

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☐ not for publication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

- ☐ private
☒ public-local
☐ public-State
☐ public-Federal

Category of Property

- ☐ building(s)
☐ district
☐ site
☒ structure
☐ object

Number of Resources within Property

Contributing	Noncontributing
_____	_____ buildings
_____	_____ sites
<u>1</u>	_____ structures
_____	_____ objects
<u>1</u>	_____ 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)

Transportation

Current Functions (enter categories from instructions)

Museum/Transportation

7. Description

Architectural Classification

(enter categories from instructions)

N/A

Materials (enter categories from instructions)

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

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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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LIH/ETA/IN/END
50% COTTON FIBER

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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.

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)

Maritime Preservation

Maritime History

NHL XXXIII-5: Historic

Preservation: Growth of

Professionalism and Technology

NHL XIV-B: Transportation: Shipping

Period of Significance

1975-1989

1884-1890

Significant Dates

1982. 1986

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

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Continuation SheetSection number 8 Page 2CONSTRUCTION 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 Christophoros. 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.

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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.

9. Major Bibliographical References

PLEASE SEE FOOTNOTES CITED IN TEXT.

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 # _____

☐ See continuation sheet

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

A 15 325850 3243650
Zone Easting Northing

C
Zone Easting Northing

B
Zone Easting Northing

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

street & number P.O. Box 37127

city or town Washington

date January 8, 1990

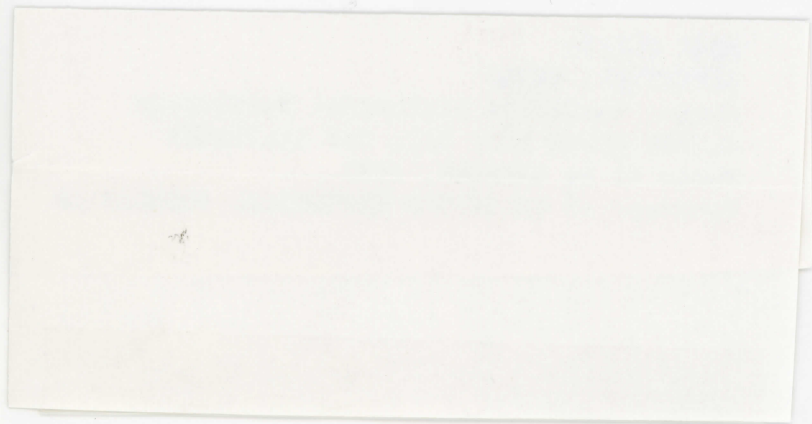
telephone (202) 343-9528

state D.C. zip code 20013





BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
ELISSA UNDER FULL SAIL OFF GALVESTON
Photo #1 by UNKNOWN, 1987
Courtesy of GALVESTON HISTORICAL FOUNDATION



ELISSA Courtesy of Galveston Historical Foundation





BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
ELISSA MOTORS TO HER BERTH, GALVESTON
HARBOR.
Photo #2 by J. CANDACE CLIFFORD, 1989
Courtesy of: NATIONAL PARK SERVICE

ELISSA UNDERWAY
GALVESTON TX
NPS NATIONAL PARK SERVICE
10040
CANDACE CLIFFORD 1989 - OCTOBER





BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
CREWMEMBER WORKING ALOFT ON THE MAINMAST
OF ELISSA.

Photo #3 by J. CANDACE CLIFFORD, 1989

Courtesy of: NATIONAL PARK SERVICE





BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
GOING ALOFT.
Photo #4 by J. CANDACE CLIFFORD, 1989
Courtesy of: NATIONAL PARK SERVICE



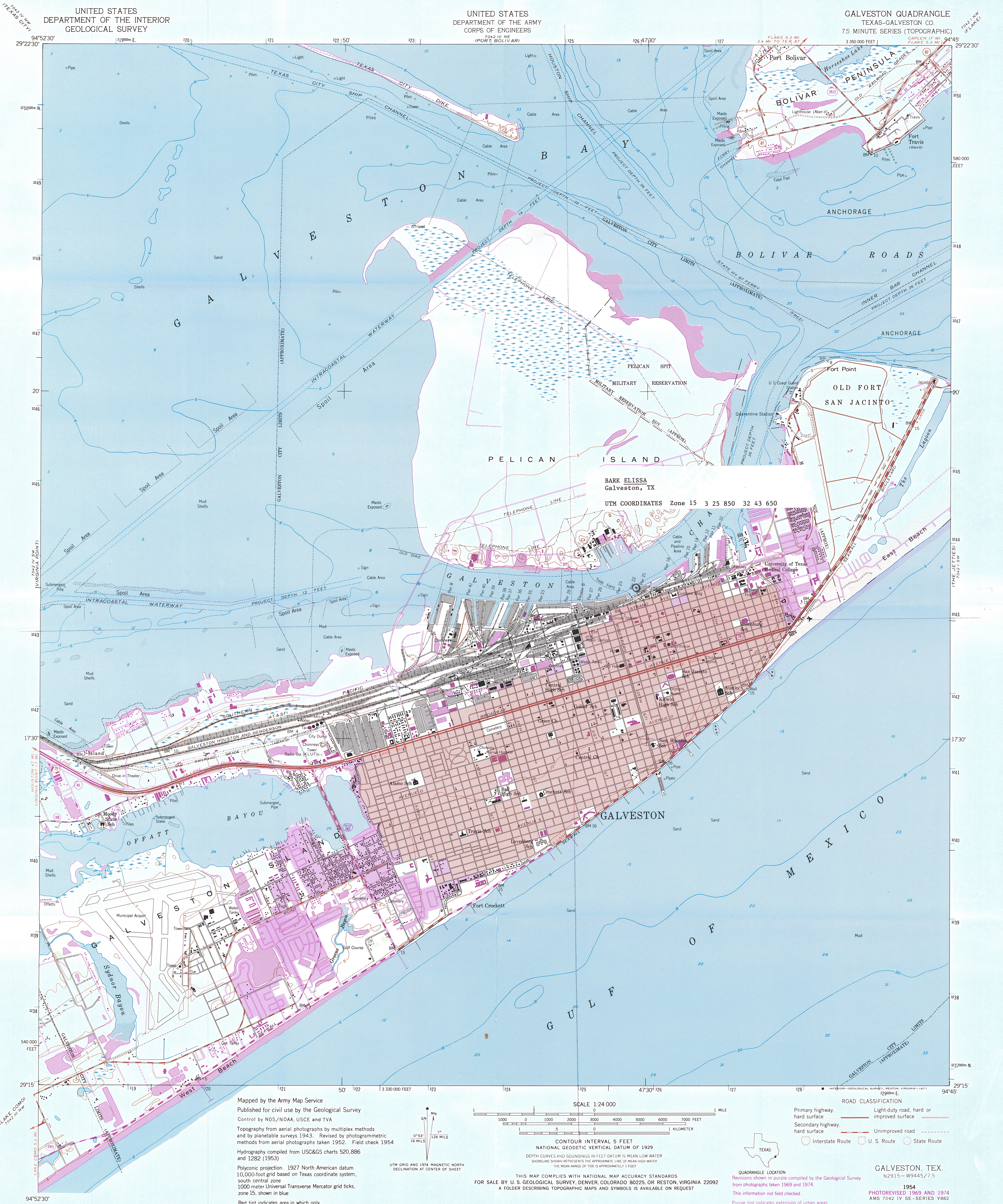


BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
BRAILING THE MAINSAIL.
Photo #5 by J. CANDACE CLIFFORD, 1989
Courtesy of: NATIONAL PARK SERVICE





BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
CHANTEYMAN KEEPS THE TRADITIONAL MUSIC
OF THE SEA ALIVE ON ELISSA.
Photo #6 by J. CANDACE CLIFFORD, 1989
Courtesy of: NATIONAL PARK SERVICE



UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

UNITED STATES
DEPARTMENT OF THE ARMY
CORPS OF ENGINEERS
(PORT BOLIVAR)

GALVESTON QUADRANGLE
TEXAS-GALVESTON CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)

BARK ELISSA
Galveston, TX
UTM COORDINATES Zone 15 3 25 850 32 43 650

Mapped by the Army Map Service
Published for civil use by the Geological Survey
Control by NOS/NOAA, USCE and TVA
Topography from aerial photographs by multiplex methods
and by planetable surveys 1943. Revised by photogrammetric
methods from aerial photographs taken 1952. Field check 1954
Hydrography compiled from USC&GS charts 520,886
and 1282 (1953)
Polyconic projection. 1927 North American datum
10,000-foot grid based on Texas coordinate system,
south central zone
1000 meter Universal Transverse Mercator grid ticks,
zone 15, shown in blue
Red tint indicates area in which only
landmark buildings are shown

SCALE 1:24 000
1 0000 0 1000 2000 3000 4000 5000 6000 7000 FEET
1 5 10 15 20 25 30 35 40 45 50 KILOMETER
CONTOUR INTERVAL 5 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
DEPTH CURVES AND SOUNDINGS IN FEET DATUM IS MEAN LOW WATER
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 1 FOOT
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225 OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

ROAD CLASSIFICATION
Primary highway, hard surface
Secondary highway, hard surface
Unimproved road
Interstate Route
U. S. Route
State Route
Light-duty road, hard or improved surface
Unimproved road
Interstate Route
U. S. Route
State Route



GALVESTON, TEX.
N2915-W9445/7.5
1954
PHOTOREVISED 1969 AND 1974
AMS 7042 IV SE-SERIES V882

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

- ☐ private
☒ public-local
☐ public-State
☐ public-Federal

Category of Property

- ☐ building(s)
☐ district
☐ site
☒ structure
☐ object

Number of Resources within Property

Contributing

1

1

Noncontributing

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)

Transportation

Current Functions (enter categories from instructions)

Museum/Transportation

7. Description

Architectural Classification

(enter categories from instructions)

N/A

Materials (enter categories from instructions)

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

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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 black 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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Continuation Sheet

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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.

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)

Maritime Preservation

Maritime History

NHL XXXIII-5: Historic

Preservation: Growth of

Professionalism and Technology

NHL XIV-B: Transportation: Shipping

Period of Significance

1975-1989

1884-1890

Significant Dates

1982, 1986

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.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 2CONSTRUCTION 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 Achaïos, 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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United States Department of the Interior
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Continuation SheetSection number 8 Page 6THE 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 Cronkite 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.

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National Park Service

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Continuation Sheet**

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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.

SEE CONTINUATION SHEET

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National Park Service

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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.

9. Major Bibliographical References

PLEASE SEE FOOTNOTES CITED IN TEXT.

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 # _____

☐ See continuation sheet

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

A

1	5
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3	2	5	8	5	0
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3	2	4	3	6	5	0
---	---	---	---	---	---	---

Zone Easting Northing

B

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Zone Easting Northing

C

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D

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☐ 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

street & number P.O. Box 37127

city or town Washington

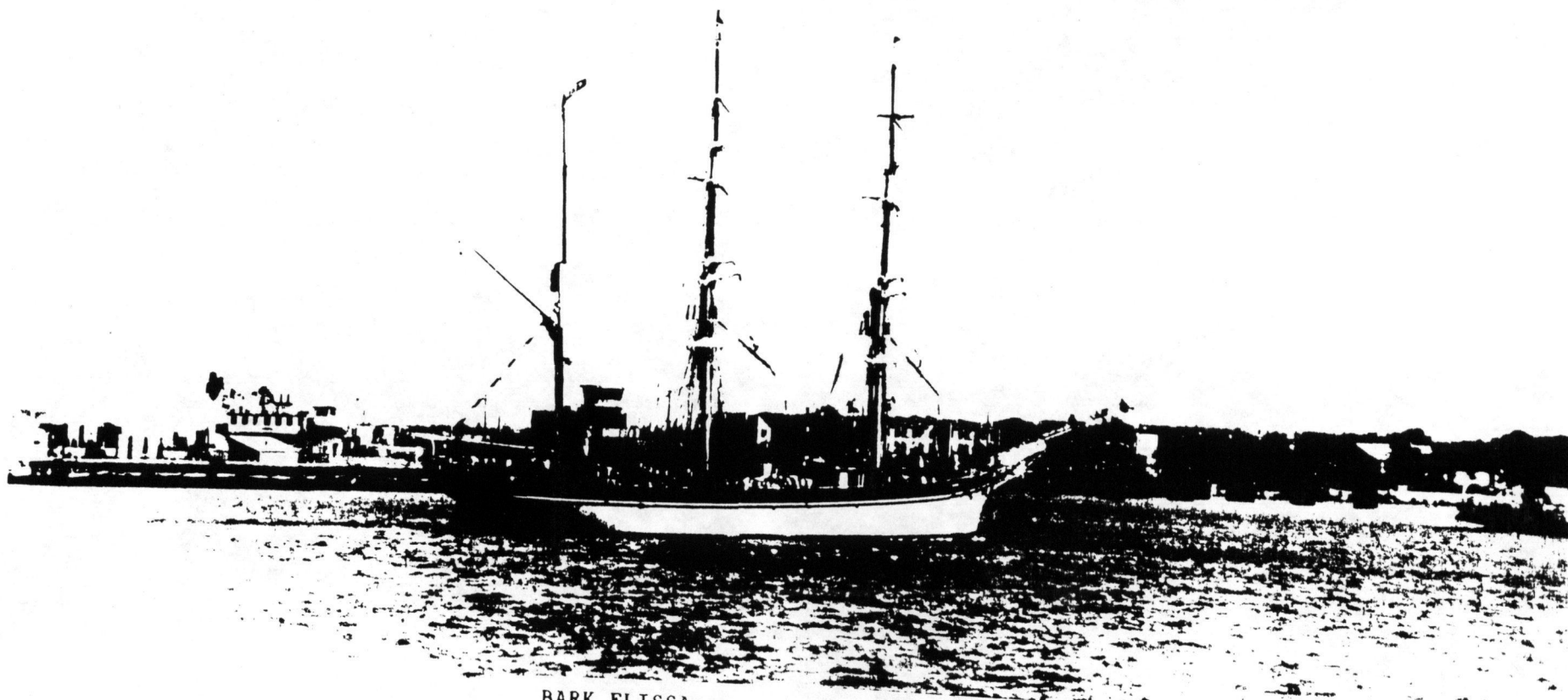
date January 8, 1990

telephone (202) 343-9528

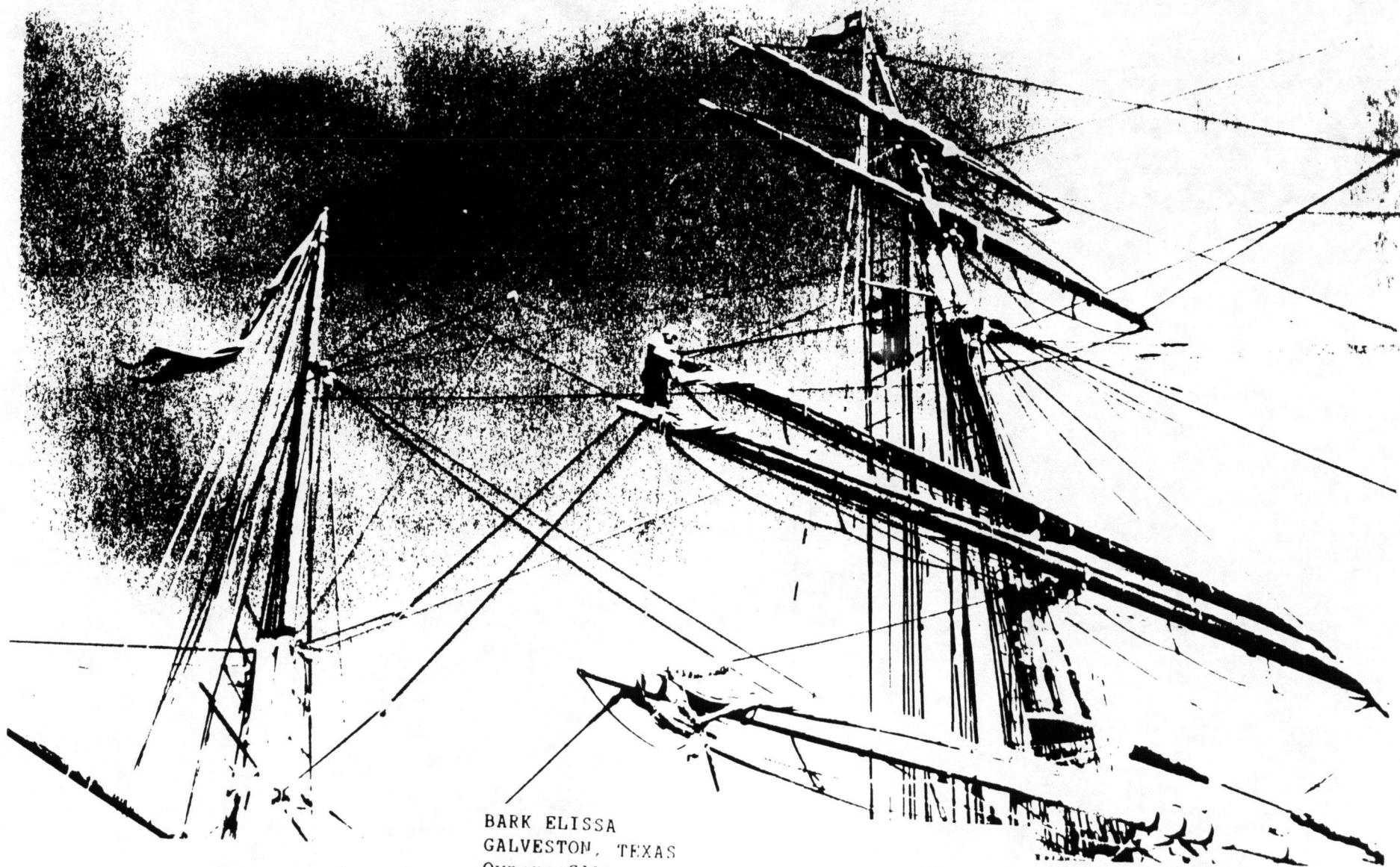
state D.C. zip code 20013



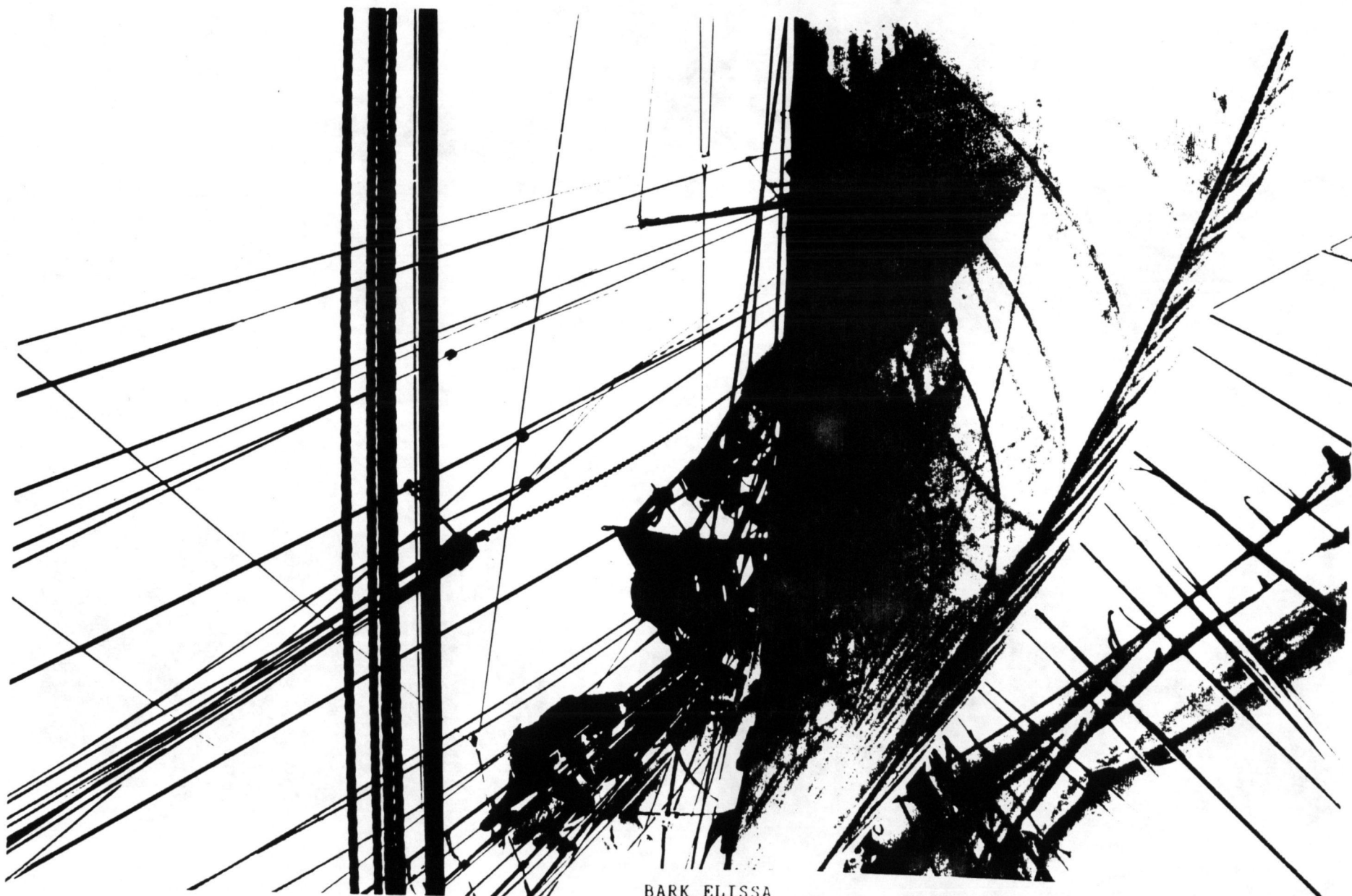
BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
ELISSA UNDER FULL SAIL OFF GALVESTON.
Photo #1 by UNKNOWN, 1987
Courtesy of: GALVESTON HISTORICAL FOUNDATION



BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
ELISSA MOTORS TO HER BERTH GALVESTON
HARBOR.
Photo #2 by J. CANDACE CLIFFORD, 1989
Courtesy of: NATIONAL PARK SERVICE



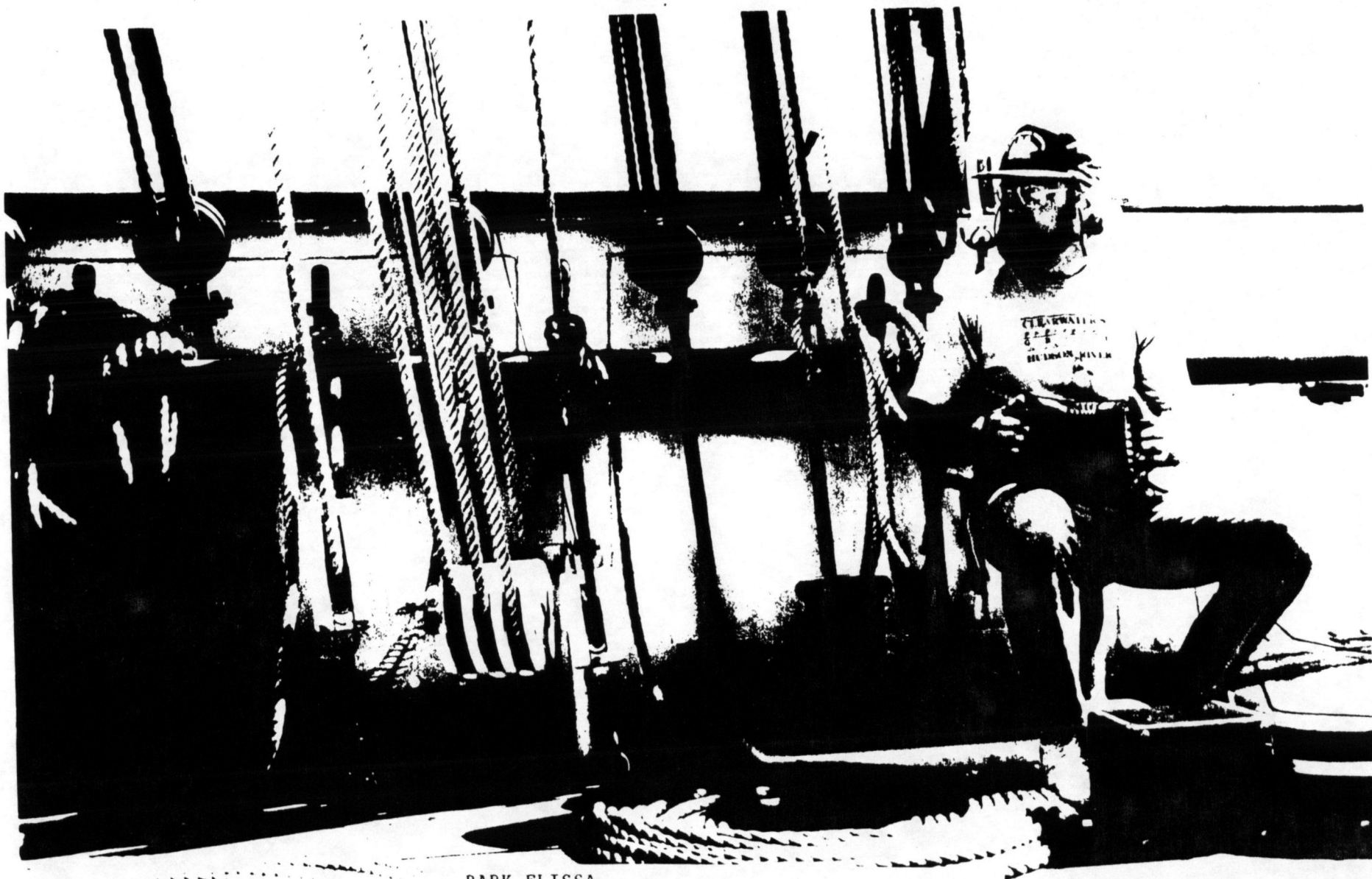
BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
CREWMEMBER WORKING ALOFT ON THE MAINMAST
OF ELISSA.
Photo #3 by J. CANDACE CLIFFORD, 1989
Courtesy of: NATIONAL PARK SERVICE



BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
GOING ALOFT.
Photo #4 by J. CANDACE CLIFFORD 1999



BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
BRAILING THE MAINSAIL.
Photo #5 by J. CANDACE CLIFFORD 1989



BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
CHANTEYMAN KEEPS THE TRADITIONAL MUSIC
OF THE SEA ALIVE ON ELISSA.
Photo #6 by J. CANDACE CLIFFORD, 1989
Courtesy of: NATIONAL BARK CRUISE

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

☒ private

☒ public-local

☐ public-State

☐ public-Federal

Category of Property

☐ building(s)

☐ district

☐ site

☒ structure

☐ object

Number of Resources within Property

Contributing

1

1

Noncontributing

_____ buildings

_____ sites

_____ structures

_____ objects

_____ 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)

Transportation

Current Functions (enter categories from instructions)

Museum/Transportation

7. Description

Architectural Classification

(enter categories from instructions)

N/A

Materials (enter categories from instructions)

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

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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 black 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.

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)

Maritime Preservation

Maritime History

NHL XXXIII-5: Historic

Preservation: Growth of

Professionalism and Technology

NHL XIV-B: Transportation: Shipping

Period of Significance

1975-1989

1884-1890

Significant Dates

1982. 1986

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.

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Continuation SheetSection number 8 Page 2CONSTRUCTION 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 Christophoros. Renamed Achaïos, 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.

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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.

9. Major Bibliographical References

PLEASE SEE FOOTNOTES CITED IN TEXT.

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 # _____

☐ See continuation sheet

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

A 1 5 3 2 5 8 5 0 3 2 4 3 6 5 0
Zone Easting Northing

C

B
Zone Easting Northing

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
street & number P.O. Box 37127
city or town Washington

date January 8, 1990
telephone (202) 343-9528
state D.C. zip code 20013



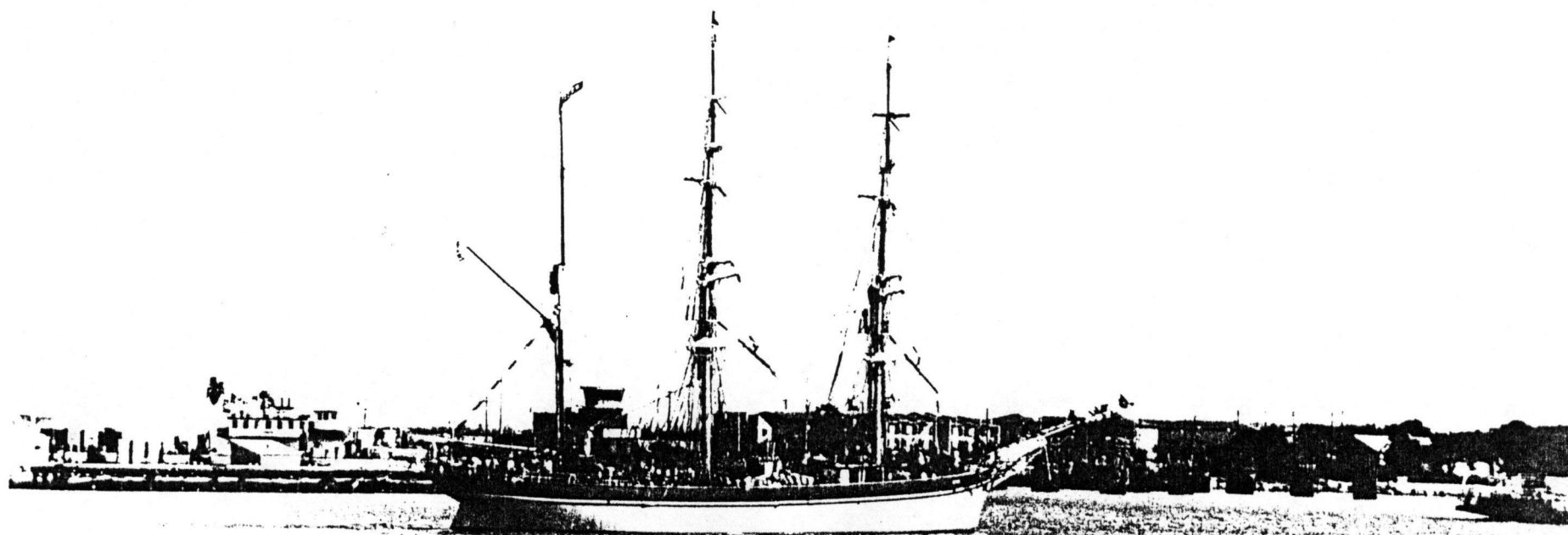
BARK ELISSA
Galveston, TX

UTM COORDINATES Zone 15 3 25 850 32 43 650

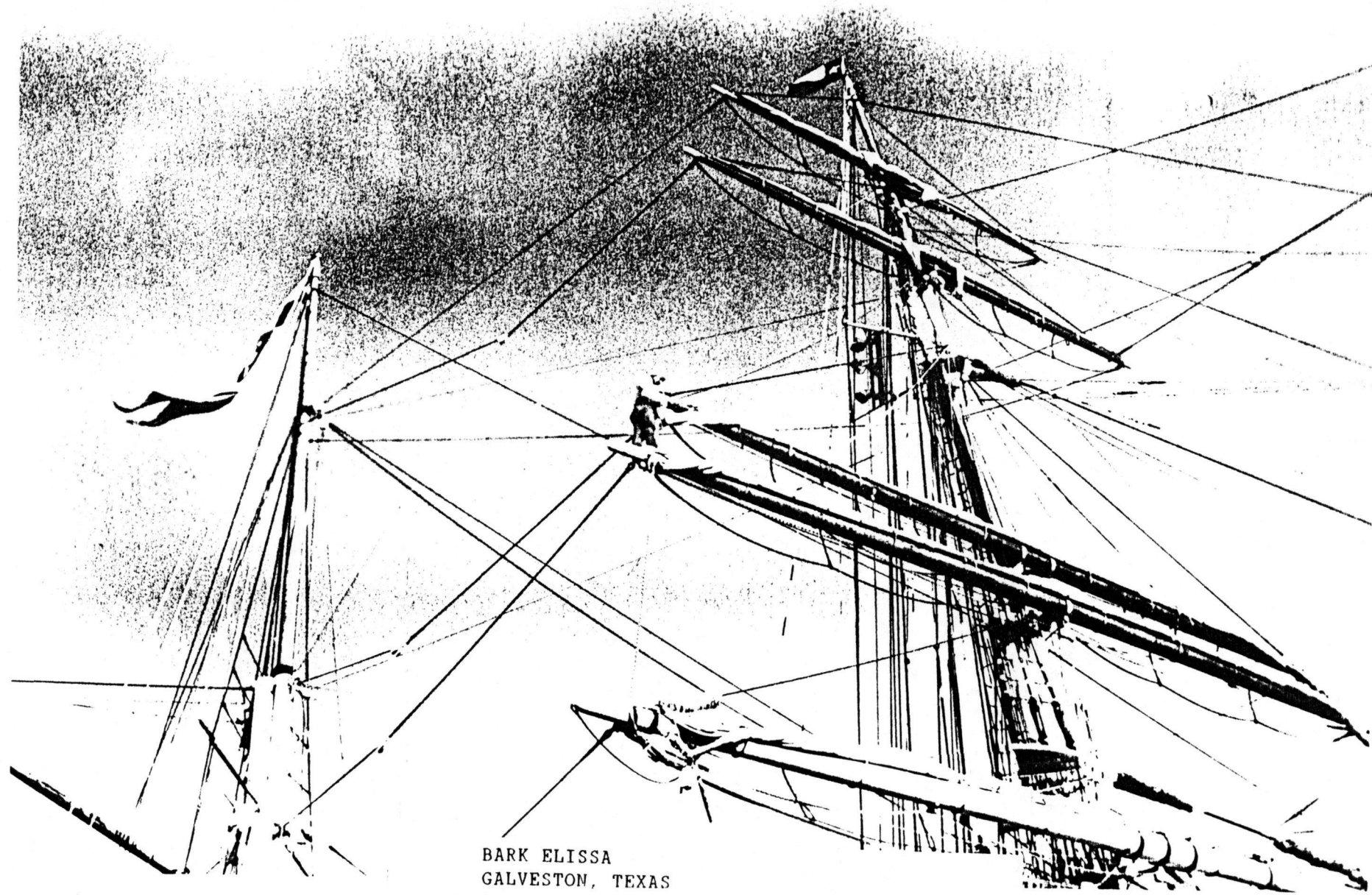
3244
(THE JETTIES)
7042 / SW



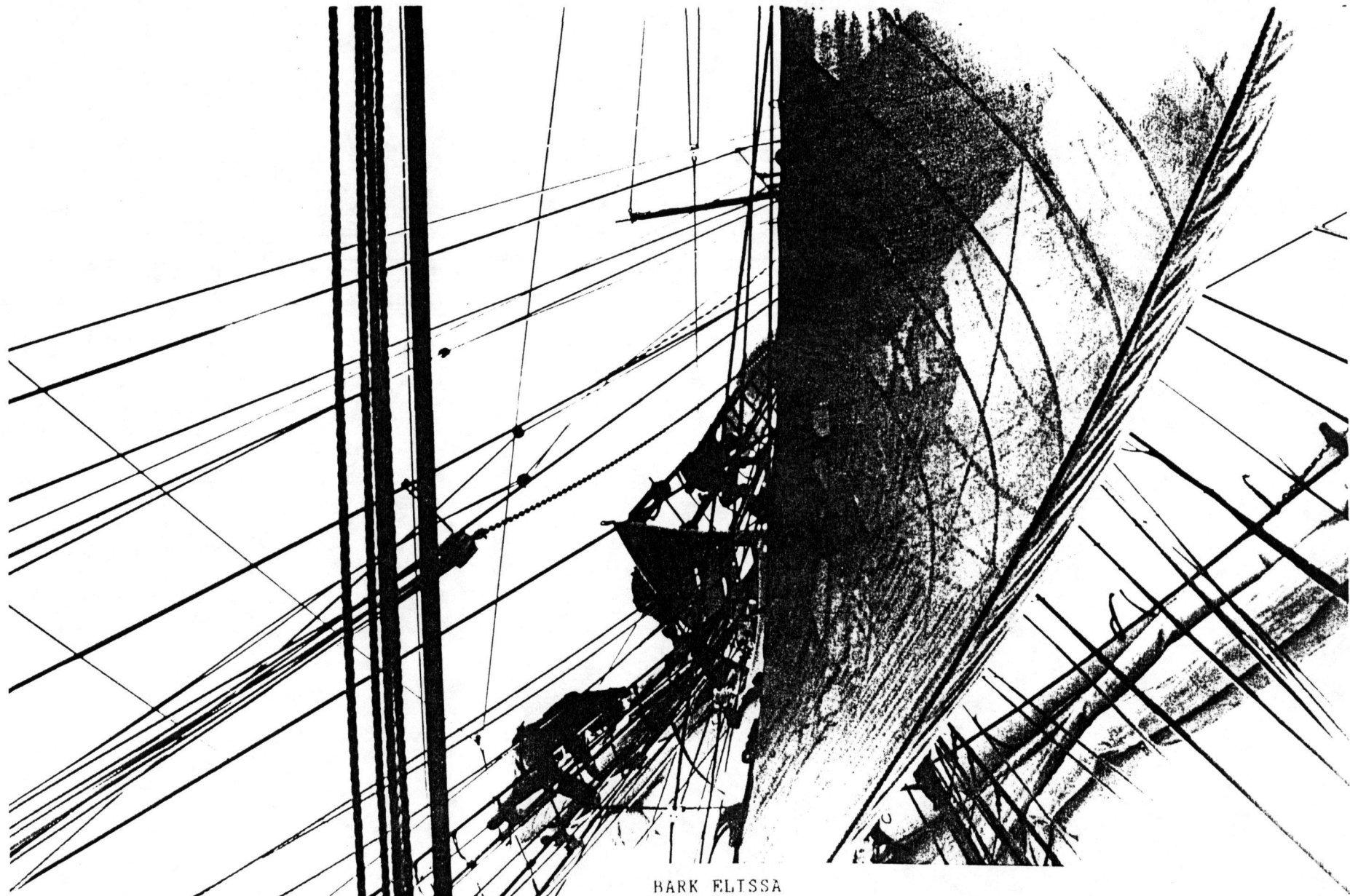
BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
ELISSA UNDER FULL SAIL OFF GALVESTON.
Photo #1 by UNKNOWN, 1987
Courtesy of: GALVESTON HISTORICAL FOUNDATION



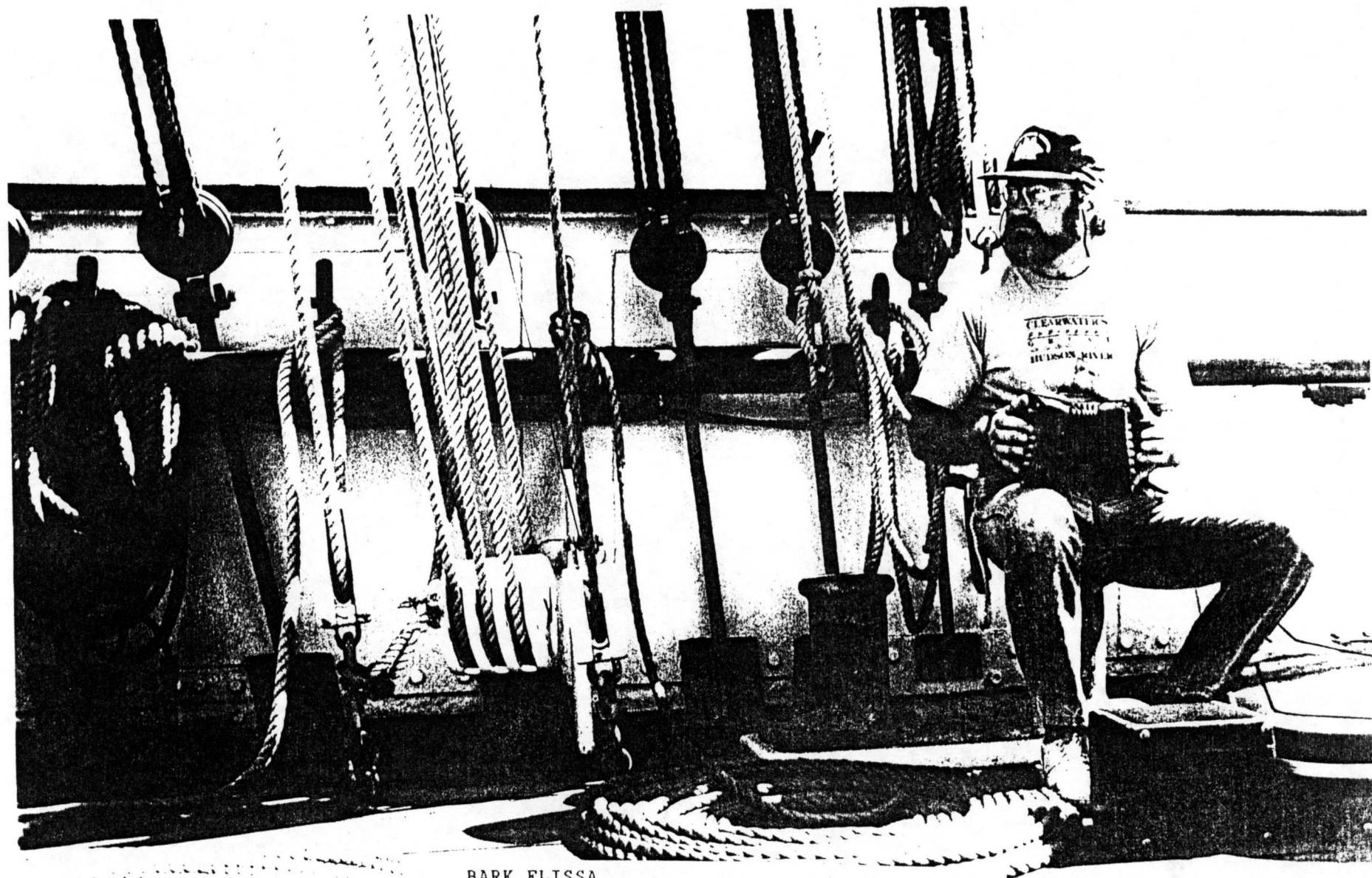
BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
ELISSA MOTORS TO HER BERTH, GALVESTON
HARBOR.
Photo #2 by J. CANDACE CLIFFORD, 1989
Courtesy of: NATIONAL PARK SERVICE



BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
CREWMEMBER WORKING ALOFT ON THE MAINMAST
OF ELISSA.
Photo #3 by J. CANDACE CLIFFORD. 1989
Courtesy of: NATIONAL PARK SERVICE



BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
GOING ALOFT.
Photo #4 by J. CANDACE CLIFFORD, 1989
Gift of: NATIONAL PARK SERVICE



BARK ELISSA
GALVESTON, TEXAS
Owner: GALVESTON HISTORICAL FOUNDATION
CHANTEYMAN KEEPS THE TRADITIONAL MUSIC
OF THE SEA ALIVE ON ELISSA.
Photo #6 by J. CANDACE CLIFFORD, 1989
Courtesy of: NATIONAL PARK SERVICE



BARK ELISSA

GALVESTON, TEXAS

Owner: GALVESTON HISTORICAL FOUNDATION

BRAILING THE MAINSAIL.

Photo #5 by J. CANDACE CLIFFORD, 1989

Courtesy of: NATIONAL BARK CO.



United States Department of the Interior

NATIONAL PARK SERVICE

P.O. BOX 37127

WASHINGTON, D.C. 20013-7127



IN REPLY REFER TO:

H3015(418)

November 7, 1989

Memorandum

To: Chief Historian

From: Maritime Historian

Subject: Trip Report, New Orleans, Baton Rouge, Louisiana;
Galveston, Texas; Newburyport, Gloucester, Rockport,
Salem, Essex, Marblehead, and Boston, Massachusetts

During the period between October 24-November 2, 1989, I was on official travel to conduct National Historic Landmark and National Maritime Initiative evaluative inventory site visits to a number of historic vessels, attend and speak at the First Conference on U.S. Coast Guard History, and meet with the Superintendent and staff of Salem Maritime National Historic Site on the Salem Project. The following report summarizes my activities and observations.

New Orleans, Louisiana

I departed Washington on a morning flight to New Orleans on Tuesday, October 24. I arrived at noon and drove to the Jackson Avenue Ferry Landing in New Orleans, where the Spanish aircraft carrier Dedalo, formerly USS Cabot (CVL-28) is moored on the Mississippi River. This 1943 light aircraft carrier is one of nine and now the last of the World War II Independence class carriers left afloat, was recently returned to the United States by the Government of Spain, which had used the former US vessel as Dedalo (R-01) since 1967. Decommissioned in 1989, Dedalo was steamed to New Orleans, where she was transferred to the non-profit Cabot-Dedalo Foundation, Inc., which is in the process of restoring the ship and preparing it for public exhibit in that city. I was met on board by Mr. Anthony Brocato, Executive Director, Rich Gale, Director of Operations, and Mark Pinsel, who is in charge of establishing the onshore museum for the ship. I toured the carrier for the purpose of studying it for National Historic Landmark consideration with Mr. Pinsel; we visited compartments on all eight decks, climbed the island, and inspected many areas on the ship.

Dedalo is essentially an unaltered vessel that retains a high degree of integrity and is readily recognizable as not only an Independence class light carrier but as USS Cabot (CVL-28). The vessel is painted gray, as it was for most of its life, and is indistinguishable as a Spanish naval vessel with the exception of

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the RO-1 painted on the island and various signs and engraved plates written in Spanish. In many instances original English-language signs and engravings, particularly those identifying compartments, have survived. The ship's stowage spaces are full and contain U.S. Navy issue spare parts: the ship's damage control office contains a full set of U.S. Navy plans for the vessel and all equipment and armament, as well as manuals, damage control books, and the ship's organization and regulations book dating to the vessel's construction, commissioning, and active duty life as a U.S. naval vessel. There has been no major change to the vessel since its wartime service with the exception of several modifications to enable the carrier to serve as an ASW (antisubmarine warfare) platform.

In all respects, with the exception of minor cosmetic details, Dedalo is USS Cabot. Restoration of the vessel, now underway, is focusing on repainting the ship, cleaning out food, fuel, and perishable supplies left by the Spanish crew when Dedalo was sailed to New Orleans in August 1989, removing metal plates on the flight deck and cleaning the original teak decking, disconnecting potentially dangerous equipment, such as radar, the removal of the firing pins from the operational 40mm guns, and the removal of 1970s panelling and false overheads in the captain and admiral's cabins and wardrooms to completely restore the World War II appearance of this unique, floating, nearly operational World War II carrier. I am now completing the NHL study for the ship, which will open to the public soon on a limited basis, with additional areas opening early in 1990. The Foundation intends to develop a shoreside mooring facility and museum and appears to have considerable local support, including the active duty military.

Baton Rouge, Louisiana

On the morning of Wednesday, October 25, I drove to Baton Rouge, Louisiana to tour the World War II Fletcher class destroyer USS Kidd, a National Historic Landmark vessel. Kidd is one of three surviving Fletcher destroyers (the other two are also NHL vessels--USS Cassin Young and USS The Sullivans). Kidd is one of the best restored World War II vessels I have visited. Curator and acting Director Tim Rizzuto took me on a tour of the ship's public and non-public spaces. I was very impressed, even after being "prepared" by hearing superlative descriptions of the destroyer from some very discriminating critics of historic ships. Kidd is a time capsule, restored down to the correct paint scheme, radar, instruments, and trough-style heads. Kidd is a credit to the destroyer service, the Navy, and to historic ships in general, and Tim Rizzuto and the staff, both paid and volunteer, deserve a heartfelt congratulations from the maritime preservation community. Kidd was in deplorable shape when

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acquired by the Louisiana War Memorial Commission, which makes her restoration and present condition all the more remarkable. The ship in every way eminently qualifies for her justly-bestowed NHL designation.

I drove from Baton Rouge back to New Orleans for an evening flight to Houston, Texas. There I was met by Candace Clifford of my staff, who accompanied me on the next leg of my trip to Galveston.

Galveston, Texas

A late drive from Houston to Galveston put us in that port city just after midnight. The following morning we drove to the Todd Shipyard on Pelican Island in Galveston, where we were met by Sue Moss, special assistant for parks to the Director of the Texas Fish and Wildlife Commission, Carolyn Scheffer, Regional Director, TFWC, and Marv Candee, Chief Curator, TFWC. We toured the 1914 battleship Texas, a National Historic Landmark vessel now undergoing the last stages of a \$6.5 million dollar restoration at the shipyard before embarking on a nearly year-long staff effort of additional, more intricate restoration before the ship is returned to a new, floating berth at San Jacinto State Historical Park outside Houston. The ship's interior spaces and decks were exhaustively toured and photo-documented by Ms. Clifford and myself. Among those areas visited were the chain lockers, lamp storage compartments, emergency steering, magazines, ammunition hoists, the fighting top, engine rooms, and the shaft alley. Texas was in fair to poor condition prior to this work: rusted deck and hull shell plates have been renewed, the concrete weather deck has been removed, the steel underneath it patched, and an original-style pine deck is being relaid. The restoration is only half-complete, but the work being done demonstrates that this will be a model effort worthy of detailed publication for the benefit of others. A major finding in this restoration was the apparent poor choice of mooring strategies when Texas was first brought to Houston. The ship's inner hold was flooded and Texas was set into the mud. This resulted in the gradual rusting away of the bottom and serious internal corrosion problems. The decision was made when Texas was first removed for the restoration to place her in a deeper dredged berth so that she could float free of the bottom. This decision and the condition of Texas' bottom once pulled free of the mud need wide exposure and discussion since a number of other historic warships--Alabama, North Carolina, Yorktown, and Laffey, among others, are similarly moored.

In the afternoon we drove to nearby Seawolf Park to tour two historic World War II vessels displayed there. USS Stewart is the last of the destroyer escorts and had a distinguished career

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fighting the Battle of the Atlantic. USS Cavalla, a Balao class submarine, is famous for her torpedoing of HIJMS Shokaku during the Battle of the Philippine Sea. The loss of Shokaku, one of the carriers that struck Pearl Harbor on December 7, 1941, was a major blow to the already ebbing fortunes of the Imperial Japanese Navy. Both vessels, for historic association, deserve National Historic Landmark study. However, their condition and probable futures are compelling reasons for not studying them. Dr. Butowsky did not include the two in his Warships study for this reason, and my visit was to ascertain if any measurable improvement in the vessels had been made since 1985. If so, I was not able to see it, and I was saddened by the condition and integrity loss aboard each. Cavalla sits buried in the lawn of the park, with access to her by a gangway that leads to the deck, which is now covered by a thick concrete slab that half buries fittings and covers some hatches. The hull, particularly the superstructure, is seriously rusted, and the free-flooding space at the bow is so considerably eaten as to allow easy access inside to view crumbling frames that break with hand pressure and large flaking pieces of structure that peel away from the hull. The interior retains its major features and equipment, but missing switches, knobs, and handles, as well as bent locker doors and other signs of vandalism detract from the submarine's integrity, particularly when compared to the excellent restoration of boats like Pampanito or Cod. Stewart's condition is somewhat better, but rusting superstructure, the rusted mast, and a bridge stripped of most fittings, one exception being the inclinometer, which was hanging by one screw from the bulkhead are signs of neglect and vandalism. The ship retains its armament--twin 40mm guns, K guns, and a hedgehog. The interior spaces of the hull are locked off and could not be visited. Stewart is also buried in the lawn, at the water's edge. The vessel should be the focus of a concerted effort to save her. She is the last of a type, and represents a very significant class of ships that served well in both oceans. I was not able to discuss the condition of the two vessels with the County Park supervisor in charge of the Seawall Park, but left information about the National Maritime Initiative and a business card to initiate such discussions.

That evening we met maritime preservationist, captain, and marine surveyor Walter Rybka for dinner and had a freewheeling discussion of maritime preservation, restoration, the Elissa project, and Mr. Rybka's recent discussions with the U.S. Navy in regard to sailing USS Constitution on the occasion of her bicentennial in 1997.

On Friday, October 27, we embarked on the bark Elissa for a day-long sail in the Gulf off the coast of Galveston. Project Director Patricia Bellis and Capt. Rybka were on board along with

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some 120 persons--volunteer members of Elissa's crew, donors, supporters, and other "friends" of the ship. We motored out through the Houston Ship Channel and set sail once free of the jetties. By afternoon all sails were set, and we tacked, wore ship, and came about in an amazing demonstration of square-rigged sailing and the unique ability of this one historic vessel to capture an essential quality of maritime culture and history--the feeling of working under sail. The techniques, technology, language, and music (we had a shantyman aboard) of the squareriggers has been saved and is being interpreted to those who work as Elissa's volunteer crew or who, like us, were privileged with a sail on her. Other historic squareriggers are preserved--Balclutha, Falls of Clyde, Wavertree, Peking, Moshulu, and Star of India--but with the exception of the two times Star has sailed, not a one of them is fully furnished with running rigging and works at her trade. Elissa captures the experience and the feeling, and this is what makes her significant in the saga of historic, not just maritime, preservation, and worthy of study as a National Historic Landmark.

Upon arriving back at the dock, we drove to Houston where Ms. Clifford returned to Washington and I caught an evening flight to Boston.

Newburyport, Massachusetts

I arrived at Boston at 2:00 am on Saturday, October 28. After a hour and a half drive to Newburyport, I checked into my hotel. At 8:30 am I walked to the nearby Custom House Museum, the site and host of the First Conference on Coast Guard History. The conference featured only seven speakers, I being one, each of whom presented an hour-long lecture on various aspects of Coast Guard history. I enjoyed the sessions tremendously and learned a great deal, particularly in regard to the architectural development of lifesaving stations and the role of the Coast Guard in World War II. A copy of the program is attached. My presentation, on the Revenue Brig Cornelius W. Lawrence and her role in establishing a federal presence in Gold Rush California, was well received and elicited several questions. Our dinner speaker was Capt. Daniel V.V. Wood, commanding officer of the bark Eagle, and his presentation of Eagle's summer 1989 cruise provided an ideal insight into the bark's operation.

On Sunday, as the guest of local preservationists and historians Jon and Betsy Woodman, I toured historic Newburyport and the surrounding area. While a variety of historic homes, farms, and the chain bridge were on our itinerary, my attention was drawn to two sites that relate nicely to the nationally significant themes of industry and maritime activities in Essex County. The first is Pearson's Mill in Byfield. We were given a tour of this

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water-powered snuff mill by the proprietor, Ben Pearson IX, whose family has operated the mill since around 1809. The mill was built as a sawmill, but around 1850 was converted to grind snuff. Mr. Pearson explained they had quite a business at one time since the girls who worked in the textile mills at Lowell (for example) would dip snuff to keep their mouths from drying out in the dust and lint-filled atmosphere of the mills. Pearson's snuff is aged for several years and cut with wintergreen. It has a pleasing taste as snuff goes: I have brought back a sample for your delectation if you so desire. The mill is a working example of mid-19th century technology: everything in it dates from between 1840 and 1890. Mr. Pearson replaces the leather belts on the machinery and from time to time cleans out the flood gate from the mill pond just as his great-grandfather did.

The second property is Lowell's Boat Shop in Amesbury. Located on the banks of the Merrimac River, the boat shop was built in 1793 by Simeon Lowell. Mr. Lowell is generally credited by historians as the designer of the North American dory, the typical fishing boat that helped make Essex County schooners the national leaders in the American fishing industry. Lowell's Boat Shop has been building this nationally significant craft in large numbers since then (estimates run between 150,000, a conservative figure, to 250,000, which is perhaps closer to reality) as well as the first gentleman's rowing skiff (of 1860) introduced to this country. They have therefore constructed essentially the same boat in the same spot, in the same building, for nearly 200 years. The 1793 boat shop has an 1804 addition and an 1860 addition. The floor of the paint room is covered with drippings nearly seven inches thick. The boat shop is one of the most eligible properties I have seen for NHL study, and after consultation with Senior Historian Levy is being offered as a Spring 1990 NHL.

Gloucester, Rockport, Salem, Essex, Marblehead, and Boston

On Monday, October 30 I drove to Gloucester, where I met Candace Clifford of my staff. We then met with Mr. Joseph Garland, noted Gloucester author and the man in charge of the effort to restore and sail the schooner Adventure, the last of the famous "Gloucestermen." The schooner is an NHL candidate. The vessel retains a high degree of integrity and is fair condition. The group has a well-thought-out plan for her and has considerable local support. We extensively documented the schooner before departing with Mr. Garland to view the 25-foot sloop Great Republic. The sloop, the first project to receive a Maritime Preservation Fund Grant when that program was started, was the personal vessel of Howard Blackburn, the noted Gloucester fisherman who was stranded on the banks with his fishing mate in a dory and had to row 80 miles in a freezing gale to reach port.

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Page Seven

He rowed into harbor with the frozen body of his partner sitting up in the boat and with his own hands and feet frozen. Blackburn lost his toes and fingers, but it didn't keep him from single-handedly sailing to Europe and Africa, the latter voyage in Great Republic. Some small craft, like this one, possess unique character and should be listed in the National Register.

Other historic vessels visited in Gloucester included the pilot schooner Pilot, on the marine railway for repairs, and the former yacht/missionary schooner Coronet. Other maritime sites visited included the home of noted 19th century marine painter FitzHugh Lane and the 1840 marine railway, still in use, that lies below it on the waterfront. In the late afternoon we drove to nearby Rockport, where we photographed the Stratsmouth Island Light, the Twin Lights on Thatcher's Island (NHL candidates) and an until then undocumented former United States Lifesaving Service station in Stratsmouth Cove. We then drove to Salem, Massachusetts in the early evening.

Our visit to Salem was at the request of the Superintendent and focused on the Salem Project. On Tuesday, October 31, I met with Supt. Pollack and Mike Spratt. After a brief meeting discussing various maritime related sites and my weekend tour, notably of Lowell's Boat Shop, which is a Salem Project-listed resource, we drove to Essex. There we toured the Essex Shipbuilding Museum with Director Diana Stockton. The museum, although small, does an outstanding job of interpreting wooden shipbuilding and Essex's significant role in building the prototypical American fishing schooner for decades. Nearby are the sites of the James and Story yards, where many of the famous fishing schooners were built, including many of those now preserved and listed in the evaluative inventory. Ms. Stockton outlined the plans to move the hulk of the last Story-built schooner, Evalina M. Goulart, from Fair Haven to Essex and display it in a shipyard shed on the site of the yard. These sites, the schooner, and the museum form an important resource of vital importance to the Salem Project. We drove the shoreline of the county back into Salem, and in the afternoon toured Marblehead, another significant fishing port. My discussions with Mr. Spratt focused on mutual benefit by combining efforts to inventory maritime complexes ashore, and I committed to doing what we could to assist the Salem Project in this area, which will provide us with the unique opportunity of developing and field-testing formats for the computerized inventory of those types of resources.

On Wednesday, November 1, we returned to the Newburyport area, where we photo-documented Lowell's Boat Shop for its NHL study. We also visited the Custom House Museum and located historic photographs of the boat shop. In the afternoon we drove to Boston, where Ms. Clifford photographed Cassin Young and USS

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Constitution while I met with Commander David Cashman, the commanding officer of "Old Ironsides." We discussed the 1992 drydocking the ship and plans for her 1997 sail, which, if it happens, will be a brief foray in the harbor with a minimum of canvas.

I took a late afternoon flight to Washington, arriving in the early evening.

Conclusions

This trip was highly successful. I visited 11 vessels, obtaining through Ms. Clifford's excellent work more than 35 rolls of exposed film for our files and for the NHL studies. The NHL studies for Cabot, Elissa, Adventure, and Lowell's Boat Shop were accomplished. I also saw a variety of maritime related facilities, most importantly Lowell's Boat Shop, that point to the rich diversity of maritime culture and history in Essex County. I learned quite a bit on this trip: it was one of the more educational and satisfying trips I have taken.

I was able to make some very important contacts, ranging from ship owners and managers, our colleagues in Texas with Fish and Wildlife, some of the top historians studying the Coast Guard, to local preservationists in Essex County.

The Salem Project will be an unqualified success. The park and Denver Service Center staff have done an outstanding job thus far in identifying the resources in the county, and more detailed "windshield" surveys will doubtless turn up many smaller, lesser-known gems. We should continue to work with and support this project in whatever way we can.

As always, I appreciate the opportunity for travel.

JAMES P. DELGADO

400-RF
400-Bowers
418-Levy
418-Butowsky
418-Maritime Theme Study
418-USS Cabot. NHL Pending
418-Adventure. NHL Pending
418-Elissa. NHL Pending
418-Lowell's Boat Shop. NHL Pending
1600-Regional Director. North Atlantic Region
1600-Superintendent. Salem Maritime NHS

JPDELGADO:jpd:11/6/89 ws:trip.24



United States Department of the Interior

NATIONAL PARK SERVICE

P.O. BOX 37127

WASHINGTON, D.C. 20013-7127



IN REPLY REFER TO:

Memorandum

DEC 22 1989

To: Maritime Historian Delgado
From: Senior Historian Levy *Blavy*
Subject: NHL Draft Nomination Form -- Elissa

I have serious doubts about the national significance of this property. The fact that it is a survivor today in American hands does not qualify it as a potential landmark. It was not American made nor American owned and the form does not address why it is significant in US history. Other than having occasionally visited at US ports we learn little of the nation's participation in Elissa's traffic.

The National Register form actually addresses the issue of the vessel's local significance on the basis of its commercial activity at Galveston where it is now located. This sort of argument needs to be made at the national level to support the vessel's national significance.

We are told that about ten square-riggers yet survive in the US but are told nothing of their relative significance, condition, and integrity. The argument seems to be that since Elissa still sails, it is superior to the remainder. But Star of India still sails, we are told, although perhaps not as frequently as Elissa, and Star of India is already an NHL and very much American.

There is also the issue of Elissa's changes. They are admittedly considerable. Even the NR form admits this. Nevertheless, insufficient analysis is presented as to why these modifications do not constitute a fatal loss of integrity.

It appears that the commendable restoration and interpretive program is left to bear the burden of significance. But the criteria do not allow of such an argument. If its importance is in the history of maritime restoration, the phenomenon is less than 50 years old, having been accomplished quite recently. One would have to argue that the vessel's preservation and restoration were of extraordinary national significance in addition to having established that that importance is in US history.

Conclusion: The justification for national significance will need to be significantly augmented and revised based strictly on the application of criteria. My review of Elissa and Edson raise a question as to your agenda for the maritime nominations. It should not be necessary to bring to your attention these facts regarding the application of criteria. You need to apply a razor sharp edge of judgment to these cases and avoid the appearance of advocacy that is left when you avoid comparative analysis and augment the text with make-weight arguments.

I have asked Historian Milner to hold up on notice for this property until a satisfactory justification can be fashioned, if possible. In the meantime, let's talk.

cc: Levy
Bearss

DRAFT NATIONAL HISTORIC LANDMARK STUDY, BARK ELISSA

James P. Delgado

DESCRIPTION

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 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.

2. 4 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 main sail (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 protected 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 black 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

4

additional crew. The main deck is interrupted by the foc'sle deck (also known as the foredeck) forward and the poop deck 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 main deck. On the main deck 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 poop deck 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.

NOTES

5

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.

SIGNIFICANCE

6

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 and occasionally sailed around San Diego harbor. One of ten 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.

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

CONSTRUCTION AND CAREER OF ELISSA

The bark Elissa was built by Alexander Hall and Company of Aberdeen Scotland in 1877 for Liverpool merchant Henry Fowler

— what nationality

7

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 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. This fact is demonstrated by the foreign origin of every historic squarerigged merchant vessel preserved in the United States. 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 called at 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 Galveston on January 24, 1884 with 710,344 lbs. of cotton consigned to Liverpool. [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 Achaïos, 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. 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,

Who is
Throckmorton?
U.S. National?

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.

Canadian

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 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

11
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 January 6, 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]

no
3/21/78

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 ten 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

*What are these
squareriggers
Comparison and
context?*

13
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 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 and occasionally sailed around San Diego harbor. One of ten 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.

*✓
included in this context*

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)--

14

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-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 12-14 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.

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 Fiorst 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.

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.

H34(418)
JAN 22 1990

Ms. Betty Massey
Acting Executive Director
Galveston Historical Foundation
2016 Strand
Galveston, Texas 77550

Dear Ms. Massey:

We wish to inform you that the National Park Service is studying the property identified on the enclosed sheet to determine its potential for designation as a National Historic Landmark. The National Historic Landmarks Program recognizes sites of national significance in the Nation's history, architecture, archeology, and culture. Each Landmark receives a certificate of designation; owners may also apply for a bronze plaque.

National Historic Landmark designation follows three steps: study, which requires a visit to the property and preparation of a nomination; review of the nomination by the National Park System Advisory Board; and a decision by the Secretary of the Interior on the Board's decision.

When we complete our study of the property, you will receive a copy of it. At that time you will have 60 days to submit your views in writing if you so desire. After the 60-day period, we will submit the nomination and your comments to the Advisory Board and inform the Secretary of the Board's recommendations.

To assist you in considering this matter, we have enclosed a copy of the regulations that govern the National Historic Landmarks Program. They describe the effects of designation (Sec. 65.2) and specify how you may comment on a proposed designation (Sec. 65.5 (d)(4-5)). We also call your attention to the supplemental information that appears on the enclosed sheet.

Sincerely,

Edwin C. Bearss

Edwin C. Bearss
Chief Historian

Enclosures

PROPERTY TO BE STUDIED FOR NATIONAL HISTORIC LANDMARK DESIGNATION

(Bark) ELISSA, Galveston, Texas

As a private owner in the property identified above you may concur in or object to designation. Your comments may govern whether or not the property will be designated. You can find guidance for your comments in Section 65.5(d)(4-5) of the enclosed regulations.

While you may comment at this time, you may wish to wait until the study is completed and transmitted to you. You are, of course, welcome to consult us at any time. If you wish to respond at this time please address your comments to Mr. Edwin C. Bearss, Chief Historian, National Park Service, History Division (418), P.O. Box 37127, Washington, DC 20013-7127.

If you have general questions regarding the National Historic Landmarks Program, you may contact Ben Levy at the History Division address given above, or by telephone at (202) 343-8164 (FTS: 343-8164). Mr. James Delgado of the History Division will prepare the study of the property. If you have questions concerning the study, you may contact him at the above address, or by phone at (202) 343-9528; FTS 343-9528.

LETTERS SENT TO THE FOLLOWING:

Owner:

Ms. Betty Massey
Acting Executive Director
Galveston Historical Foundation
2016 Strand
Galveston, Texas 77550

Highest local elected official:

Honorable Barbara Cruz
Mayor Pro Tem of the City of Galveston
P.O. Box 779
Galveston, Texas 77553

State Historic Preservation Officer:

Mr. Curtis Tunnell
Executive Director
Texas State Historical Commission
P.O. Box 12276, Capitol Station
Austin, Texas 78711

cc: Ms. Patricia Bellis
Project Director
Galveston Historical Foundation
2016 Strand
Galveston, Texas 77550

bcc: 1200 (RMRO) G. Kendrick
7000 (SWRO) N. Mangum
001 RF
400 RF
418 Delgado
418 Maritime Theme Study (NHL Pending)
418 (Bark) ELISSA (NHL Pending)

PMilner:gmg:1-06-90
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H30(418) JAN 31 1990

Ms. Betty Massey
Acting Executive Director
Galveston Historical Foundation
2016 Strand
Galveston, Texas 77550

Dear Ms. Massey:

We are pleased to inform you that the National Park Service has completed the study of the property identified on the enclosed sheet for the purpose of nominating it for possible designation as a National Historic Landmark. We enclose a copy of the study report. The National Park System Advisory Board will consider the nomination during its next meeting, at the time and place indicated on the enclosure. The Board will make its recommendation to the Secretary of the Interior based upon the criteria of the National Historic Landmarks Program.

You have 60 days to submit your views in writing, if you so desire. After the 60-day period, we will submit the nomination and your comments to the National Park System Advisory Board's History Areas Committee, which will then inform the full Advisory Board of the Committee's recommendations at the Board's meeting. The Secretary of the Interior will then be informed of the Board's recommendations for his final action.

To assist you in considering this matter, we have enclosed a copy of the regulations governing the National Historic Landmarks Program. They describe the criteria for designation (Sec. 65.4), the effects of designation (Sec. 65.2), and specify how you may comment on a proposed designation (Sec. 65.5(d)(4-5)). Should you wish to comment, please send your comments to me, at the National Park Service, History Division (418), P.O. Box 37127, Washington, DC 20013-7127.

Sincerely,

Edwin C. Bearss

Edwin C. Bearss
Chief Historian

Enclosures

PROPERTY STUDIED FOR NATIONAL HISTORIC LANDMARK DESIGNATION

(Bark) ELISSA, Galveston, Texas

As a private owner in the property identified above, you may concur in or object to designation. Your comments may govern whether or not the property will be designated. You can find guidance for your comments in Section 65.5(d)(4-5) of the enclosed regulations.

The History Areas Committee of the Secretary of the Interior's National Park System Advisory Board will evaluate this property at a meeting to be held on Tuesday, April 3, 1990, in Room 12126, 1100 L Street, NW, Washington, DC, beginning at 9:00 a.m.

The History Areas Committee evaluates the studies of historic properties being nominated for National Historic Landmark designation in order to advise the full National Park System Advisory Board at a meeting to be held on Wednesday, April 25, 1990, in San Francisco, California, and will recommend to the full Board those properties that the Committee finds meet the criteria of the National Historic Landmarks Program.

Should you wish to obtain information about the meeting, or about the National Historic Landmarks Program, please contact Ben Levy, Senior Historian, at the National Park Service, History Division (418), P.O. Box 37127, Washington, DC 20013-7127, or by telephone at (202) 343-8164 (FTS: 343-8164).

If you have questions concerning the study, which was prepared by Mr. James Delgado of the History Division, you may contact him at the above address, or by phone at (202) 343-9528; FTS 343-9528.

LETTERS SENT TO THE FOLLOWING:

Owner:

Ms. Betty Massey
Acting Executive Director
Galveston Historical Foundation
2016 Strand
Galveston, Texas 77550

Highest local elected official:

Honorable Barbara Cruz
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418 (Bark) ELISSA (NHL Pending)

PMilner:gmg:1/20/90
Stored at GMG:wp/elis-2-b.1tr



GALVESTON HISTORICAL FOUNDATION

Organized in 1871 Chartered and Incorporated in 1954

February 1, 1990

Mr. Edwin Bearss
Chief Historian
U.S. Department of Interior
P.O. Box 37127
Washington, D.C. 20013-7127

Dear Mr. Bearss,

I am in receipt of your letter of January 22, 1990. As you suggest, I will defer comment on the proposed designation until Mr. Delgado completes his study of the property.

We at Galveston Historical Foundation are excited about the prospect of ELISSA being designated as a National Historic Landmark.

If either you or Mr. Delgado is in need of assistance beyond that which Patricia Bellis, our ELISSA Director, is able to give you, please feel free to call my office.

Sincerely,

Betty

Betty A. Massey
Acting Executive Director

BAM/pm

cc: Patricia Bellis

FEB 5 1990

FEB 2 1990

H30(418)

Honorable Lloyd Bentsen
United States Senate
Washington, DC 20510

Dear Senator Bentsen:

We are pleased to inform you that the National Park Service has completed the study of the property identified on the enclosed sheet for the purpose of nominating it for possible designation as a National Historic Landmark. We enclose a copy of the study report. The National Park System Advisory Board will consider the nomination during its next meeting, at the time and place indicated on the enclosure. The Board will make its recommendation to the Secretary of the Interior based upon the criteria of the National Historic Landmarks Program.

You have 60 days to submit your views in writing, if you so desire. After the 60-day period, we will submit the nomination and your comments to the National Park System Advisory Board's History Areas Committee, which will then inform the full Advisory Board of the Committee's recommendations at the Board's meeting. The Secretary of the Interior will then be informed of the Board's recommendations for his final action.

To assist you in considering this matter, we have enclosed a copy of the regulations governing the National Historic Landmarks Program. They describe the criteria for designation (Sec. 65.4), the effects of designation (Sec. 65.2), and specify how you may comment on a proposed designation (Sec. 65.5(d)(4-5)). Should you wish to comment, please send your comments to Mr. Edwin C. Bearss, Chief Historian, National Park Service, History Division (418), P.O. Box 37127, Washington, DC 20013-7127.

Sincerely,

/s/ Jerry L. Rogers
(for)

James M. Ridenour
Director

PROPERTY STUDIED FOR NATIONAL HISTORIC LANDMARK DESIGNATION

(Bark) ELISSA, Galveston, Texas

In commenting on the possible designation of the property identified above, you can find guidance in Section 65.5(d)(4) of the enclosed regulations.

The History Areas Committee of the Secretary of the Interior's National Park System Advisory Board will evaluate this property at a meeting to be held on Tuesday, April 3, 1990, in Room 12126, 1100 L Street, NW, Washington, DC, beginning at 9:00 a.m.

The History Areas Committee evaluates the studies of historic properties being nominated for National Historic Landmark designation in order to advise the full National Park System Advisory Board at a meeting to be held on Wednesday, April 25, 1990, in San Francisco, California, and will recommend to the full Board those properties that the Committee finds meet the criteria of the National Historic Landmarks Program.

Should you wish to obtain information about the meeting, or about the National Historic Landmarks Program, please contact Ben Levy, Senior Historian, at the National Park Service, History Division (418), P.O. Box 37127, Washington, DC 20013-7127, or by telephone at (202) 343-8164 (FTS: 343-8164).

If you have questions concerning the study, which was prepared by Mr. James Delgado of the History Division, you may contact him at the above address, or by phone at (202) 343-9528; FTS 343-9528.

LETTERS SENT TO THE FOLLOWING:

Honorable Lloyd Bentsen
United States Senate
Washington, DC 20510

Honorable Phil Gramm
United States Senate
Washington, DC 20510

Honorable Jack Brooks
House of Representatives
Washington, DC 20515

cc: 1200 (RMRO) G. Kendrick
7000 (SWRO) N. Mangum
001 RF
400 RF
190 CL
418 Delgado
418 Maritime Theme Study (NHL Pending)
418 (Bark) ELISSA (NHL Pending)

PMilner:gmg:1-20-90 Stored at GMC:wp/elis-2-d.1tr

H34(418)

JAN 30 1990

Honorable Lloyd Bentsen
United States Senate
Washington, DC 20510

Dear Senator Bentsen:

We wish to inform you that the National Park Service is studying the property identified on the enclosed sheet to determine its potential for designation as a National Historic Landmark. The National Historic Landmarks Program recognizes sites of national significance in the Nation's history, architecture, archeology, and culture. Each Landmark receives a certificate of designation; owners may also apply for a bronze plaque.

National Historic Landmark designation follows three steps: study, which requires a visit to the property and preparation of a nomination; review of the nomination by the National Park System Advisory Board; and a decision by the Secretary of the Interior on the Board's decision.

When we complete our study of the property, you will receive a copy of it. At that time you will have 60 days to submit your views in writing if you so desire. After the 60-day period, we will submit the nomination and your comments to the Advisory Board and inform the Secretary of the Board's recommendations.

To assist you in considering this matter, we have enclosed a copy of the regulations that govern the National Historic Landmarks Program. They describe the effects of designation (Sec. 65.2) and specify how you may comment on a proposed designation (Sec. 65.5 (d)(4-5)). We also call your attention to the supplemental information that appears on the enclosed sheet.

Sincerely,

s/ James M. Ridenour

James M. Ridenour
Director

Enclosures

PROPERTY TO BE STUDIED FOR NATIONAL HISTORIC LANDMARK DESIGNATION

(Bark) ELISSA, Galveston, Texas

In commenting on the possible designation of the property identified above you can find guidance in Section 65.5(d)(4) of the enclosed regulations.

While you may comment at this time, you may wish to wait until the study is completed and transmitted to you. You are, of course, welcome to consult us at any time. If you wish to respond at this time please address your comments to Mr. Edwin C. Bearss, Chief Historian, National Park Service, History Division (418), P.O. Box 37127, Washington, DC 20013-7127.

If you have general questions regarding the National Historic Landmarks Program, you may contact Ben Levy at the History Division address given above, or by telephone at (202) 343-8164 (FTS: 343-8164). Mr. James Delgado of the History Division will prepare the study of the property. If you have any questions concerning the study, you may contact him at the above address, or by phone at (202) 343-9528; FTS 343-9528.

LETTERS SENT TO THE FOLLOWING:

Honorable Lloyd Bentsen
United States Senate
Washington, DC 20510

Honorable Phil Gramm
United States Senate
Washington, DC 20510

Honorable Jack Brooks
House of Representatives
Washington, DC 20515

cc: 1200 (RMRO) G. Kendrick
7000 (SWRO) N. Mangum
001 RF
400 RF
190 CL
418 Delgado
418 Maritime Theme Study (NHL Pending)
418 (Bark) ELISSA (NHL Pending)

PMilner:gmg:1-06-90
Stored at GMG:wp/elis-1-d.1tr

[Six foreign built vessels]

Alma -	25%
Bowdoin	50%
Charles W. Morgan	40%
Old Ironsides	15%

City of Galveston



Office of the Mayor

P. O. Box 779 / Galveston, Texas 77553-0779 / (409) 766-2103

February 7, 1990

Edwin C. Bearss
Chief Historian
United States Department
National Park Service
of Interior
P. O. Box 37127
Washington, D.C. 20013-7127

Dear Mr. Bearss:

I am pleased to write this letter in support of the potential designation of the Elissa as a National Historical Landmark.

As the second oldest operational sailing vessel in the world and one of the oldest merchant vessels still afloat. Elissa is a local and statewide treasure that surely deserves national recognition in this manner.

Thank you for your consideration.

Sincerely,

Barbara K. Crews

Barbara K. Crews
Mayor Pro-Tem

BKC/jg

FEB 15 1990
mt



THE COUNCIL OF AMERICAN MARITIME MUSEUMS, INC.

Office of the President

February 21, 1990

Mr. Edwin C. Bearss
Chief Historian
National Park Service
History Division (418)
P. O. Box 37127
Washington, DC 20013-7127

Dear Mr. Bearss:

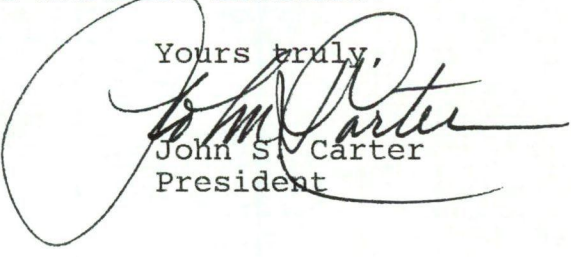
I am writing in support of the nomination of ELISSA, the restored iron barge in Galveston, Texas, as a National Historic Landmark.

As a merchant ship in the nineteenth century, she visited numerous American ports and is distinctly representative of the vessels that played an important role in maritime commerce of the period. While that may not in itself completely qualify her for NHL status, her subsequent restoration and current operation make her worthy of such inclusion.

ELISSA is a restored, riveted iron barge, not a replica or reproduction. Berthed adjacent to an National Historic Landmark District, she is probably the oldest operational square rigged vessel in the United States, the only ship of her kind open to the public on a regular basis and the vessel offers access to skills, materials, information and sail training.

It is the sum of her parts - history, restoration, operation and program - that warrant her consideration as a National Historic Landmark. An award winning example of maritime preservation, ELISSA deserves designation as a National Historic Landmark in recognition of her place within American commercial history and her continuing commitment to teach, practice and interpret merchant sailing traditions. For these reasons, I support ELISSA's candidacy as a National Historic Landmark.

Yours truly,



John S. Carter
President

JSC:cas

FEB 26 1990
hl

JACK BROOKS

9TH DISTRICT, TEXAS

COUNTIES:

CHAMBERS

GALVESTON

HARRIS (S.E. SECTOR)

JEFFERSON

Congress of the United States
House of Representatives

Washington, DC 20515

February 28, 1990

COMMITTEES:

JUDICIARY
CHAIRMAN

ECONOMIC AND COMMERCIAL
LAW SUBCOMMITTEE
CHAIRMAN

SELECT COMMITTEE
ON NARCOTICS

Mr. Edwin C. Bearss
Chief Historian
National Park, Service History Division (418)
P.O. Box 37127
Washington, DC 20013-7127

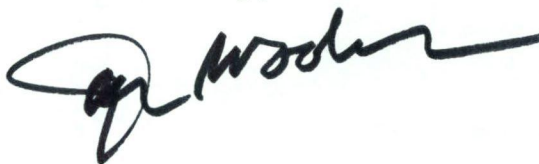
Dear Mr. Bearss:

I received notice from James Ridenour that the Department of the Interior has completed its study of the tall ship Elissa for the purpose of nominating it for possible designation as a National Historic Landmark.

Would like to take this opportunity to write in strong support of this designation and hope the nominating process of the Elissa proceeds smoothly. Having the Elissa designated as a National Landmark would be a great honor to Galveston and all Texas.

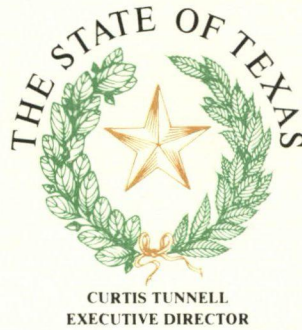
With every good wish, I am

Sincerely,



cc: Ms. Betty Massey
Galveston Historical Foundation

MAR 12 1990
WV



TEXAS HISTORICAL COMMISSION

P.O. BOX 12276

AUSTIN, TEXAS 78711

(512)463-6100

March 28, 1990

Mr. Edwin C. Bearss
Chief Historian
National Park Service
History Division (418)
P. O. Box 37127
Washington, DC 20013-7127

Re: 1877 bark *Elissa*, Galveston, Texas

Dear Mr. Bearss:

On February 5, 1990, we received notification that the above referenced historic property will soon be nominated for possible designation as a National Historic Landmark. We are very pleased over the prospects of this level of recognition for the *Elissa* and appreciate the opportunity to comment regarding the proposed nomination.

For over ten years the Texas Historical Commission has had a close association with the Galveston Historical Foundation regarding the *Elissa*'s ongoing preservation and interpretation. From the very beginning the GHF's commitment toward restoring, maintaining and sailing the *Elissa* has been nothing short of remarkable. Since her restoration, the *Elissa* has grown to be one of Galveston's and the Texas Gulf Coast's most notable historical attractions. We at the THC, along with the thousands of visitors who tour and marvel at the uniqueness of the *Elissa* every year, agree with the premise of the NHL nomination, that the vessel is clearly a historical and cultural treasure of national significance.

We commend the National Park Service for its diligent work toward appropriately recognizing the Tall Ship of the State of Texas a worthy candidate to be denoted as a National Historic Landmark.

As always, feel free to contact our office in the event we may be of further assistance regarding this important National Park Service initiative.

Sincerely,

Curtis Tunnell, SHPO
Executive Director

CT/RL/lah

APR 2 1990

The State Agency for Historic Preservation



GALVESTON HISTORICAL FOUNDATION

Organized in 1871 Chartered and Incorporated in 1954

April 9, 1990

Mr. Edwin C. Bearss
Chief Historian
United States Department of the Interior
National Parks Service
P.O. Box 37127
Washington, D.C. 20013-7127

Dear Mr. Bearss:

I am writing on behalf of Galveston Historical Foundation in support of the nomination of ELISSA for designation as a National Historic Landmark.

Mr. Delgado's report is extremely thorough. As he points out, "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 the three oldest merchant vessels still afloat...." In addition to being preserved as a maritime artifact to be visited, looked at, read about by over 100,000 visitors a year, ELISSA remains an operational sailing vessel. As Mr. Delgado further points out, "....ELISSA works as she was intended to, sailing, and in doing so, keeps alive square rigger 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."

Galveston Historical Foundation is absolutely committed to the continued preservation, interpretation and sailing of this treasure of our 19th century heritage. I would strongly encourage you to give serious consideration to this nomination. If I can be of assistance to you, please do not hesitate to call or write.

I look forward to hearing from you after your April 25 meeting.

Sincerely,

Betty A. Massey
Betty A. Massey
Executive Director

SSA BAM/aw
A:499D2.1

APR 11 1990



GALVESTON HISTORICAL FOUNDATION

Organized in 1871 Chartered and Incorporated in 1954

September 14, 1990

Mr. Ed Bearrs
Chief Historian
National Park Service
1100 Avenue L, Room 6111
Washington, D.C. 20005

Dear Mr. Bearrs,

I am writing on behalf of Galveston Historical Foundation, owner of the 1877 iron barque ELISSA. It is my understanding that the question of the designation of ELISSA as a National Historic Landmark will come before your Committee on September 19, 1990. It has been nearly 8 months since the nomination was first presented, and I thought it might be helpful if I reviewed with you what we see as some of the most important issues influencing the designation.

1. It is our understanding that a National Historic Landmark must be "nationally significant." Section 65.4 of 36 CFR, Chapter 1, (7-1-88 edition) sets out the criteria for a National Historic Landmark as, "...property shall be designated National Historic Landmarks only if they are nationally significant". It is our opinion that ELISSA is significant nationally in two major ways:

- a. As a historic sailing vessel working during the period of 1877-1898, ELISSA called on many American ports including Boston, Pensacola, Savannah, New York and Galveston. I have enclosed a photocopy of her Lloyd's List of Movements and Casualties. She was typical of the time as a foreign built ship carrying American goods. As Mr. Delgado explains, "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 deep watermen were wooden hulled downeasters, none of which survive today... This fact is demonstrated by the foreign origin of every historic square rigged merchant vessel preserved in the United States with the exception of the wooden hulled whaler CHARLES W. MORGAN." ELISSA, a survivor of this period, is worthy of merit as an archetype of a particular sector of the maritime trade, the small merchant sailing ship working from port to port carrying general cargo.

b. ELISSA is a restored 19th century barque in fully operational condition. This alone makes her internationally significant. Building upon a wrought iron hull 110 plus years old, Galveston Historical Foundation has restored this Tall Ship to her original configuration and condition to the best of the organization's abilities. She is the only non-governmentally owned square rigger that sails on a regular basis and is open to the public for tours and training.

ELISSA possesses exceptional value in illustrating and interpreting; a) the maritime history of the United States, specifically the American merchant sailing tradition; b) American architecture and engineering in terms of ship building, on-going ship maintenance, handling, and culture and; c) the traditional skills, vocabulary, procedures, social hierarchy, and folklore associated with the American sailing tradition. ELISSA possesses a high degree of integrity of design with original hullplates where possible and restoration conforming to all available research and period norms. She is, in terms of setting, berthed one block from her 1883 berth in Galveston. ELISSA has integrity in terms of materials, workmanship, feeling and association.

2. National Historic Landmarks are to be associated with "...events that have made significant contributions to and are identified with, or outstandingly represent broad national patterns of United States history and from which understanding and appreciation of those patterns may be gained." ELISSA exemplifies the maritime trading patterns of the United States during the latter part of the 19th century. She followed accepted trade routes, carried a variety of general cargos and participated directly in the flow of goods and people along the coasts of the United States. ELISSA and ships like her played an integral role in the exploration, settlement and expansion of vast

portions of this country. Small cargo vessels of shallow draft like ELISSA could reach ports inaccessible to larger sailing craft or steamships. They were an essential component of the commercial network responsible for the great economic growth experienced during this period.

3. National Historic Landmarks may represent "...some great idea or ideal of the American people." The image of a lone sailor at sea or the gallant sea captain has as much validity to the American experience as the cowboy on the open range. You need only watch the enthusiasm for Tall Ship parades and Tall Ship events to understand that the romance of the sea is still very powerful. Since 1982 over 600,000 people have toured ELISSA to learn of this maritime heritage and over 800 people have participated in sail training in the last 9 years in pursuit of this dream.
4. National Historic Landmarks "...may embody the distinguishing characteristics of an architectural type specimen exceptionally valuable for a study of a period style or a method of construction or that represent a significant distinctive and exceptional entity whose components may lack individual distinction." Built in 1877 in Aberdeen, Scotland, by Alexander Hall Shipyard, originator of the famous clipper bow, ELISSA is a carefully maintained example of the skills and craftsmanship inherent in 19th century ship building. Constructed of riveted wrought iron, the vessel illustrates both the fineness of design that characterizes such ships and the materials and techniques of such construction. Significant parts of the restoration were completed as riveted work. The rigging and finish work were accomplished with the same materials and skills required in 1877. The fact that she has been restored to operational condition offers added importance since the actual working of the parts and pieces may be observed during the sailing and sail training on the vessel.
5. A National Historic Landmark may be "...composed of integral parts of the environment not sufficiently significant by reason of historical association or artistic merit to warrant individual recognition, but collectively compose an entity of exceptionally historical or artistic significance or outstandingly commemorate or illustrate a way of life or culture." Regardless of ELISSA's significance by reason of historical association, what could possibly commemorate or illustrate a 19th century maritime way of life and maritime culture more than a restored 1877 merchant marine square rigger maintained in operational condition as a museum that sails and

trains crews in the seamanship required to sustain such a vessel? ELISSA represents not only the culture of life on board the merchant vessel, but also the commercial environment of the southwest in the 19th century.

Berthed in Texas' most prominent 19th century port, only a block from where she off loaded in 1883, ELISSA vividly conveys images of 1880s dockside where ships discharged immigrants and manufactured goods for the interior and took on raw materials and passengers bound for the next link in the economic chain.

We are absolutely convinced that ELISSA's designation as a National Historic Landmark is very important and would represent an endorsement and acknowledgement of significant but often ignored aspects of history and historic preservation. Her designation would reinforce the importance of the role of the merchant marine in the development of the United States.

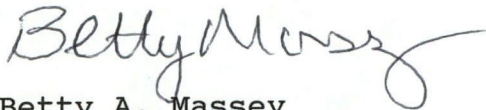
ELISSA isn't the biggest or the fastest ship of her kind. She is an ordinary cargo carrier, a small barque that worked her way from port to port carrying whatever goods her captains could secure. She and hundreds of ships like her were responsible for settling millions of people and supplying them with the materials of their daily lives. The role of these ships and the growth that they fueled deserves respect and attention.

Designation of ELISSA as a National Historic Landmark would recognize one of the finest maritime restorations in the world. ELISSA has received numerous awards for the quality of her restoration including the Ship's Trust Award from the National Maritime Historical Society, the Honor Award from the National Trust for Historic Preservation, and Honor Awards from the State of Texas and the city of Galveston. As the flagship for the National Trust and the National Maritime Historical Society, she sailed to New York in 1986 for the Parade of Tall Ships at the rededication of the Statue of Liberty. Not only is ELISSA historically important, she should be honored for the quality and authenticity of her restoration.

And finally acknowledgement of ELISSA as a National Historic Landmark would recognize that historically important sites and objects increase in value when they become active. History is more than inanimate objects and hallowed ground, it is music and language and crafts and skills and stories and the passing on of all those things that have formed our world and made our culture. An object like ELISSA that integrates all these aspects of history breaks down the wall between "then and now", between "past and present".

We at Galveston Historical Foundation are most appreciative of the National Park Service's willingness to consider ELISSA for a National Historic Landmark designation. We stand ready to answer any questions that your committee may have for us. I would be pleased to discuss the nomination with you at any time. Thank you for your attention.

Sincerely,

A handwritten signature in cursive script, reading "Betty Massey". The signature is fluid and elegant, with a long, sweeping tail on the final "y".

Betty A. Massey
Executive Director

BAM/mg
913dmi7.doc
enclosures

cc: Senator Lloyd Bentsen
The Honorable Jack Brooks, M.C.
Mr. Charles Nash, Chairman, Texas Parks and Wildlife

United States Senate

WASHINGTON, DC 20510-4301

September 25, 1990

Director James M. Ridenour
National Park Service
U.S. Department of Interior
Washington, D.C. 20240

Dear Mr. Ridenour:

I have been advised that the ELISSA is being considered as a National Historic Landmark.

I would like to express my support for the designation of the ELISSA. The ELISSA played an integral role in the exploration, settlement and expansion of many portions of this country. The ELISSA is also a classic example of the skills and craftsmanship of the 19th century shipbuilding industry, as she was built in 1877 in Scotland. I hope this application will receive your close consideration. I would appreciate your advising me of the application's present status as well as your final determination.

Thank you for your assistance.

Sincerely,



Lloyd Bentsen

PLEASE REPLY TO:

961 Federal Building
Austin, Texas 78701

NATIONAL PARK SERVICE

DIVISION OF CONGRESSIONAL LIAISON (190)

Date: 10/03/90

CONTROL NUMBER: CL-90-11215 FINAL SIGNATURE DUE DATE:

TO: *H/B*

NAME: BENTSEN, LLOYD

CONSTITUENT:

SUBJECT: NHL

DESCRIPTION: REQUESTING THE "ELISSA" BE DESIGNATED AS A NHL

PLEASE PROCESS THE ATTACHED CORRESPONDENCE AS INDICATED BELOW:

SIGNATURE LEVEL: *ROGENS*

1. DRAFT BY:

✓ 2. FINAL BY: 10/17/90

PLEASE SEND COPY OF RESPONSE AND CONTROL SLIP TO 190

3. DIRECT REPLY (IN REGION) BY:

_____ PLEASE FAX COPY OF RESPONSE AND CONTROL SLIP TO 190

_____ PLEASE SEND COPY OF RESPONSE AND CONTROL SLIP TO 190.
(DO NOT USE BLUE ENVELOPE.)

4. REVIEW FOR ACTION AS APPROPRIATE:

5. BULK MAIL: FOR APPROPRIATE ACTION

6 FOR FURTHER INFORMATION, PLEASE CALL: PEARSON

-208- *6330*

ATTACHMENT

OCT 5 1990

ms

H30(418)

OCT 17 1990

Honorable Lloyd Bentsen
United States Senate
961 Federal Building
Austin, Texas 78701

Dear Senator Bentsen:

Thank you for your letter of September 25 supporting the National Historic Landmark designation of the bark Elissa. In response to your inquiry into the status of the property, the vessel was recommended for designation to the National Park System Advisory Board, which reviews the landmark studies and makes the final recommendation to the Secretary of the Interior. The Advisory Board is scheduled to meet in Denver, Colorado the week of October 22.

We will notify you of the final determination of the Secretary of the Interior when he acts on the Board's recommendations later this year. Thank you for your interest in Elissa.

Sincerely,

/Sgd/Rowland T. Bowers

(for)

Jerry L. Rogers
Associate Director, Cultural Resources

001-RF
190-RF
400-RF
418-Bearss
418-Levy
418-Delgado
418-ELISSA, NHL Pending

JPDELGADO:jpd ws50:bentsen.ltr

NATIONAL PARK SERVICE

Anita Clevenger 202/208-7394

For Release

INTERIOR SECRETARY DESIGNATES 25 NATIONAL HISTORIC LANDMARKS

Secretary of the Interior Manuel Lujan today announced the designation of 25 National Historic Landmarks in 14 States, the District of Columbia and American Samoa. The newly-designated landmarks are in the States of Arizona, California, Florida, Illinois, Kansas, Massachusetts, Michigan, Mississippi, Missouri, New Jersey, New York, Pennsylvania, Texas and Wisconsin.

"These new National Historic Landmarks exemplify splendid preservation work being done by concerned citizens, organizations, State and local governments," Lujan said.

The National Park Service conducts the National Historic Landmarks Program to identify, designate, recognize, and protect buildings, structures, sites, and objects of national significance. These properties commemorate and illustrate the history of the United States and territories.

The Historic Sites Act of 1935 authorized the Secretary of the Interior to recognize historic places judged to have exceptional value to the Nation. Landmark recognition encourages preservation efforts by State, local, and private agencies and groups. Once the Secretary designates a National Historic Landmark, its owner is invited to apply for landmark recognition. This takes the form of a certificate signed by the Secretary and a bronze plaque attesting to the significance of the property. The owner agrees to observe simple preservation precepts with respect to the property and receives technical advice and assistance from preservation experts if needed.

-DOI-

(Attached is a list and description of the 25 designated National Historic Landmarks.)

George Bonilla
Amc 10/31/90
10/31/90
10/31/90
S. G. [signature]
10/31/90

National Historic Landmarks

1. WYCK, Philadelphia, Pennsylvania

Wyck is a rare example of a colonial type of structure that has been completely documented by nine generations of the same Quaker family. The house, outbuildings, and gardens, as well as the interior furnishings and record books, letters, etc., provide a vivid record of one family's way of life from the 18th to the 20th century. It was altered in 1824 by William Strickland.

2. ST. ELIZABETH'S HOSPITAL, Washington, DC

Founded in 1852, St. Elizabeth's Hospital was the federal government's first mental hospital designed to care for the nation's mentally ill military personnel. The first medical superintendent was Charles H. Nichols, who collaborated with the social reformer Dorothea Dix to establish a model institution in the capitol city.

3. CRAFTSMAN FARMS, Parsippany-Troy Hills Township, New Jersey

Craftsman Farms is the former home and school of Gustav Stickley, one of the leaders of the Arts and Crafts movement in America. Established in 1908, the farm-school was in operation until 1915. Stickley produced a new architectural style and a strikingly simple kind of furniture that profoundly influenced taste at the beginning of the 20th century. His belief in simple design, natural materials and careful craftsmanship gave a lasting legacy to American architecture, interior design, and aesthetics.

4. WATTS TOWERS, Los Angeles, California

The Watts Towers can be described both as sculpture and as architecture. Primarily, they are among the finest examples of American naive art and have gained wide recognition by distinguished art historians, student of folklife, and the most sophisticated international critics. The untutored, semi-literate Italian immigrant Simon Rodia came to art in a totally spontaneous way and executed this complex sculpture over a 33-year period, (1921-1954). The Towers are of interest as engineering curiosities, for the two tallest towers most likely contain the longest slender reinforced concrete columns in the world constructed without bolts, welds, or rivets. The Towers resemble the portable festival towers of Nola, Italy, near Rodia's birthplace.

5. HUDSON RIVER HISTORIC DISTRICT, Dutchess and Columbia Counties,
New York

The Hudson Valley has a long and varied history. With its singular origins as a Dutch colony, its peculiar semi-feudal system of colonial government, its remarkable diverse ethnic populations and its rigid class structure, the region holds a unique position in the settlement and social history of our nation. The origins of permanent settlement begin about 1688 and continue to the present time. The Hudson River Historic District is a 30 square-mile cultural landscape on the eastern shore of the Hudson River comprised of several villages that are traditional rural communities. It is also remarkable for the preservation of its aristocratic estates and gilded age mansions. These extraordinary county seats, joined with the sedate Dutch homesteads, rustic German tenant farms and industrious Yankee towns, create a rich landscape.

6. Berkeley, San Diego, California

Built in 1898, Berkeley is the oldest essentially unmodified passenger and car ferry in the United States, and is the best example of the three surviving propeller-driven ferries of the double-ended type--the best known American ferry type. In her 60-year career, Berkeley survived basically unaltered and unmodified, hard worked in a rough service around the nationally-significant Port of San Francisco. Berkeley, alone of all American ferries, retains her original 19th-century steam plant without modification. Moored on the San Diego waterfront, she serves as a floating repository for the San Diego Maritime Museum's collections.

7. City of Milwaukee, Elbert, Michigan

Involved in cross-lake train car ferry service all of her working life (1931-1982), City of Milwaukee is the sole surviving example of a pre-1940 "classic"-period Great Lakes car ferry. She embodies the distinctive characteristics of these specialized craft and possesses all the historic features associated with these vessels. She is presently docked at the Marine Terminal Railyard of the Ann Arbor Railroad where cross-lake ferry service began nearly 100 years ago.

8. Lane Victory, San Pedro, California

The Victory ships entered World War II ferrying supplies and troops to European and Pacific theaters. As the last Victory ship to retain integrity of original design and as best representative of her class, Lane Victory has been designated a memorial to the Merchant Marine veterans of World War II.

9. Ernestina, New Bedford, Massachusetts

Built in 1894, the schooner Ernestina is the oldest surviving Grand Banks fishing schooner; the only surviving 19th-century Gloucester-built fishing schooner; one of two remaining examples of the Fredonia-style schooners (the other being the National Historic Landmark Lettie G. Howard), the most famous American fishing vessel type; the only offshore example of that type; and one of two sailing Arctic exploration vessels left afloat in the United States (the other being the National Historic Landmark Bowdoin). Today Ernestina regularly sails the New England coast on educational cruises.

10. Potomac, Stockton, California

One of three surviving major vessels used as presidential yachts, Potomac served only one president. She was used by President Franklin Delano Roosevelt between 1936-1945 and was a major symbol of his presidency. Presidential briefings, meetings, and decisions were made on board Potomac. Potomac provided transportation to a rendezvous with Winston Churchill to arrange the Atlantic Charter in 1940. Restored to her circa 1939 appearance, Potomac will soon commence operation as a working museum vessel.

11. Elissa, Galveston, Texas

Built in 1877, the bark Elissa is the second oldest operational sailing vessel in the world and one of the three oldest merchant vessels still afloat. Open and accessible to the public, Elissa allows visitors to participate as working crew members, providing a firsthand perspective on square-riggers, maritime culture, seafaring, and maritime preservation, and in doing so, keeps alive square-rigger technology, maritime lore, and language of the sea in a real, working context.

12. Ybor City Historic District, Tampa, Florida

Nationally significant in Spanish- and Cuban-American immigration history, the Ybor City Historic District is also of national importance in American industrial history, for it contains the largest collection of buildings related to the cigar industry in America and probably the world. In addition to factories, these include workers' housing; the ethnic clubs organized by the Ybor City's immigrants, including Italians and Germans, as well as Cubans and Spaniards; and the commercial buildings that served the community. Most buildings date to the first two decades of the 20th century. Historically, Ybor City, founded in 1886, was a rare multi-ethnic and multi-racial industrial community in the Deep South and is highly illustrative of manifold aspects of the history of ethnic and race relations.

13. Locke Historic District, Sacramento, California

Locke, founded in 1915, is the largest and most intact surviving example of an historic rural Chinese-American community in the United States, including more than 50 commercial and residential frame buildings in simple but picturesque style. Locke is the only such community remaining in the Sacramento-San Joaquin River delta, which was a particularly important area of rural Chinese settlement. Immigrant Chinese long could not own land in California, and Locke, like the many communities that have perished, has followed this pattern to the present. The future of this community of fragile buildings is far from assured; fewer and fewer Chinese live there, and it has become the subject of heavy tourist visitation, as well as sporadic development proposals.

14. Harada House, Riverside, California

The Harada House, an architecturally plain residence near downtown Riverside, was the object of the first test of the constitutionality of an alien land law in the United States. California v. Harada (1916-18), in which the right of native-born citizens of the United States, albeit minors, to own land, was upheld, was directly associated with Japanese-Americans, but is important to all Americans of immigrant heritage. The internment of the Harada family during World War II illustrates another aspect of America's troubled dealings with her Japanese-American citizens. The house is still owned by a member of the family.

15. Namur Historic District, Door County, Wisconsin

The Namur Historic District is in northeastern Wisconsin in the area that contains the Nation's largest rural settlement of that nationality. The district contains the largest known concentration in the United States of Belgian-influenced farmsteads, other rural buildings, and landscape features. Although Belgian settlement in the area dates to the 1850s, most of the buildings were constructed in the decades immediately after the great Peshtigo fire of 1871. Namur is a lively ethnic enclave where French is still spoke with a Walloon accent, and where the heritage of the area is evident in food and ethnic festivals.

16. Modjeska House, Orange County, California

Madame Helena Modejeska, the internationally renowned Shakespearean actress and Polish patriot, was one of the first "stars" to settle in Southern California. The Modjeska House, on the ranch she dubbed "The Forest of Arden," after the scene of Shakespeare's As You Like It, was her most important home, from 1888 until 1906, during her long years of exile. Attributed to her architect friend Stanford White, the house has recently been restored by Orange County as an historic park.

17. Fourth Street (Golda Meir School), Milwaukee, Wisconsin

Mrs. Golda Meir, who ended her service to Israel as Prime Minister (1969-74), was one of the world's most prominent women, but she had, some six decades earlier, been a immigrant Russian Jewish schoolgirl in Milwaukee. As a one-time American, she became the strongest living link between the her two adopted nations and with her coreligionists in America. The Fourth Street School, which she attended in 1906-12, is the only surviving structure associated with any appreciable part of her 15 years in the United States. As Prime Minister, on a state visit, Mrs. Meir was received at her old school, which continues to serve Milwaukee students today.

18. Warkentin Farm, Halsted, Harvey County, Kansas

Bernhard Warkentin (1847-1908) was a nationally significant figure in the history of American immigration for promoting German Russian Mennonite settlement in the Central Great Plains region of the United States, and in the history of agriculture for introducing and improving Central European wheat varieties that revolutionized American grain production. Warkentin owned this property from 1874 until his death; the house he built in 1884 still stands, along with other farm buildings and some of the plots used in his wheat hybridization experiments. The Warkentin Farm is privately owned.

19. Old Mississippi State Capitol, Jackson, Mississippi

Although of interest for its architecture, for it was designed by William Nichols, the building, like many State capitols, was later modified. Its major national historical significance arises from its association with historical events, the most important of which was the enactment of a comprehensive system of disenfranchisement of Blacks by the State Constitution approved by the legislature in 1890, which was widely emulated in other Southern States. The building, which served as the State capitol from 1839 to 1903, was restored as the State Historical Museum in 1959-61.

20. Shelley House, St. Louis City, Missouri

The Shelley House is half of a typical St. Louis two-family flat built in 1906, but it is nationally important in African-American history and in law, as the home of the plaintiffs in the landmark case of Shelley v. Kraemer (1948), the case in which the U.S. Supreme Court ruled unconstitutional the enforcement of racial restrictive covenants in housing. Because the decision applied not only to Black Americans, but to all who were discriminated against in housing, it has direct and powerful meaning for all Americans of ethnic and minority heritage. The Shelleys no longer own the house, but it is still in private hands.

21. WAGNER FREE INSTITUTE OF SCIENCE, Philadelphia, Pennsylvania

Originally begun in 1860, the Wagner Free Institute is a two-story free-standing building containing a gallery for exhibits, offices, classrooms, a library and large lecture hall and is characteristic of mid-nineteenth century institutional architecture. The creation of Philadelphia merchant, philanthropist and amateur scientist William Wagner, the Institute is an unparalleled survivor of a virtually extinct institution: the scientific society of the nineteenth century. The building, collections and the exhibits themselves are virtually unchanged from the turn of the century providing a unique example of an intact Victorian museum. The Wagner Institute is also distinguished by its association with Dr. Joseph Leidy, one of the most significant biologists of the nineteenth century, who served as president of its faculty for the last six years of his life. It was also one of the earliest proponents of adult education in the county.

22. CROW ISLAND SCHOOL, Winnetka, Illinois

Resembling schools familiar to most adult Americans today, Crow Island School, built in 1940, was the model for the revolutionary Winnetka Plan. Built to embody the educational philosophy of Charleton Washburne, the city's school superintendent, 1919-1943, the school brought to the public sector the ideas of progressive education--grade level zoning, child-scale furniture, self-contained classrooms, flexible spaces, classroom access to the outside--in short, the child-centered school. The Crow Island School model gained broad public acceptance in large measure due to the reputation of its architects Eliel and Eero Saarinen and the energy of the architectural firm of Perkins, Wheeler, and Will which spread the design nationwide by its many commissions.

23. GOVERNMENT HOUSE, Pago Pago, American Samoa

The most visible and enduring land-based symbol of the projection of American naval and diplomatic might in the South Pacific, Government House, the commandant's house of the U.S. Naval Station, Tutuila, was built in 1903, shortly after the partition of Samoa and U.S. annexation of Eastern (American) Samoa in 1900. Samoa was a strategic Pacific naval base, or "coaling station," for the Navy that was critical to America's ascendancy as a world power, and Government House became the United States' sole diplomatic outpost in the South Pacific in peacetime and through two world wars. During World War II American Samoa formed the critical link in the Allies' Pacific lifeline to Australia and New Zealand, and the magnificent harbor of Pago Pago was a safe haven for the Allied armada. Since 1951 Government House has been the official residence for the civilian governors of American Samoa.

24. San Cayetano de Calabazas , Arizona

The archeological site of San Cayetano de Calabazas in southern Arizona is the remains of a complex series of religious, governmental, and military occupations begun in 1756 by Spanish missionaries. It is nationally significant as an important part of the northernmost mission district established by Jesuits. It consists of adobe and stone ruins and intact archeological deposits of the best preserved example of a visita, or "visiting station," in the United States. Visitas were fundamental links in the Spanish effort to acculturate Native Americans to the colonial society of New Spain.

25. Jaketown , Mississippi

The Jaketown archeological site in northwestern Mississippi is the remains of a complex regional trade center dating from 2000-600 B.C., an era known as the Poverty Point Period within the Late Archaic prehistory of the United States. It is nationally significant as a settlement important in trade in raw materials and manufacture of finished items distributed throughout the Eastern United States. It consists of deeply stratified archeological deposits, well-preserved earthen mounds, and midden features which represent extensive and intensive occupation over a long period.

H30(418)

Memorandum

14 NOV 1990

TO: Secretary

THROUGH: Deputy Assistant Secretary for Fish and Wildlife and Parks ^{S. Scott Sewell} NOV 19 1990

FROM: Director, National Park Service James M. Ridenour

SUBJECT SUMMARY: Designation of 25 properties as National Historic Landmarks--Request for Secretarial Action

DISCUSSION: At a meeting on October 24, 1990, the National Park System Advisory Board recommended designation of the following properties as National Historic Landmarks:

ARCHITECTURAL PROPERTIES

1. WYCK, Philadelphia, Pennsylvania
2. ST. ELIZABETHS HOSPITAL, Washington, DC
3. CRAFTSMAN FARMS, Parsippany-Troy Hills, New Jersey
4. WATTS TOWERS, Los Angeles, California
5. HUDSON RIVER HISTORIC DISTRICT, New York

MARITIME THEME STUDY

1. BERKELEY, San Diego, California
2. CITY OF MILWAUKEE, Elberta, Michigan
3. LANE VICTORY, San Pedro, California
4. ERNESTINA, New Bedford, Massachusetts
5. POTOMAC, Oakland, California
6. ELISSA, Galveston, Texas

ETHNIC THEME STUDY

1. YBOR CITY HISTORIC DISTRICT, Tampa, Florida
2. LOCKE HISTORIC DISTRICT, Locke, California
3. HARADA HOUSE, Riverside, California
4. NAMUR HISTORIC DISTRICT, Door County, Wisconsin
5. MODJESKA HOUSE, Orange County, California
6. MEIR SCHOOL, Milwaukee, Wisconsin

Prepared by: Patty Henry ext: 343-8172

7. WARKENTIN FARM, Halsted, Kansas
8. OLD MISSISSIPPI STATE CAPITOL, Jackson, Mississippi
9. SHELLEY HOUSE, St. Louis, Missouri

INDIVIDUAL SITES

1. WAGNER FREE INSTITUTE OF SCIENCE, Philadelphia, Pennsylvania
2. CROW ISLAND SCHOOL, Winnetka, Illinois
3. GOVERNMENT HOUSE, American Samoa

ARCHEOLOGICAL PROPERTIES

1. SAN CAYETANO DE CALABAZAS, Santa Cruz County, Arizona
2. JAKETOWN SITE, Humphreys County, Mississippi

In accordance with National Historic Landmarks Program regulations, the Board reviewed the studies nominating these properties for Landmark status and found that the properties meet Historic Landmarks Program criteria. The Board, therefore, voted to recommend that they be designated as National Historic Landmarks. None of the parties required to be notified of a Landmark nomination proposal objects to these nominations.

I recommend that you approve the Board's recommendation and designate as National Historic Landmarks the 25 properties listed above.

Approve _____

Disapprove _____

Date _____

Date _____

Attachments

cc: ES (8)
S J.O'Malley
FW (2)
FW S. Sewell
PPA D. Behler
001 RF
001 Ridenour
040 Berklacy
040 Clevenger
413 Shull
413 Baker

436 Waldbauer
190 CL
418 Levy
418 Charleton
418 Pitts
418 Delgado
418 Henry
5000 (SERO) M.Barnes
418 DESIGNATIONS (NHL)
418 COPY FOR EACH PROPERTY
FILE LISTED ABOVE

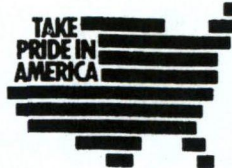


United States Department of the Interior

NATIONAL PARK SERVICE

P.O. BOX 37127

WASHINGTON, D.C. 20013-7127



IN REPLY REFER TO:

H30(418)

14 NOV 1990

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To: Secretary

Through: Deputy Assistant Secretary for Fish and Wildlife and Parks

From: Director, National Park Service

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Prepared by: Patty Henry

ext: 343-8172

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I recommend that you approve the Board's recommendation and designate as National Historic Landmarks the 25 properties listed above.

Approve Manuel Lujan Jr. Disapprove _____

Date December 14, 1990

Date _____

Attachments

H34(418)

MAR 29 1991

Ms. Betty Massey
Executive Director
Galveston Historical Foundation
2016 Strand
Galveston, Texas 77550

Dear Ms. Massey:

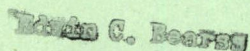
I am pleased to inform you that the property identified on the enclosed sheet has been found to possess national significance in the history of the United States. As a result, the Secretary of the Interior has designated it a National Historic Landmark.

The purpose of landmark designation is to identify and recognize nationally significant sites and to encourage their owners to preserve them. Landmarks are chosen after careful study by the National Park Service. They are evaluated by the National Park System Advisory Board and designated by the Secretary of the Interior in accordance with the Historic Sites Act of 1935 and the National Historic Preservation Act of 1966.

Designation as a National Historic Landmark automatically places a property in the National Register of Historic Places, if it is not already so listed, and extends to it the safeguards and benefits provided by the National Historic Preservation Act of 1966 and other Federal laws protecting historic properties.

We are pleased to include this property on the roll of National Historic Landmarks as a significant representative of our Nation's heritage.

Sincerely,

Edwin C. Bearss

Edwin C. Bearss
Chief Historian

Enclosure

The Secretary of the Interior designated the following property a National Historic Landmark on December 14, 1990:

ELISSA, Galveston, Texas

A certificate attesting to the national significance of the property and the Secretary's designation of it as a National Historic Landmark will be sent to you, as the owner. You are also eligible to receive a bronze plaque to commemorate its designation. Copies of the plaque application form are enclosed. Please complete the form in triplicate and return two copies to the National Historic Landmarks Coordinator identified on the form. You may retain the third copy for your records.

Unless you specify otherwise, both the certificate and the plaque will bear the name of the property as it appears above. Both plaque and certificate have standard texts, except for the name of the property (a maximum of two lines) and the year of designation, which appears on the plaque. If you have questions about the certificate or plaque, such as the precise text to appear, please contact the National Historic Landmarks Coordinator identified on the form.

The National Park Service will be pleased to assist you if you wish to arrange a ceremony for the presentation of the plaque. Such a ceremony should be scheduled a minimum of several months after notice of designation to provide time to cast the plaque and to arrange the participation of appropriate officials in the ceremony.

SIMILAR LETTERS SENT TO:

OWNER:

Ms. Betty Massey
Executive Director
Galveston Historical Foundation
2016 Strand
Galveston, Texas 77550

HEO:

Honorable Barbara Crews
Mayor of the City of Galveston
City Hall
P.O. Box 779
Galveston, Texas 77553

SHPO:

Mr. Curtis Tunnell
Executive Director
Texas State Historical Commission
P.O. Box 12276, Capitol Station
Austin, Texas 78711

cc: 1200 (RMRO) G. Kendrick
7000 (SWRO) N. Mangum
001 RF
400 RF
418 Delgado
418 Maritime Theme Study (NHL Pending)
418 (Bark) ELISSA (NHL)

PHenry:2/08/91

HENRY NOTICE LETTERS/SPRING '91:ELISS-3B.LTR

APR 3 1991

H34(418)

Honorable Lloyd Bentsen
United States Senate
Washington, DC 20510

Dear Senator Bentsen:

I am pleased to inform you that the property identified on the enclosed sheet has been found to possess national significance in the history of the United States. As a result, the Secretary of the Interior has designated it a National Historic Landmark.

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Sincerely,

s/ James M. Ridenour

James M. Ridenour
Director

Enclosure

The Secretary of the Interior designated the following property a National Historic Landmark on December 14, 1990:

ELISSA, Galveston, Texas

The owner of a Landmark receives a certificate of designation, and, upon application, will also be awarded a bronze plaque. We are notifying the owner of the property's designation and providing the appropriate application forms.

SIMILAR LETTERS SENT TO:

Honorable Lloyd Bentsen
United States Senate
Washington, DC 20510

Honorable Phil Gramm
United States Senate
Washington, DC 20510

Honorable Jack Brooks
House of Representatives
Washington, DC 20515

cc: 1200 (RMRO) G. Kendrick
7000 (SWRO) N. Mangum
001 RF
400 RF
190 CL
418 Delgado
418 Maritime Theme Study (NHL Pending)
418 (Bark) ELISSA (NHL)

PHenry:2/08/91
HENRY NOTICE LETTERS/SPRING '91:ELLIS-3D.LTR

Staff Report : done for Mr. Chuck Nash
Texas Parks + Wildlife Comm.
+ NPS Advisory Board member

Dear:

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9/5

Ed: This is Chuck Nash's
formal opinion as Ch.
of the Commission. He
is having it prepared
on letterhead to Holly.
Looks like this is going
to have to be resolved
by the Board.
B

loaded word

Staff Report : done for Mr. Chuck Nash
Texas Parks + Wildlife Comm.
+ NPS Advisory Board member

Dear:

ELISSA, an iron barque built in Scotland in 1877, is a tribute to the Galveston Historical Foundation's dedication to preserving a part of the Island's heritage from the Age of Sail. A rusted-out, motor-driven hulk in 1975, the ship has been virtually resurrected to recall her sailing heritage. The reconstructed ship is a major tourist attraction in Galveston and a prominent sail-training resource.

The fact, however, that ELISSA never sailed under the U.S. flag until 1975, long after her commercial maritime career was over, calls into question the appropriateness of declaring her a National Historic Landmark. She flew a variety of flags after a 20-year career as a British merchant ship and called around the world. Her significant American ties, though, are negligible.

Further, the necessity for the total reconstruction of the ship's sailing apparatus demonstrates the paucity of historic fabric in ELISSA's 1975 configuration.

In combination, the lack of significant historical associations with the United States during ELISSA's career and the amount of reconstruction of significant features, argues strongly against declaration of ELISSA

→ was operational, not truly a hulk

→ restored?

→ loaded polemic

→ the rig was constantly renewed + replaced in all ships

→ is rig the only sig feature?

(loaded word

as a National Historic Landmark. Although she is valuable to Galveston's tourism industry and to keeping alive the world's maritime traditions, I must express my concern about potentially weakening the significance of the Landmark designation.

Sincerely,

Staff Report: done for Mr. Chuck Nash
... Comm.

8/24/90

From the Desk of...

HOLLY A. ROBINSON

Dear:

ELISSA, an iron barque built
tribute to the Galveston
dedication to preserving a
from the Age of Sail. A
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recall her sailing heritage

Dear Ben -

Here is the letter

RE: ELISSA -

Mr. Nash was or is (?)

President of the Texas
Parks + Wildlife
Commission.

Talk with you soon,
Holly

① Call Holly

② Call Chuck Nash

Call Gary on Boundary Stones

Charles Nash - office 512-353-7788

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