to measure large surfaces without assistance, single fieldworkers cannot work as efficiently.

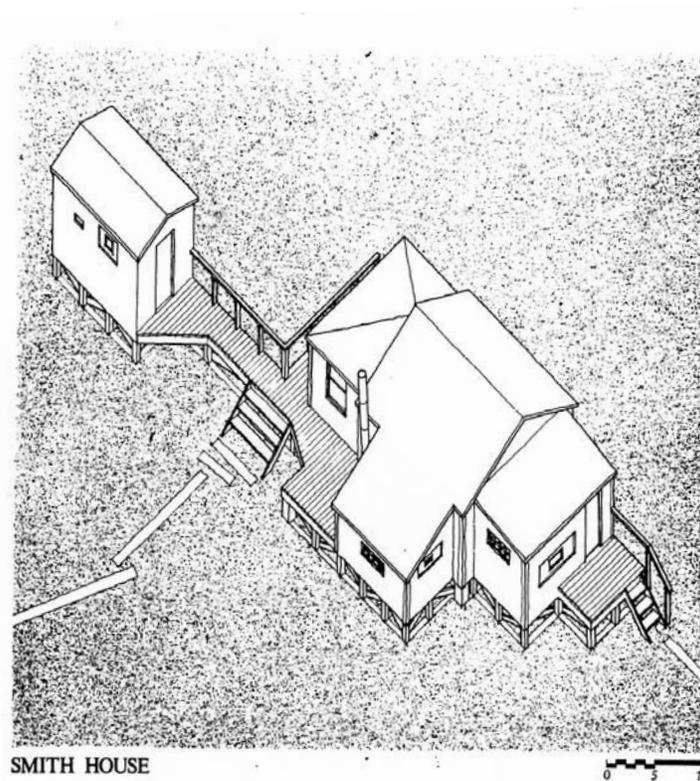
**Conduct interior measurements (when applicable).** In addition to other data noted above, measurements of buildings should be supplemented by interior and exterior photographs, and by inventories of furnishings and sketches of their placement. Artifacts found within the structure or on its property are particularly significant, and they should be fully documented.

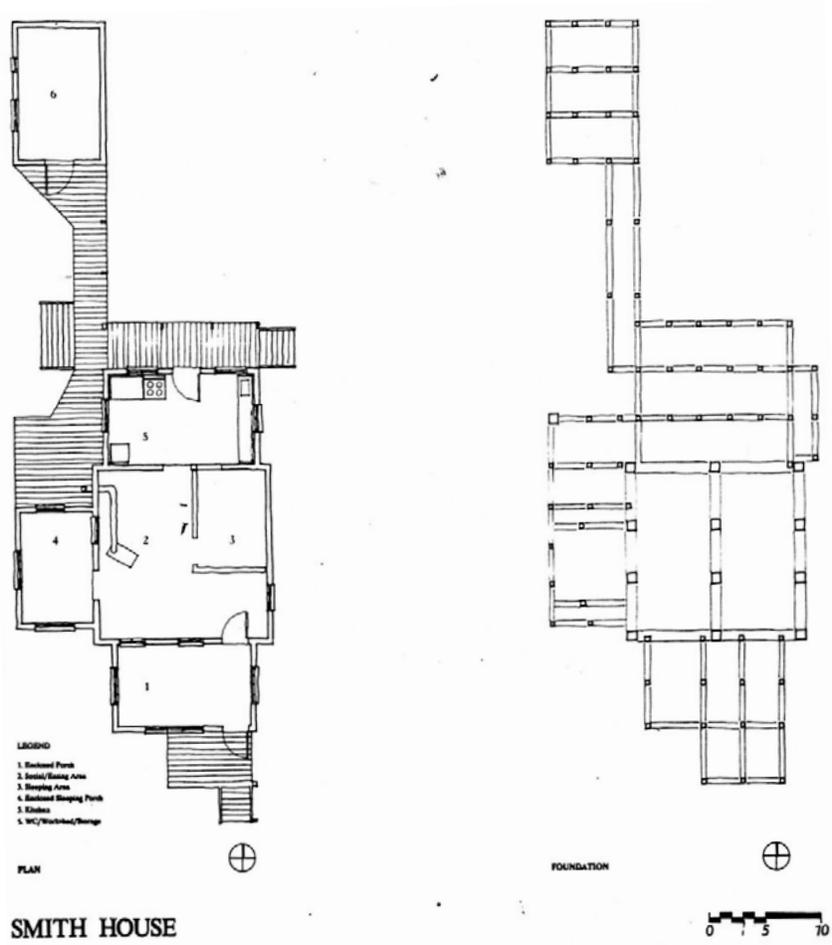
**Draw features to be measured prior to actual measuring.** To ensure that field measurements are properly interpreted when it is time to use them to produce a scale drawing, it is helpful to sketch the feature to be measured in field notes before measuring begins. Then, as measurements are taken, they can be written alongside corresponding aspects of the sketch. Measuring devices employed by fieldworkers include tape measures, folding and straight rulers.

After preliminary survey and drawings, four types of site drawings can be made:

- **Site Plan.** This indicates the building's relationship to streets or roads, structures, gardens, or other features of the immediate environment.
- **Floor Plan.** This records room layout, and locations of doors, windows, stairways, and major features of each relevant level of the building.
- **Location Plan.** This locates the property with reference to highways, towns, and natural features.
- **Exterior Elevation.** This represents the façade of a building projected on a vertical plane.

To give you an idea of what a professional drawing looks like, visit the Historic American Buildings Survey (link to [http://lcweb2.loc.gov/ammem/collections/habs\\_haer/](http://lcweb2.loc.gov/ammem/collections/habs_haer/)). We've also included a series of drawings of a bay house, drawn by Dr. Paul Bentel, AIA.









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## TIPS FOR DOCUMENTATION

### **Taking Architectural Photographs**

Courtesy of Traditional Arts of Upstate New York

Adapted from David Ames' "A Primer on Architectural Photography and the Photo Documentation of Historic Structures" *University of Delaware*

### **The Essential Views**

The purpose of photographic documentation of historic structures is to preserve as much visual information about a structure in **as few photographs as possible**. The photographer must identify the views that reveal the most information about a structure. In looking for that view, you need to think about the attributes of a building: overall shape, size, and major architectural elements such as windows, doors, construction materials, and architectural ornamentation. Photographs often directly indicate construction material [log, masonry, or frame, etc.]. They also suggest certain attributes of the building or its uses. The distribution of doors and windows, for example, can suggest the interior floor plan. A single photograph can include most of these elements.

If you were allowed only one photograph to document a historic structure, what would it be? **The best choice would be a perspective showing the front and one side of the building, when taken from a 45 degree angle from the front.** When framing the building in the viewfinder, be sure that the entire building is visible including the point where the building meets the ground and without clipping off the peak of the roof or chimney. Although this sounds obvious, beginning photographers are often seduced by buildings and attracted by interesting details such as carpenter cut jigsaw porches, pointed Gothic windows, and Greek Revival columns. Unfortunately, the resulting pictures sometimes fail to record a view showing the entire structure. To avoid this problem, include the surroundings of the building, its site, and landscape context. As the subject of the photograph, the building should occupy about 75 percent of the picture area, leaving the surrounding 25 percent of the frame to show visual information about the context of the building.

The Seven Essential Photographs:

1. The front and one side
2. The rear and one side
3. The front elevation
4. Environmental view showing the building as part of its larger landscape
5. Interior view, showing major features of the building
6. Major elements of the building, including doors, windows, additions
7. Details such as materials and hardware

## Case Study: A Bay House in the Town of Hempstead.



A bay house in the Town of Hempstead, built c. 1952.

### Illustration #1

If you were allowed only one photograph to document a historic structure, the best choice would be a perspective showing the front and one side of the building



### Illustration #2

The second photograph should be a perspective of the rear and other side of the building. These two perspective shots now comprehensively document the exterior of the structure.



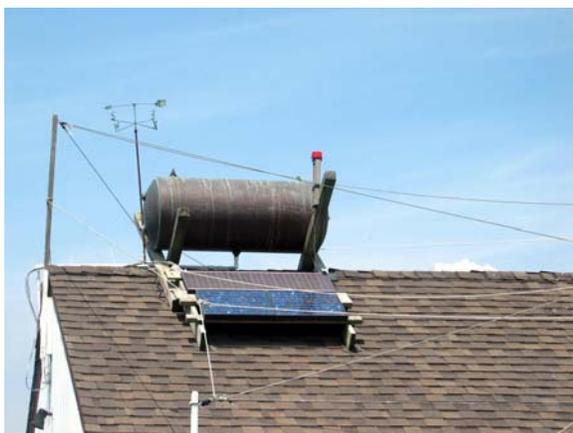
### Illustration #3

The third photograph should document what architects call the “front elevation.” An elevation is drawing to scale of the side, front, or rear of a building. Projecting features such as window and door moldings, window sills, steps, and eaves are all rendered as if they were totally flat. An elevation photograph shows the true proportions of one side of a building. Because that side is parallel to the film plane—taken straight on from the front of the structure--approximate measurements can be taken from the photograph. In fact, measured drawings can be taken from a carefully controlled elevation photograph shot with a view camera.



#### Illustration #4

We recommend an environmental view showing the building as part of its larger landscape. This will be a wide shot that includes marshlands and other surrounding environmental features.



#### Illustration #5

Next photograph the major elements of the building, including doors, windows, additions, and lastly move in close for details, including materials and hardware. If planning to take more than four photographs, first carefully study the building and make a list of those things that should be photographed. Rarely will it take more than ten photographs to adequately document the exterior of a building.



#### Illustration #6

What about interiors? First, identify the major space, room, or area in the building and then the way the other spaces are organized. Interior photographs should yield information about the floor plan of a building. Some structures, such as hangars, barns, and some industrial buildings, are architectural shells enclosing a major space. For such a structure, the first photograph would be taken from a corner opposite the main entrance and shot diagonally across the space. As with exteriors, the second photograph should be taken from the opposite corner, or should document an important element of the interior.

To gain information on the floor plan, set up the camera to shoot toward the main doorway, if possible, with the door open to reveal the spaces and rooms beyond. A three-view sequence might include the entry hall, showing how rooms open off of it, the main formal room, and a functional working space such as the kitchen. Three or four views should be sufficient to document the significant elements of the interior, rarely more than seven or eight.

As you can see, a building can be well documented with seven photographs. The sequence of views described here can be used for nearly all photographic documentation of buildings, including the method recommended by the National Register of Historic Places. Finally, when approaching a building, remember that probably only one photograph of the building will ever be published. In choosing the view to photograph, the main question to ask is what one view yields the most information about the structure?



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## **TIPS FOR DOCUMENTATION**

### **Recording Interviews**

By Jill Breit & Eric Bebernitz

Courtesy of Traditional Arts of Upstate New York

(<http://northcountryfolklore.org/rvsp/recordinginterviews.pdf>)

Recording interviews is a lot like driving a car. When you're learning either activity there's an overwhelming number of things to be aware of, but once you're practiced, it seems like second nature. Beginners usually have trouble dividing their attention between the equipment and the narrator or individual being interviewed. To avoid this conflict **it is important to become comfortable with your equipment prior to any interview situation**. You may want to record yourself or a family member to test the equipment, sound levels, adjusting to background noise, and so forth. Listed below are a few tips for getting started and some advice for producing a good quality recording.

**Equipment Checklist.** A few items are more important than others. If you are going to record an interview these are the essential items you should bring:

- Tape recorder, mini disc recorder, or any other recording device
- Extra digital cards, blank tapes, cassettes or mini discs
- Microphones, microphone stands, and windscreens (optional)
- Headphones or ear piece (optional)
- Cables, extension cords, etc
- Equipment manual(s)
- Extra batteries

**Check the recording device** to guarantee it is receiving sound. You can test this by plugging in the ear piece or head phones and recording your own voice or simply recording a sound and then playing it back.

**Check for distracting background noises.** After you set up your recording equipment and conduct a sound check, listen in your ear piece or headphone for any distracting sounds such as: refrigerators, washers, dryers, furnaces, clocks, pets, traffic, lawn mowers, etc. In many cases you can explain the situation and ask politely to change rooms, turn off the distracting appliance, or send the rowdy pet to another room.

**Hard surfaces in a room will affect the quality of the sound.** In a room with many hard surfaces, such as hardwood floors, the sound on tape echoes a bit. Pad the table and recording equipment by setting them on a towel or bring in pillows or other softening agents. Given different situations, like outdoor interviews, this may be impossible, however repositioning the narrator may help with this problem.

**Microphone placement is critical.** Listen for the popping sounds. Try positioning the mike a little below the mouth so the person speaks over the top of it instead of directly into it. Listen for other mouth noises, especially dry mouth. Sometimes the narrator just needs to take a drink. Encourage speakers to pause and sip often.

**All interviews should have an introduction recorded at the beginning.** State who the interviewer is, who the narrator is, the date, the location, and the subject of the interview.

**Listen through headphones as the interview proceeds.** Your ear hears differently than the recording equipment and the final tape will reflect sound as heard through the microphone.

**Keep an eye on your equipment as the interview proceeds** to be sure all is working correctly. Check the levels often. It's a good idea to record the introduction to your interview, then play it back to be sure it recorded properly. Be sure you set the equipment back on "Record" when you resume the interview.

Very soon after completing an interview, **make a duplicate copy** for safety sake.

# Long Island Traditions Archives

## Release Form

*Over the years Long Island Traditions has accumulated a significant collection of primary materials from its own research projects and from contributions of folklore scholars and students who have worked in the region. Long Island Traditions collections include audio and video recordings, photographs and slides, interview transcripts, research projects and books. These are the primary materials upon which we base our own projects, such as exhibits, publications and radio programs. Materials from our collections are available to students, scholars and the general public for educational purposes.*

- I, \_\_\_\_\_, am a participant in the **South Shore Estuary Cultural Survey** project, (hereinafter “project”) I understand that the purpose of the project is to collect audio and video recordings and selected related documentary materials (such as photographs and manuscripts) that may be deposited in the permanent collections of Long Island Traditions. The deposited documentary materials may be used for scholarly, educational and other purposes. I understand that Long Island Traditions plans to retain the product of my participation as part of its permanent collection and that the materials may be used for exhibition, publication, presentation on the World Wide Web and successor technologies, and for promotion of the institution and its activities in any medium.
- I hereby grant to Long Island Traditions ownership of the physical property delivered to the institution and the right to use the property that is the product of my participation (for example, my interview, performance, photographs, and written materials) as stated above. By giving permission, I understand that I do not give up any copyright or performance rights that I may hold.
- I also grant to Long Island Traditions my absolute and irrevocable consent for any photograph(s) provided by me or taken of me in the course of my participation in the project to be used, published, and copied by Long Island Traditions and its assignees in any medium.
- I agree that Long Island Traditions may use my name, video or photographic image or likeness, statements, performance and voice reproduction, or other sound effects without further approval on my part.

Accepted and Agreed:

Signature \_\_\_\_\_ Date \_\_\_\_\_

Printed Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_

Email \_\_\_\_\_



# *South Shore Estuary Cultural Survey*

*- A Project of Long Island Traditions -*

## TIPS FOR DOCUMENTATION

### **Finding Local Documents & Resources**

Compiled by Varick Chittenden

Courtesy Traditional Arts of Upstate New York (<http://northcountryfolklore.org/rvsp/resources.pdf>)

In addition to interviewing people and going out in the field yourself, there are many resources available in any community to tell its story. Specifically, about landmarks you might find the following resources helpful:

**Deeds or Abstracts** are official documents that may provide accurate information about boundaries, locations of structures, clues to changes that have occurred over time, and the succession of ownership. Property owners may have them or copies can be obtained from the County Clerk's office.

**Newspapers** may well include news stories, feature articles, photographs, public notices, or advertising about public events, disasters, or other notable occurrences relevant to the landmark you are researching. Property owners or other local people may have saved clippings relevant to your research. Original newspapers or copies—on microfilm or digital scans—may exist in local libraries or historical societies. Information about such holdings on Long Island are available at your local library. In some instances, **books or magazines** may also carry articles about or references to the site you are researching.

**Photo albums** [or shoeboxes full of old photos] are often storehouses of local information about people, places and things. As for their usefulness in researching landmarks, there may be snapshots of public events at local sites or even candid shots of people with prominent views of the landmark. Local historians, historical societies or public libraries may have collections of local photographs. **Post card collections** are often good sources of pertinent photos as well.

**Scrapbooks** kept by individuals or organizations often include a rich variety of clippings, photos, and ephemera [printed matter of short term interest, such as posters, handbills, program booklets, etc.]. These can be especially helpful when you are asking questions of a narrator in an interview.

**Correspondence, diaries and journals** can give important insights to community, family or business history. Both facts and observations are apt to appear in these primary sources of information.

**Business or organization records** such as minutes of meetings, financial reports, and names of officers, members or employees can provide valuable historical information.

**Student research papers**—for college, high school or even elementary school projects—can be a good source of information, at least providing leads to local records or people who could assist you as well. In some instances, student research about local history or folklore may be the only time something has ever been recorded about it.

**Artifacts** and objects that are relevant to the history and local stories of the site you are researching may exist at the site itself or in the hands of family members, local museums, collectors or dealers. Such things as tools of a trade, advertising signs, architectural fragments, souvenirs, etc. can help to tell the story of a place over time.

**Remember that most towns or villages have an officially-appointed historian; many have historical societies or museums and public libraries. These can be invaluable resources for you in local history research. If people there don't have the materials or the answers, they may well be able to refer you to others in their communities who do. Finally, Long Island Traditions has an extensive oral history collection of fishermen, bay house owners, boat builders and other maritime tradition bearers that are available for public research by appointment. Call us at (516) 767-8803 for an appointment.**