NPS Form 10-900
(Rev. 8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Elissa

other names/site number

2. Location

street & number Pier 21, The Strand ☐ not for publication

city, town Galveston ☐ vicinity

state Texas code TX county Galveston code 167 zip code N/A

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
☐ private	☐ building(s)		buildings
☒ public-local	☐ district		sites
☐ public-State	☐ site	1	structures
☐ public-Federal	☒ structure		objects
	☐ object	1	Total

Name of related multiple property listing: N/A

Number of contributing resources previously listed in the National Register 1

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ☐ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of certifying official — Date

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Signature of commenting or other official — Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

☐ entered in the National Register.
☐ See continuation sheet.

☐ determined eligible for the National Register. ☐ See continuation sheet.

☐ determined not eligible for the National Register.

☐ removed from the National Register.

☐ other, (explain:) _____

Signature of the Keeper — Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)	Current Functions (enter categories from instructions)
Transportation	Museum/Transportation

7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
N/A	foundation steel/iron walls (hull) steel/iron roof (deck) wood other N/A

Describe present and historic physical appearance.

The 1877, three-masted bark Elissa, listed in the National Register of Historic Places at a national level of significance, is an operating vessel homeported in Galveston, Texas. Moored at Pier 21 near the Strand, Galveston's historic district, when she is not sailing, Elissa is the official Tall Ship of the State of Texas. Owned by the Galveston Historical Foundation, Inc., Elissa is employed as an operational historic sailing ship and maritime museum.

ELISSA AS BUILT AND RESTORED

As built in 1877 and restored between 1975-1982, Elissa is 149.5 feet long on deck, 202 feet long overall, with a 28-foot beam, and a 16-foot depth of hold. The vessel is registered at 430 tons gross and displaces 974 tons. [1] The vessel is ballasted with 245 tons of concrete for additional stability. The ship is built of Lomore iron except where it has been renewed or doubled with 50 tons of welded steel. The inner and outer strakes of wrought iron plate are riveted to the iron frames. Approximately 25 percent of the hull plating was wasted and required replacement to make the ship seaworthy. The tip of the ship's bow had been "snubbed" off above the waterline in 1936. The original shape of the clipper bow was restored in 1977 with welded steel. The bulwarks, chainplates, deck fittings, and a new collision bulkhead were rebuilt of steel, and riveted in the manner which the ship was originally built. More than 1,500 rivets were driven. The bilges, covered with a poured concrete lining, were chipped clean, sandblasted, and coated with

[x] See continuation sheet

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

☒ nationally ☐ statewide ☐ locally

Applicable National Register Criteria ☒ A ☐ B ☐ C ☐ D NHL 1

Criteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☒ G

Areas of Significance (enter categories from instructions)	Period of Significance	Significant Dates
Maritime Preservation	1975-1989	1982, 1986
Maritime History	1884-1890	
NHL XXXIII-5: Historic Preservation: Growth of Professionalism and Technology		
NHL XIV-B: Transportation: Shipping		

Cultural Affiliation
N/A

Significant Person
N/A

Architect/Builder
Alexander Hall & Co.

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The 1877 bark Elissa is a unique vessel in the history of American maritime preservation. She is the second oldest operational sailing vessel in the world and one of three oldest merchant vessels still afloat, surpassed only by Britain's 1869-built Cutty Sark (actually in a dry berth) and Star of India (1863) on display in San Diego. One of nine historic square-rigged vessels preserved in the United States, only she and the Coast Guard training ship Eagle regularly sail. Elissa alone is regularly open and accessible to the public, who not only are able to watch the ship but are allowed to participate as working crewmembers, providing a compelling, unusual and special perspective on squareriggers, maritime culture, seafaring, and maritime preservation. Instead of sitting idle at a wharf, interpreted solely by exhibits, photographs, and demonstrations, Elissa works as she was intended to do, sailing, and in doing so keeps alive squarerigger technology, maritime lore, and the language of the sea in a real, working context that deeply instills an understanding and a sense of the maritime past to all who sail aboard her. As such, the ship, moored in an existing NHL district, is worthy of individual recognition.

The preceding statement of significance is based on the more detailed statements that follow.

☒ See continuation sheet

9. Major Bibliographical References

PLEASE SEE FOOTNOTES CITED IN TEXT.

☐ See continuation sheet

Previous documentation on file (NPS):
- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☒ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

Primary location of additional data:
- ☐ State historic preservation office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other

Specify repository: Galveston Historical Foundation

10. Geographical Data

Acreage of property less than one

UTM References

	Zone	Easting	Northing
A	15	325850	3243650
B			
C			
D			

☐ See continuation sheet

Verbal Boundary Description

All that area contained within the extreme length and beam of the ship as she floats at her berth or sails.

☐ See continuation sheet

Boundary Justification

The boundary includes the entire area of the vessel.

☐ See continuation sheet

11. Form Prepared By

name/title James P. Delgado, Maritime Historian
organization National Park Service date January 8, 1990
street & number P.O. Box 37127 telephone (202) 343-9528
city or town Washington state D.C. zip code 20013

bitumastic paint. The concrete lining was then repoured to original specifications and a hard pine ceiling planking, replacing the original, was laid over the floors. A Douglas fir plank deck, caulked and sealed in the traditional manner, was laid over the deck beams. [2]

Elissa was built and originally rigged with a three-masted bark rig. A three-masted bark rig is a square rig with crossed yards on the fore- and mainmasts and a fore-and-aft gaff rig on the mizzen. The lower masts were iron, as were the main yards. By 1977, when restoration commenced, the bark rig had been cut down and the fore- and mainmasts removed. The mizzenmast was removed and stepped as a cargo-handling mainmast around 1967. Restoration of the ship's original rig involved fabricating new welded steel lower fore- and mizzenmasts, bowsprit and lower yards, and milling Douglas fir topmasts, topgallant and royal masts, lower topsail, upper topsail, topgallant, and royal yards, and spanker boom and gaff for the mizzen. [3] The ship was rerigged with wire rope standing rigging and a new suit of sails was made. Elissa carries nineteen sails with a total areas of 12,000 square feet; an outer and inner jib, foretopmast staysail, two main staysails, two mizzen staysails are rigged from bowsprit to foremast and between the main- and mizzenmasts. The fore- and mainmasts each carry a mainsail (known as the foresail on the foremast), lower topsails, upper topsails, topgallants, and royals. The mizzenmast carries a gaff topsail and a spanker. The mainmast towers 102 feet above the deck; the mainyard is 57 feet long. [4]

Elissa carried an engine after 1918, when her rig was reduced to a barkentine. The new rig replaced the squaresails on the main mast with a gaff-rigged mainsail. In the 1920s, the rig was further reduced when the topgallants were removed, a smaller mainsail was set, and the mizzen was converted to a small trysail. In 1930, the ship was reduced again, this time to a simple schooner rig with the topmasts pulled out and replaced with poles. In 1936, the original engine was replaced, Elissa's bowsprit was removed, the mainsail was reduced, and the transformation of the vessel into a motorship was complete. [5] When restored in 1977-1982, the shaft and fittings for the engine were retained. In 1986, prior to making her first protracted

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voyage under sail since arriving in the United States, Elissa was again fitted with an engine. The main hold was divided and a 4,200-cubic-foot engineroom was installed. A 450-horsepower diesel engine was fitted for auxiliary power, and a 20-kilowatt diesel generator was added for electrical power. The primary mode of propulsion is by sail; the engine is used only for maneuvering and emergency situations. [6]

PRESENT CONDITION AND APPEARANCE OF ELISSA

Elissa is painted white with a block topping. The ship has a single deck with a largely open hold interrupted only by the chain locker, foc'sle, engineroom, and the aft accommodations. The hold usually carries exhibits and accommodations for additional crew. The maindeck is interrupted by the foc'sle deck (also known as the foredeck) forward and the poopdeck aft. The foc'sle deck mounts the catheads, capstan, and windlass; the ship's bell is suspended from the foc'sle deck. The foc'sle, with bunks for the crew, is below the foc'sle deck and is at lower elevation than the maindeck. On the maindeck abaft the foc'sle deck is the forehatch and the deckhouse, which contains the galley, a space for a steam donkey engine, and the cabin for the cook and bosun. Abaft the deckhouse is the main hatch, which provides visitor access to the hold and exhibits when Elissa is in port.

Abaft the main hatch, at the mainmast, is the fiferail, with the pumps and ventilator. Abaft the main, and forward of the poop deck is another capstan and the mizzen hatch, which opens into the engineroom. The poopdeck mounts a charthouse forward of the mizzenmast; abaft the mizzen is the skylight and companionway up from the aft accommodations, and the wheelbox and binnacle. The aft accommodations are panelled with birdseye maple and teak. Elissa carries a wooden figurehead of a maiden clutching a gold-leaf covered flower to her breast. Carved by Eli Kuslansky, the white-painted figurehead is, in the words of preservationist Peter Stanford, a "cleancut thing of restrained, one might almost say chaste sexuality." [7] Elissa, as a working vessel, is maintained in excellent condition, with decks clean, rigging taut and coiled, brightwork polished, and paint bright and clean.

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NOTES

1
Lloyd's Register of British and Foreign Shipping.... (London: Lloyd's, 1880), n.p.

2
Walter Rybka, "The Restoration," in "Elissa Sails," the Fall 1979 edition of Sea History, pp. 12-14. Also see "Making a Century-Old Bark Sea-Worthy...& See-Worthy Again," Technology & Conservation, Vol. X (1) Spring 1989, p. 9.

3
Peter Stanford, "Elissa: The Long Sea Career," Sea History, Fall 1979, p. 5.

4
"The Long and Continuing Career of Elissa," (ca. 1983) pamphlet.

5
Stanford, Op.cit.

6
"Making a Century-Old Bark Sea-Worthy...." p. 10.

7
Peter Stanford, "Elissa Sails," Sea History, Winter 1982/1983, p. 18.

CONSTRUCTION AND CAREER OF ELISSA

The bark Elissa was built by Alexander Hall and Co. of Aberdeen, Scotland, in 1877 for Liverpool merchant Henry Fowler Watt. The bark was named for Watt's niece. [1] Launched in October of the same year, the small bark was built to carry available cargoes, such as coal, lumber, sugar, rice, cotton, or miscellaneous merchandise as a "tramp" sailer, usually handling goods not yet taken by the steamships that were beginning to dominate the seas. Elissa cleared Liverpool on her first voyage on December 19, 1877, with a cargo of Welsh coal. The bark delivered her first cargo at Pernambuco, Brazil, on January 24, 1878, commencing a century-long career. [2] During that career Elissa sailed first to eastern seaboard ports in the United States and Canada, as well as to South America and the Caribbean, later rounding the Cape of Good Hope for Indian, Burmese, and Australian ports and Cape Horn for Chilean ports. "She earned her way carrying whatever cargo she could find...." [3]

British merchantmen, including Elissa, traded frequently with the United States, particularly since the American merchant marine was in decline and the majority of U.S. registered ships were coasters. The American deepwatermen were wooden-hulled "downeasters," none of which survive today. Limited by a dwindling merchant marine, American merchants shipped much of their products abroad in British iron and steel-hulled deepwatermen, such as Elissa, or in ocean steamships. This fact is demonstrated by the foreign origin of every historic squarerigged merchant vessel preserved in the United States with the exception of the wooden-hulled whaler Charles W. Morgan.

The other vessels, including Elissa, are Balclutha (British-built), Star of India (British-built), Eagle (German-built), Wavertree (British-built), Peking (German-built), Moshulu (German-built), and Falls of Clyde (British-built). Not a one was built in America, but each actively traded in and out of U.S. ports and played an active role in this nation's maritime commerce. Elissa brought cargoes to and from Boston, New York, Savannah, Pensacola, and twice at Galveston, her future home port. Elissa arrived at Galveston for the first time on December 26, 1883, laden with bananas from Tampico. Elissa cleared

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Galveston on January 24, 1884, with 710,344 lbs. of cotton consigned to Liverpool. She was also the only vessel known to have put into port at Boston during the great blizzard of 1885. [4]

Elissa remained under sail, flying the red duster of Great Britain and Henry Watt's house flag until 1897. Damaged by a North Atlantic storm, the battered bark put into Ventry, Ireland under tow of the steamer Valentia. Watt sold the bark to the Norwegian firm of Bugge and Olsen, who renamed the vessel Fjeld and operated her as a sailing bark until 1911, when they sold her to a Swedish owner, Carl Johansson. Johansson cut the rig down to a barkentine, renamed her Gustaf, and in 1918 hauled the vessel out and installed an engine and single screw in her. In 1930, Gustaf was sold to Erik Nyland of Finland in 1930, who cut the rig down to a schooner. Nyland and later Finnish owners replaced the original engine in 1936, added a new deckhouse and bridge aft, and, after a collision, replaced the sailing ship bow with a snubbed motorship bow. Sold to Greek owners in 1959, the former bark was renamed Christopheros. Renamed Achaios, the vessel was sold to smugglers who briefly changed her name to Pioneer. [5] Laid up at Pireaus, Greece, in 1970, the vessel was slated for scrapping when rescued by concerned maritime preservationists.

RESCUE AND RESTORATION OF ELISSA

The former Elissa was discovered by maritime historian and archeologist Peter Throckmorton at Athens, Greece, in the spring of 1961. Throckmorton recognized the lines of a sailing vessel in the motorship Christophoros; "it was pretty clear that she was an old sailing ship. I made friends with the skipper and he showed me the saloon, all mahogany, nicely kept up and the bronze lamp still swinging. The plate on the ventilator reading ALEXANDER HALL ABERDEEN No. 294--1877 was polished nicely, and I took note of it. The gangs of chainplates which had been necessary when she was a sailing ship were still there...." [6] Throckmorton's path crossed the old ship's again in the fall of 1961, by which time he had learned she had been built as Elissa.

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Throckmorton's interest in the ship was more than purely academic; as a well-preserved, even if modified example of a vanished example of the small, work-a-day bark, she was worthy of preservation. In 1969, Throckmorton was put in touch, through the intermediary of Peter Stanford, founder and president of New York's South Street Seaport Museum, with Karl Kortum, founder and director of the San Francisco Maritime Museum, who shared his interest in saving the ship, first for a project in Portland, Oregon, then as a sail training ship for San Francisco. The two men corresponded and waited for an opportunity to purchase Elissa, which suddenly came in October 1970, when Throckmorton found her at Piraeus, waiting to be scrapped. The owners agreed to sell the ship for $23,000; Throckmorton countered with an offer of $11,000. With money borrowed against his home and schooner Stormie Seas, $5,000 from San Francisco Maritime Museum Association trustee William Matson Roth, and money from friends, Throckmorton purchased the ship, then renamed Pioneer. [7]

The ship had been saved, but was in a precarious position. Throckmorton held Pioneer on security, with the $5,000 from Roth constituting an option to buy, nothing more. Working with Karl Kortum, Throckmorton began to seek a permanent home for the ship, a task Kortum had already dedicated himself to given the uniqueness of the former bark: "In increasing competition with steamers that occurred after the turn of the century, small square riggers disappeared much sooner than large vessels like our own Balclutha....It is plain that we have found in the Christophoros (ex-Gustaf, ex-Fjeld, ex-Elissa) one of the very special objects on the face of the earth--a small, almost tiny iron bark on aristocratic lines." [8] The option to purchase Elissa for San Francisco failed; Kortum instead worked with British Columbia member of parliament David Groos to acquire the ship for Vancouver. Groos purchased the ship in 1972 from Throckmorton and retained him to oversee restoration. Then, tragically, Mr. Groos became seriously ill and died. His executors put the ship up for sale.

The ship was ultimately saved again by the Galveston Historical Foundation (GHF), which had been seeking a squarerigged vessel to complement the restoration of the Strand, the city's 19th century

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historic (and NHL designated) district. Additionally, GHF

> was considering various means to honor the maritime part of that city's past. Founded in the 1830s, Galveston soon became a major shipping and commercial center, with 75% of all goods and people entering Texas in the 19th century coming via that city. A "living ship" project involving an 1800s sailing vessel that had ties to the Galveston port, that was small enough so that restoration was feasible, and that could actually be operated and go to sea seemed to be one appropriate scheme to commemorate the city's seafaring heritage. [9]

The vessel had a historic connection with Galveston--arrivals there in 1883 and 1886, was small, and was available. In October 1975, GHF purchased Elissa for $40,000 and started a concerted campaign to restore the ship sufficiently to return her to the United States.

Restoration work began in 1977 under the direction of Walter Rybka and Michael Creamer. The ship was hauled, chipped, painted, wasted plate and frames renewed, old concrete bilge lining removed and replaced, and the snubbed off sailing ship bow's beak was replicated and replaced. Money was raised for the ship in the United States, including a maritime heritage fund grant, for a total of $450,000. At the same time, Elissa was nominated to and listed in the National Register of Historic Places; the listing, on March 21, 1978, was the first property outside of the United States so recognized. In December 1978, Elissa was taken under tow to Gibraltar, where she lay through the winter as preparations for a transatlantic tow to Texas were made. On June 25, 1979, Elissa left Gibraltar under tow, arriving at Galveston on July 20. There, Elissa, hailed as a "Tall Ship for Texas," was slowly restored to operating condition at a total cost of $4.5 million under the leadership of Project Director David Brink. On July 4, 1982, Elissa opened to the public as a floating museum, and in September 1982 she put to sea for the first time as a sailing vessel in some fifty years. [10]

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THE ROLE OF ELISSA IN MARITIME PRESERVATION IN THE UNITED STATES

Among the more popular museum programs are those that demonstrate the workings of rare or vanished technology. Blacksmiths, coopers, glassblowers, handweavers working their looms, and basketmakers offer unique perspectives on the past, for they make otherwise dead artifacts and sites come to life. Similarly, working waterpowered gristmills, such as the Colvin Run Mill in Virginia, or the occasional forays under steam of the National Museum of American History's "John Bull," the nation's oldest railroad engine, allow the visitor, as well as the scholar the opportunity to assess and understand forgotten or "lost" technologies and their impact on our culture.

Increasingly, this lesson is being applied to maritime preservation. Of the approximately 275 preserved historic vessels in the United States, 71 are sailing craft. This includes nine squareriggers. [11] These squareriggers epitomize the apex of sailing technology, with dozens of sails and hundreds of lines that work in a complex and yet compellingly simple fashion to capture the wind. Their day is now past, replaced by the steam and diesel engines, turbines, and nuclear power plants that drove and continue to drive the world's merchant vessels and naval fleets. Now most of these ships rest at dockside, stripped of most of their running rigging and sails, the working of their sails and men relegated to reminiscence, photographs, or films. Only the Coast Guard bark Eagle, built as a sail training ship for the German Navy in the 1930s, provided a sense of the squarerigged era. Rare and irreplaceable, until 1986, America's squareriggers journey only to the shipyard for drydocking and repairs; a few may spread a small show of canvas for interpretive displays such as Mystic Seaport's Joseph Conrad. In 1986, however, a major event in the history of maritime preservation in the United States, if not the world, took place. The restored 1877 bark Elissa, product of years of hard work and initiative, sailed past the Statue of Liberty in the Tall Ships parade celebrating the statue's restoration.

Elissa is a unique vessel in the history of American maritime preservation. She is the second oldest operational sailing vessel in the world and one of three oldest merchant vessels

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still afloat, surpassed only by Britain's 1869-built Cutty Sark (in a dry berth) and Star of India (1863) on display in San Diego. One of nine historic square-rigged vessels preserved in the United States, Elissa alone is regularly open and accessible to the public, who not only are able to watch the ship but are allowed to participate as working crewmembers, providing a compelling, unusual and special perspective on squareriggers, maritime culture, seafaring, and maritime preservation. Instead of sitting idle at a wharf, interpreted solely by exhibits, photographs, and demonstrations, Elissa works as she was intended to do, sailing, and in doing so keeps alive squarerigger technology, maritime lore, and the language of the sea in a real, working context that deeply instills an understanding and a sense of the maritime past to all who sail aboard her.

Elissa makes an annual series of daysails out of Galveston; a typical sail departs Pier 21 at the Strand just after 9:00 am; some 125 people are aboard (90 "passengers" and 30 crew)--generally volunteers or other friends of the ship. Navigating the Houston Ship Channel by motor, Elissa passes what project director Patty Bellis terms "an amazing range of shipping" as tankers, car ferries, and freighters pass. Off Galveston, usually some five miles out, the main yards are braced by 10:30, and at 11:05 sail is set. For the next few hours, Elissa tacks, hauls, and drills. Lifejacket drills, fire drills, and man overboard are scrupulously attended to. In 1989, eleven daysails took place, the largest series of daysails yet for the bark. Elissa's career is one of increased success. The number of daysails not only has grown--so has the concept of more extended, overnight voyages. In 1985, Elissa sailed to Corpus Christi; the following year brought the epic voyage to New York for OpSail `86. In 1987, Elissa sailed to Beaumont and Biloxi, and in 1988 the ship navigated the Mississippi River as far as Baton Rouge. In 1990, a ten-port tour of the Gulf is planned.

The thrill of being aboard Elissa is seeing the simple and yet at the same time complex system of yards, lines, and canvas at work. No longer idle, dead things on display, they work, and the ship responds to the wind as crewmembers work the braces, kick canvas, and haul on lines. Elissa is a working assemblage of 19th

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century technology that her volunteer crew maintains and uses, thus preserving something more than the artifact. The volunteers earn the privilege of sailing the bark after a 12-to-14-hour training course and 40 hours of maintenance work on Elissa. Twenty to twenty-five crew members sail Elissa on her annual daysails, which range from 5 to 6 miles off Galveston, and on her more protracted voyages, which began with the 1986 trip to New York, and recently included a wide-ranging tour of Gulf ports. Peter Brink, former head of the Galveston Historical Foundation, Elissa's owners, and now Vice President of the National Trust for Historic Preservation, explained the essential quality of Elissa's contribution to maritime preservation:

> Each year fifty to seventy volunteers gather to undergo a rigorous course of sail training; learning the 162 lines and pin-rail diagram, knots and line handling, sequences and commands for raising and lowering sail, coming about, and, especially, working aloft. To a landlubber the experience of climbing up the shrouds, over the top and crosstrees, and then out on the yards, delicately balanced on the foot rope and at least one hand tightly gripping the jackstay, is both terrifying and exhilarating. Only with the caring support of experienced volunteer crew members do beginners overcome the initial fear, and, step by step, repetition by repetition, learn to work aloft with a sureness, composure, and pride that would have seemed out of reach on the first venture up. [12]

Maritime endeavor shaped American culture and the national spirit. Walter Cronkhite speaks to that spirit in "Maritime America: A Legacy at Risk." Sailing before the mast instilled and reinforced values such as self-reliance, self-determination, rugged individualism, and success in the face of adversity. The preservation and use of that vanishing technology reinforces those values and in the end, best illustrates the true significance of maritime culture in American history.

SEE CONTINUATION SHEET

NOTES

1
Peter Stanford, "Elissa: The Long Sea Career," Sea History, V (Fall 1979) p. 3.

2
Ibid.

3
Ibid.

4
Pamela Buckley, "Galveston When Elissa First Arrived," Sea History V (Fall 1979) pp. 16-17.

5
Stanford, Op.cit, pp. 4-5. Also see Joe R. Williams and David Moore, "National Register of Historic Places Inventory/ Nomination Form, Elissa," (January 5, 1978), copy on file, National Register of Historic Places, Washington, D.C.

6
Peter Throckmorton, "Elissa: The Purchase of a Ship," Sea History V (Fall 1979) p. 6.

7
Peter Stanford, "Elissa: The Ship Savers," Sea History V (Fall 1979) pp. 7-8.

8
Ibid.

9
"Making a Century-Old Bark Seaworthy...and See-Worthy Again," Technology and Conservation, X (1) January 1989, p. 8. Also see Michael Creamer, "The Dream: A Tall Ship for Galveston," Sea History V (Fall 1979) p. 9.

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10
See Walter Rybka, "The Restoration," Sea History V (Fall 1979) pp. 10-15; Walter Rybka, "The Ship is Now Real and Beautiful," Sea History XXVI (Winter 1982/83) pp. 20-25; "Making a Century-Old Bark Seaworthy," pp. 9-10. Also see Peter H. Brink, "Elissa's Return to Historic Galveston," in Peter Neill, ed. Maritime America: Art and Artifacts from America's Great Nautical Collections (New York: Balsam Press, in affiliation with Harry N. Abrams, Inc., 1988) p. 217.

11
James P. Delgado, ed. National Maritime Initiative Inventory of Large Preserved Historic Vessels in the United States (Washington, D.C.: National Park Service, 1989).

12
Brink, Op.cit, p. 224.