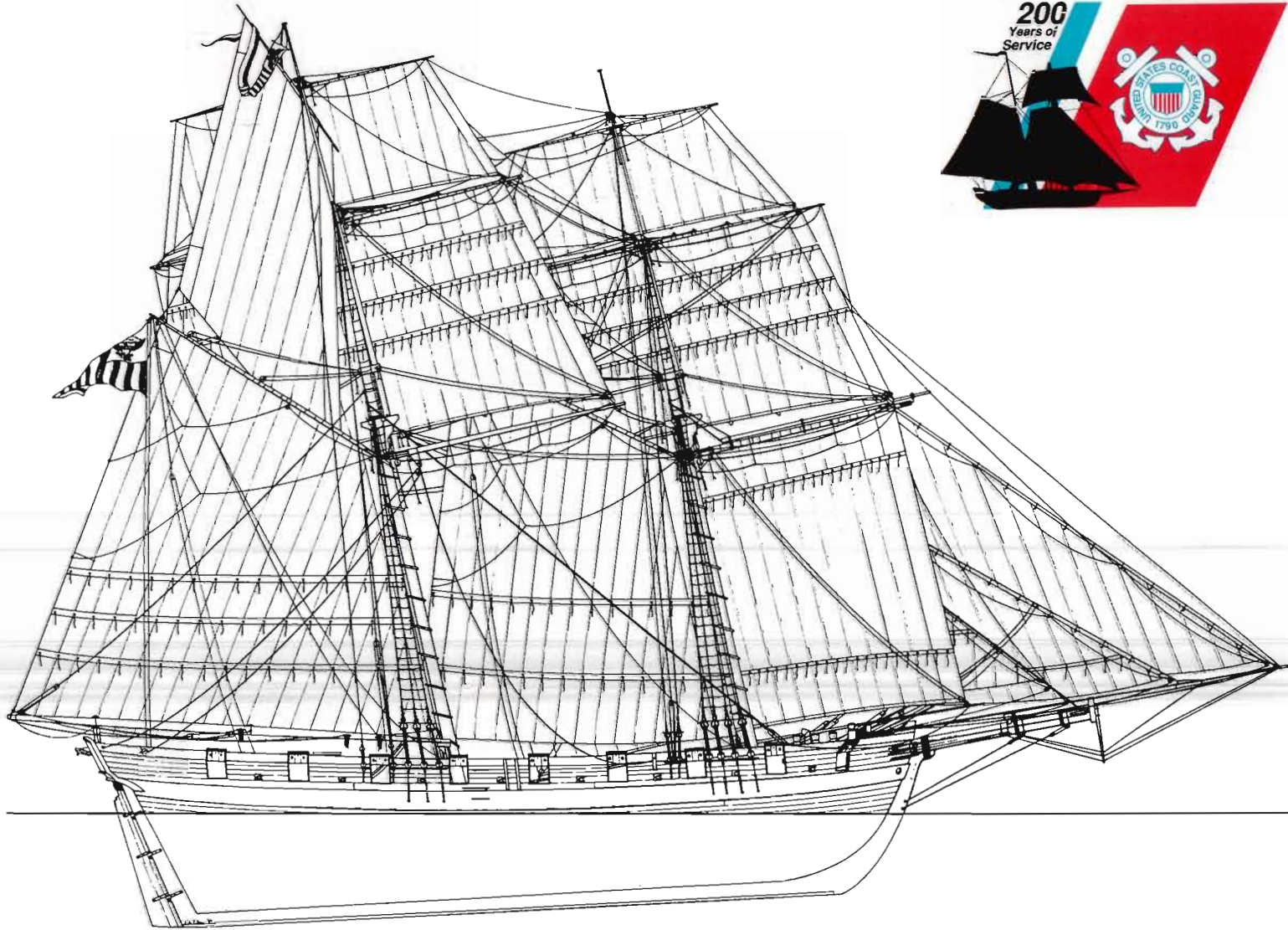


Moments in History



Introduction

The U.S. Coast Guard marks two hundred years of service to the nation on August 4, 1990. It all began on August 4, 1790, as a tiny fleet of cutters enforcing customs and tariffs on maritime commerce. The Service quickly established itself as a viable military force battling pirates, privateers, and smugglers. Coast Guard cutters went on to participate in every major war of this nation, including Vietnam and the recent Grenada Expedition.

Over the years the Coast Guard experienced the same growing pains as our great Nation. The Coast Guard evolved to eventually comprise the Revenue Cutter Service, the Lighthouse Service, the Life-Saving Service, the Bureau of Navigation and the Steamboat Inspection Service.

Today, the Coast Guard's many missions revolve around Maritime Safety, Military Readiness and Law Enforcement. Every day the Coast Guard interdicts drugs, protects fisheries, fights pollution, maintains aids to navigation, protects ports and waterways, breaks ice, carries out search and rescue missions and exercises its defense readiness capabilities.

This booklet offers a brief glimpse of the dedication and sacrifices of the men and women of the United States Coast Guard during its first two hundred years.

The scenes depicted reflect significant "Moments in History" that have prepared this small but vital Coast Guard for the duties of tomorrow. The renowned artists, who created these paintings, are members of the Coast Guard/Society of Illustrators Program (COGILL).

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U.S. Revenue Cutter *Eagle* 1799-1801



CAPTAIN WILLIAM COOKE SEIZES CONTRABAND

Artist: John Thompson

Captain William Cooke seizes contraband gold from the French Privateer Francois Henri Hervieux near Brunswick, North Carolina in 1793.

A serious international problem developed during George Washington's first term as President. The French Revolution precipitated war in Europe and during the first years of this conflict the French and Spanish attempted to use American ports as bases for privateering. The revenue cutter *Diligence*, one of the first ten cutters built for the service, was sent to Wilmington, North Carolina to enforce revenue laws and to deter illegal acts. Captain William Cooke commanded the cutter and attempted to enforce the laws without any visible symbol of authority. The cutter service at this time had no ensign and the men had no special uniform. This early austerity forced the officers to wear their Revolutionary War uniforms and to carry unused or unissued weapons from other services.

Southern ports became desirable bases for the privateers and in May 1793 the French privateersman Francois Henri Hervieux appeared off Cape Fear with the British prize *Providence*. Hervieux, with the help of some Wilmingtonians, converted the sloop into the privateer *L'aime Marguerite*. Sailing under the French flag, Hervieux captured the Spanish brig *San Jose* off the coast of Cuba in September. The brig, sailing from Cartagena, South America to Cadiz, Spain, proved to be a valuable prize, having on board over \$35,000 worth of gold. To minimize his chances of being caught, Hervieux immediately set sail for Wilmington with his prize and anchored at Smithville at the mouth of the Cape Fear River.

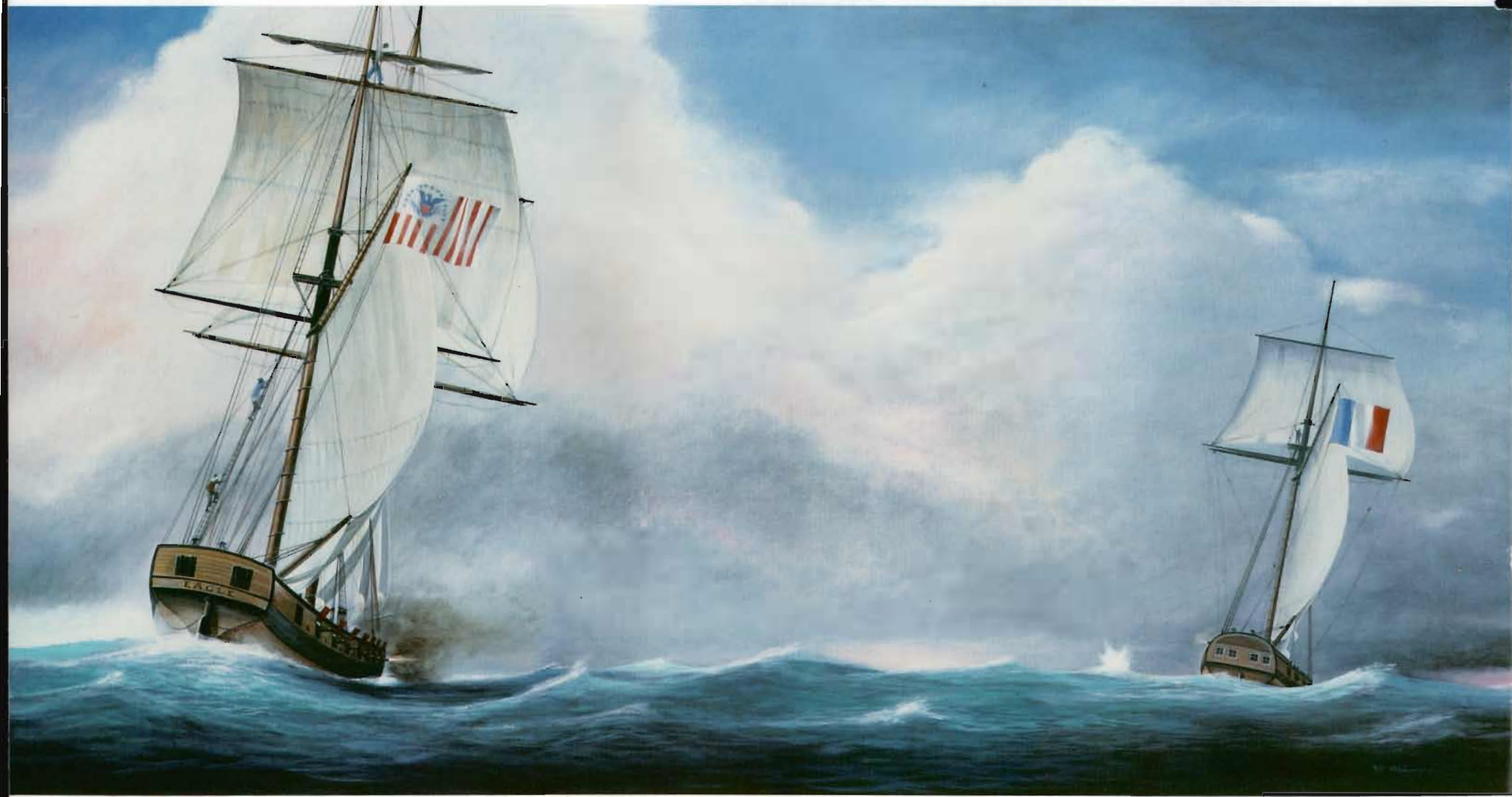
George Washington heard of the seizure and instructed Governor Richard Dobbs Spaight to take the proper action. With no local or state law enforcement agency immediately available, the Governor turned to the captain of the revenue cutter. Captain Cooke could not utilize the cutter *Diligence*, because he had discharged his entire crew due to illness. He requested twenty-five local militiamen be placed on board but received only four men of the New Hanover County Militia.

While Cooke gathered his force, the prize *San Jose* escaped in a gale. Cooke, however, did learn that a pilot boat had taken a trunk off the *L'aime Marguerite*. Hervieux and two seamen landed the trunk near Brunswick where Captain Cooke and the four militiamen confronted the Frenchman and confiscated the trunk full of gold. Cooke did this on the premise that it was a "breach of the laws of the United States to land goods at night." Cooke forced the men to carry the trunk to a local house and the next day turned the gold over to the deputy marshal, John Blakely.

A federal investigation concluded that Hervieux legally entered the Cape Fear River to make necessary repairs to his ship. They ruled that the *L'aime Marguerite* had been illegally seized and returned it to its owners. The gold was returned to the Spanish government much to the dismay of Hervieux.

The Revenue Cutter Service worked as an adjunct to law enforcement agencies during the early days of the United States. Law enforcement has been a major Coast Guard mission for its entire 200 year history.

John M. Thompson was born in 1940 at Three Rivers, Michigan. He received his Bachelor of Fine Arts from Miami University in Oxford, Ohio, after serving in the U.S. Army as an illustrator. Since then he has been featured in articles in Art Direction and C.A. Magazines. Selected one man shows have included Society of Illustrators in New York and Rutgers University in New Brunswick, N.J. He is in the permanent collection of the American Museum of Illustrators, the Zimmerli-Vorhees Museum, the U.S. Air Force and the Adolph Coors Collection.



THE REVENUE CUTTER EAGLE CAPTURES BON PERE

Artist: Wendell Minor

The Revenue Cutter *Eagle* chases and captures the French privateer *Bon Pere* during the Quasi War.

The first international challenge to the young United States was the undeclared naval war with France. The French Revolution not only caused a great deal of turmoil in Europe but also had an impact on U.S. domestic affairs. It eventually created a rift between the United States and France. Congress authorized President John Adams to employ the revenue cutters to operate with the newly created Navy Department to protect American mercantile interests.

By the middle of 1798, diplomacy had failed. A pro-war faction of the Federalist Party wanted an immediate declaration of war against France. President Adams, however, favored peace while strengthening national defenses. The first action between rival ships of the two nations occurred in November. The Quasi War had begun.

During the spring of 1799, most available forces were employed in the Caribbean to protect American commerce from French cruisers. This included eight revenue cutters, which by the end of the war, had increased to seventeen. Aided by ten years of active duty, the Revenue Cutter Service had great success and made many captures. The rev-

enue cutters captured twenty-one French ships. *Eagle* was the most successful capturing ten French vessels and retaking four American prizes.

The *Eagle* was designed and built by the well-known naval architect Josiah Fox in the yard of William and Abra Brown of Philadelphia. The cutter was launched on August 4, 1798, shortly before the conflict began. *Eagle* first operated between the Delaware and Virginia capes before sailing to the Caribbean.

This painting depicts the brig *Eagle* chasing the French sloop *Bon Pere* in April 1799. This scene was typical of many of the ship-to-ship actions in the West Indies with a chase and capture of the more lightly armed ship. During the war *Eagle* carried fourteen six-pounder guns while *Bon Pere* had only four. Captured near Antigua after a short chase, *Bon Pere* later served as the Revenue Cutter *Bee* until 1801 when the hostilities ended.

The duties performed by the Revenue Cutter Service in this undeclared war helped to establish the military traditions that have continued throughout the history of the service and which continue today in the modern Coast Guard.

Wendell Minor has illustrated hundreds of bookcovers for major publishing houses. His book covers include "Looking for Mr. Goodbar", "To Kill a Mockingbird", James Michener's "Alaska" and "Texas". His work is exhibited in the permanent collections of the U.S. Air Force, NASA, Illinois State Museum and the Library of Congress. He designed the North Dakota Statehood Commemorative Stamp and is currently working on other commemoratives for the Postal Service. He is on the faculty of the School of Visual Arts and is president of the Society of Illustrators.



Dave Ellis
© 1989

THE DEFEAT OF THE PRIVATEER DART

Artist: Dean Ellis

Painting presented to The Coast Guard by the United States Coast Guard Academy Class of 1958

The revenue cutter *Vigilant* captures the British privateer *Dart* in a night engagement off Block Island on October 4, 1813.

During the final years of the Napoleonic Wars, Americans using the Atlantic Ocean for commercial purposes increasingly became embroiled in the European conflict. Neither Great Britain nor France adhered to neutral rights as both countries struggled to win the war.

As commercial warfare became increasingly harsh, Presidents Thomas Jefferson and James Madison tried various methods to protect Americans and to keep the United States out of the European war. Several embargoes were passed to keep Americans from trading with Europe. In order to enforce these commercial restrictions, Congress in 1809, authorized the acquisition of twelve new revenue vessels. The revenue cutters attempted the impossible job of enforcing the provisions of the embargoes. Tensions, however, continued to increase over the impressment of American seamen. The British Navy impressed or seized men on board American ships. Some were British deserters, others British citizens and some were native born Americans who could not produce sufficient evidence of citizenship.

War was declared on England in 1812, and the United States' small maritime services faced a powerful navy of 600 warships. At the outbreak of the war, the United States could only muster sixteen naval vessels and about a dozen cutters for coastal defense. These vessels were forced to stay in port most of the war because the British main-

tained a squadron of ten ships of the line and a large number of frigates and sloops off the Eastern Seaboard. This virtually swept all American commercial vessels from the Atlantic Ocean and allowed British privateers, for the most part, free access to not only the entire coast but also some of the sounds and inland channels.

All the revenue cutters were small and lightly armed ships and could not risk an engagement with the larger British warships during the war. They did, however, seize a number of the enemy's smaller ships and protected American merchantmen from privateers.

The capture of the *Dart* was one of the most impressive captures by a revenue cutter. The British privateer *Dart*, formerly an American vessel out of New Haven, Connecticut had successfully cruised along the coast and captured between twenty and thirty small American merchant ships. Late on October 4, the captain of the privateer mistakenly appeared at Newport with two prizes. To put an end to this foray, Captain John Cahoone offered the services of the revenue cutter *Vigilant*. Placing extra men on board, Cahoone immediately set sail after sunset and located the sloop off the east end of Block Island. The *Vigilant* fired one broadside and then boarded *Dart*. During the fight, the first officer of *Dart* was killed and two crewmen were wounded.

Actions such as the *Vigilant's* capture carried on the cutter service's military activities throughout the War of 1812 and helped establish the traditions of today's Coast Guard.

Dean Ellis, as a scholarship student, attended the Cleveland Institute of Art and the Boston Museum School. In 1950, Life Magazine selected him as one of nineteen promising painters and in 1954, he went to Spain on a Tiffany Grant. His work is exhibited in many collections such as the American Academy of Arts and Letters in New York, Atlanta Art Museum, Cleveland Museum of Art, Dallas Museum of Fine Arts, Cornell University and the U.S. Air Force Collection. Mr. Ellis has designed stamps for the U.S. Postal Service and for several foreign governments.



ENFORCING THE TARIFF CHARLESTON, SOUTH CAROLINA

Artist: Bob Lavin

The cutter *McLane* and other cutters sail past Fort Pinckney enforcing revenue laws in Charleston Harbor, 1833.

Several times in United States political history there have been attempts by the states to prevent enforcement of federal authority. These attempts were justified on the grounds that the Union was a result of a compact between sovereign states who were not bound by the Constitution when the federal government exceeded its delegated powers. The act by which a state suspends a federal law is called nullification.

The most notable attempt to nullify a law occurred in South Carolina. The economy of South Carolina was primarily agrarian and the people opposed the protective tariffs of 1828 and 1832, believing that these tariffs benefited only those states with manufacturing. South Carolina adopted an ordinance of nullification in 1832 and declared both tariff acts "null and void." The state further threatened to resist and secede from the United States if the federal government attempted collection.

On December 10, 1832, President Andrew Jackson denounced this act as rebellion and warned that he would enforce the laws. Congress gave Jackson authority to use the armed forces if necessary to collect the taxes. Secretary of the Treasury Louis McLane instructed the

Collector of Customs in Charleston to prepare for a challenge to the federal government. Customs officers were given authority to stop and board all ships entering the nation's ports from a foreign nation. Customs officers could seal cargo hatches and place officers on board the ships until tariffs were paid.

The Collector of Customs in Charleston, James R. Pringle, stationed his vessels beyond the guns of the city and under the protective guns of Fort Moultrie. This strategic maneuver made it difficult for any ship to evade the tariff.

During the crisis, Castle Pinckney, in the middle of the harbor, was established as the Customs House and flew the revenue cutter ensign. As the ships entered the harbor they were boarded by revenue officers and other federal officials. They were then compelled to anchor under the forts' guns and the guns on board the five revenue cutters stationed there. Merchants who were slow to pay the tariff were forced to land those goods requiring taxes at Castle Pinckney until the fees were paid. The local populace developed a rebellious mentality and began to fly the French tricolor as a symbol of revolution against "King Andrew's" authority. Only a compromise tariff passed in March, which gradually reduced the tax, averted an open rebellion. This was an important test of the Revenue Cutter Service and helped shape American history.

Robert Lavin graduated from The City College of New York and The National Academy Art School with honors. During World War II he served as a fighter pilot in the U.S. Marine Corps. Following the war he did illustrations of industrial, aviation and marine subjects with his work appearing regularly in such publications as The Saturday Evening Post, Reader's Digest, and Fortune magazine. Mr. Lavin is regarded as one of the foremost painters of industrial subjects in the United States today.



HOWARD CHESNEY © 1954

THE CUTTER HARRIET LANE FIRES ACROSS THE BOW OF NASHVILLE

Artist: Howard Koslow

The Revenue Cutter *Harriet Lane* forces the merchant steamer *Nashville* to show its colors during the attack on Fort Sumter, April 13, 1861.

Harriet Lane was one of the more famous ships of the Revenue Cutter Service. Built specifically to operate out of the New York area, it helped suppress the African slave trade and, for a short period, served under the Navy Department off Paraguay enforcing American rights in South America.

On April 5, 1861, *Harriet Lane* was again transferred to the Navy and prepared to take part in an expedition to relieve the garrison in Fort Sumter, South Carolina. Due to increased tensions between the federal and state governments, United States troops had withdrawn from other forts in the area and retreated to the safety of Fort Sumter in the middle of the harbor. Still manned by Revenue Cutter Service personnel, *Harriet Lane* steamed to Charleston with two other warships. The three ships anchored outside the harbor entrance. On April 12, *Harriet Lane* and its two consorts watched helplessly as Confederate batteries began to bombard Fort Sumter.

While the bombardment continued on the morning of the 13th, *Harriet Lane* lay outside the harbor waiting for the arrival of other

Union ships to help in the relief of Fort Sumter. Steaming outside Charleston Bar, the cutter observed an unidentified steamer approaching. The steamer showed no colors and *Harriet Lane* signaled the vessel to hoist a flag. *Nashville*, the unidentified vessel, continued on its way, failing to heed the signal. *Harriet Lane* exercised the right to stop an unidentified ship and fired a shot across the steamer's bow. *Nashville*, later a Confederate blockade runner, quickly identified itself as an American ship by hoisting the Stars and Stripes. *Harriet Lane* allowed the steamer to continue on its way and is credited with firing the first shot from the deck of a ship during the Civil War.

Harriet Lane later participated in the attack on the Confederate forts at Cape Hatteras, North Carolina – the Union's first victory. In 1862, the Navy Department bought the vessel and used it in the blockade of Texas. The Confederates later captured the vessel in Galveston, Texas and converted it into a blockade runner.

The steamer *Harriet Lane* played a prominent role in the Civil War by augmenting the forces of the United States Navy—a role which the Coast Guard has performed in every major American war.

Howard Koslow has contributed many paintings to the U.S. Air Force Historical Program and NASA. He has also designed many stamps for the U.S. Postal Service. They include: The Brooklyn Bridge 100 Anniversary Commemorative Stamp, the Tennessee Valley Authority 50th Anniversary Stamp and the Rural Electrification Administration Stamp. For the Bicentennial Celebration he designed the Signing of the Constitution stamp in September 1987 and Bicentennial stamps for the House of Representatives, the U.S. Senate and the Executive Branch. His paintings are held in many private collection. They include Pan Am World Airways, Rohm and Hass Company, Bethlehem Steel and General Electric.



INSPECTION OF A MERCHANT SHIP

Artist: Gil Cohen

The Revenue Cutter *Morris* prepares to board the passenger ship *Benjamin Adams* on July 16, 1861.

On July 12, 1861, a telegram was delivered to Captain John Whitcomb of the Revenue Cutter *Morris*. The telegram stated that the Confederate privateer brig *Jefferson Davis* was cruising in the North Atlantic and that *Morris* was to sail in search of it. The *Jefferson Davis* had captured a number of Union merchant vessels and several gunboats were sent to end this foray. With the Civil War just three months old, *Morris* lay in the Charleston Navy Yard in Boston being outfitted for wartime service. *Morris* carried a twelve pound brass howitzer and a thirty-two pound pivot gun which could be fired over either side of the vessel. Upon receiving the telegram, the captain readied his ship and stood down the harbor at 8:30 p.m.

On the morning of July 16, sailing in a southeasterly direction, *Morris* began looking for the privateer. About 200 miles east of New York the cutter spied a sail and proceeded in that direction. The vessel proved to be the merchant ship *Benjamin Adams* carrying 650 Scottish and Irish immigrants from Liverpool to New York. The cutter *Morris* sent a boarding officer to inspect *Benjamin Adams* and finding no irregularities let it continue on its way to New York. One of the more mundane tasks of the Revenue Service was the inspection of merchant ves-

sels. The cutters acted as the enforcement arm of the Collectors of Customs who had the responsibility for collection of import and export duties, quarantines, examining vessels for contraband, and in the case of this boarding some authority for regulating living conditions on passenger ships. Immigration to the United States had increased immensely during the 1850s and in 1853 alone there were more than 1,000 crossings by passenger ships. Due to the large influx of Europeans, the United States Congress passed laws to regulate the space allotted to the passengers. The enforcement of these laws were extremely early examples of later Coast Guard efforts in Merchant Marine Safety.

Morris never located the privateer which escaped to Florida in mid-August. During the *Jefferson Davis*' cruise, the privateer captured and burned a total of nine ships. Its name became a "word of terror to the Yankees."

More than fifty vessels served in the Revenue Cutter Service during the Civil War and performed a number of valuable services. The tasks of watching the ports for contraband goods and in several instances participating in engagements with the Confederates helped the Union war effort by freeing other vessels to maintain the blockade and to support the Union armies ashore.

Gil Cohen, a graduate of the Philadelphia College of Art, has worked as a free-lance illustrator for thirty years. His clients include the U.S. Information Agency, the National Park Service, Paramount Pictures, Bantam Books, NBC, 20th Century Fox and Random House Publishers. He has served on the faculty of the Philadelphia College of Art. His paintings have been exhibited at the Society of Illustrators, Thaddeus Kosciuszko Museum in Philadelphia, the Philadelphia Civic Center, the U.S. Air Force and in private collections in the United States, Canada and Japan.



G. H. ... 1865

THE CAPTURE OF NORFOLK

Artist: Charles Mazoujian

On May 11, 1862 the Revenue Cutter *Miami* supports the landing of federal troops at Ocean View, Virginia, and within hours Norfolk, Virginia, is in Union hands.

The steam cutter *Miami* was one of the first propeller-driven ships purchased by the Revenue Cutter Service (forerunner of the modern day Coast Guard). Built in 1853 on the river Clyde in Scotland, it made several transatlantic voyages as a commercial vessel before being purchased in 1862 by the U.S. government. *Miami* was a small swift cutter with fine accommodations. It was built of expensive English oak, elm, mahogany and teak. The vessel was used by Abraham Lincoln and might be called the first Presidential yacht.

During the spring of 1862, General George McClellan and his federal army landed on the peninsula between the York and James rivers in an attempt to capture Richmond with one quick stroke. The campaign developed too slowly for President Lincoln. On May 9, Lincoln, Secretary of the Treasury Salmon P. Chase, General John Wool and his staff, began looking for a place to land troops to attack Norfolk. On May 10, a site was located at Ocean View. It had a smooth sandy beach with water deep enough for ships to approach close to the shore, and a good road into Norfolk.

Preparations for a landing were made immediately. That night 6,000 troops and 100 horses were loaded on board army transports. Early on the morning of the 11th the flotilla steamed to Ocean View. Colonel Thomas J. Cram, who directed the landing, placed the infantry ashore first. They were carried to the beach by boats from the transports and by *Miami*. Ships were in short supply; whatever could be

found was used – Long Island Sound passenger ferries, steam tugs, and barges were all employed in the landing. Some of the ships' boats carried small howitzers to protect the troops in case the enemy appeared. During the operation *Miami* remained ready to provide gunfire support for the Union troops ashore.

The landing was without incident; smooth water and no enemy allowed the Union forces to quickly form on shore. After disembarking, however, the regiments became separated and the force lost all cohesiveness. After meeting light resistance, the troops arrived at the outskirts of Norfolk at 4:40 p.m., where the mayor and city council members surrendered the city.

The capture of Norfolk changed the complexion of the war in the Eastern Theater. The Confederate retreat cost the rebels the ironclad *Virginia*. They had to blow up the ship because it drew too much water to be taken with them up the James River. The destruction of the ironclad ended the stalemate that had endured for three months since the *Monitor* and *Virginia* had fought their historic battle. *Virginia's* destruction ended a threat to McClellan's operations on the peninsula and removed the threat of an attack on shipping in Hampton Roads. It allowed McClellan the use of the James River without interference, which later saved the Peninsula Campaign from turning into a disaster.

As one of the five armed services of the United States, the Coast Guard has served the country in every major conflict since the Civil War and is constantly preparing for the mission of national defense.

Charles Mazoujian graduated from The Pratt Institute in New York. He entered the Army in 1941, won a prize for his sketches in a nationwide serviceman's contest which led to an appearance in Life magazine, thus launching him on his art career. While in the Army, he was a warrant officer in charge of graphic material in intelligence training manuals. In 1945 he won a prize for water color at the National Museum Art Show in Washington D.C. After the war he illustrated for the advertising and publishing fields and became a part-time instructor at The Pratt Institute. His paintings have appeared in American Watercolor Society shows and at the Society of Illustrators in New York. He is also a major contributor to the U.S. Air Force historical art collection.



IDA LEWIS MAKES A RESCUE AT LIME ROCK

Artist: John Witt

Ida Lewis, keeper of the Lime Rock Lighthouse, rescues two men on March 29, 1869.

Idawalley Zorada Lewis, known as Ida, was one of a number of women lighthouse keepers in the Lighthouse Service. Women first become light keepers during the very early days of the republic when George Washington took a direct interest in appointing lighthouse keepers. Many positions went to Revolutionary War veterans, a number of whom had been wounded in service to the nation. Some of these individuals became incapacitated and their wives and children assumed the duty of tending the light. When Hosea Lewis, keeper of the Lime Rock Lighthouse, was stricken with a stroke only four months after his appointment, his daughter took over the responsibility of tending the light. She did not receive an official appointment until 1872 when her father died, but beginning at the age of sixteen, Ida took care of her father and the lighthouse.

Ida, who was the oldest of four children, also had the job of rowing her brothers and sisters to the mainland so that they could attend school. As a result of this chore, she developed into a very skilled boat

handler. Her ability was quickly put to the test. She made her first rescue at the age of only 15, during her first year at the lighthouse. Ida single-handedly rescued four young men who tipped their sail boat in the rough water and were clinging to their overturned craft.

Several other rescues quickly followed. As Ida's fame spread, she became almost a public figure. She was featured on the cover of Harper's Weekly magazine in 1869 and received numerous medals and awards. There was an Ida Lewis day proclaimed. Children wore scarfs like hers, and girls wore their hair "Ida Lewis style". She even received a visit at the lighthouse from President Ulysses S. Grant. Ida served as keeper of Lime Rock Lighthouse for thirty-nine years and was credited with saving eighteen lives but may have saved as many as twenty-four. Her last recorded rescue occurred when she was sixty-five years old when Ida pulled a drowning woman out of the harbor. Four years later, Ida died of a stroke. After her death, the Lime Rock Lighthouse was renamed the Ida Lewis Lighthouse — the only such honor afforded a keeper.

John Witt was born in Wilmington, Delaware in 1940. He graduated with a BFA degree in 1962 from the University of the Arts in Philadelphia. Twice commissioned by the U.S. Marine Corps as a civilian artist in Vietnam during 1968 and 1969, his works are also included in the U.S. Air Force, Army, Navy and Coast Guard art collections. His art has been on exhibition at the Smithsonian Institute, Society of Illustrators, Museum of American Illustrators and other museums. He is also included in the permanent collection of the New Britain Museum of American Art. A painter, illustrator and teacher, Mr. Witt served three terms as President of The Society of Illustrators and is Vice President, Group Creative Director of a major pharmaceutical advertising agency in New York.



THE INTRODUCTION OF REINDEER INTO ALASKA

Artist: Shannon Stirnweis

The cutter *Bear* loads the first reindeer introduced into Alaska to provide added sustenance to the diets of native Americans.

When Alaska was acquired by the United States in 1867, many called the purchase a "folly" and the new territory an "icebox". For many years after the purchase, Alaska remained remote and isolated. For this reason, during the first fifty years of the territory's existence the role of the U.S. Revenue Cutter Service was extremely important. Enforcement of most of the regulations and laws was done by the service due to the absence of other federal agencies. Revenue cutters visited the inhabitants of the most remote regions, acting as a liaison between the territory and the federal government, and in many cases were their only outside contact.

Over the years, the service adopted a paternalistic relationship with the native Americans. The commanding officer of the cutter *Bear*, Captain Michael A. Healy, became concerned that the animals that provided food for the native Americans were becoming extinct due to over-trapping for fur. Although there were only about 25,000 natives in Alaska, he felt that if nothing was done, they might face starvation.

The Superintendent of Education, Dr. Sheldon Jackson, and Captain Healy wanted to introduce domesticated reindeer as an alternate food source. Both men felt that the native Americans, many of whom were nomadic hunters, could be taught herding techniques if the animals

were brought to this region. In Siberia, only a short distance away, the Chukchi herded reindeer using their fur for clothing and their meat and milk for food. Jackson traveled to Washington to lobby for funds while Healy used his influence to persuade the Chukchi to sell the animals.

During the summer of 1890, *Bear* anchored near a Siberian village and landed an officer and an interpreter to bargain with the village chief. A deal was concluded and seventeen reindeer were herded toward crewmen who examined them before transporting them to *Bear*. The animals were taken to the cutter in small boats and hoisted on board with a sling. The reindeer were taken to stations in Alaska where native Americans were taught to become herdsman. This project, which also included other vessels, lasted until 1906 when the Russian government withdrew its support. Fifty years after *Bear's* first trip, the reindeer population had grown to over one-half million animals.

The U.S. Revenue Cutter Service, a predecessor of the Coast Guard, continued to play an extremely important role for the government by performing multi-missioned tasks. Humanitarian actions, such as this, have historically been an important duty of the service and have been an enduring tradition of the modern Coast Guard.

Shannon Stirnweis graduated from the Art Center College of Design with distinction before entering the Army to serve as an illustrator. After the Army, he became a free-lance illustrator. His work was included in the "200 Years of American Illustration" Show at the New York Historical Society and for nine consecutive years in the highly competitive "Annual Exhibition of American Illustration." He served as President of the Society of Illustrators for two years and was a trustee of the Graphic Artist Guild. He has written three books on painting, illustrated more than two dozen books and a number of movie posters. He has worked for such notable publications as: Reader's Digest, Mechanic's Illustrated, Popular Mechanics and Field and Stream.



THE PEA ISLAND LIFESAVING CREW MAKES A RESCUE

Artist: Roy La Grone

The all black Pea Island Lifesaving crew rescues passengers and crewmen off the schooner *E.S. Newman* during a hurricane on October 11, 1896.

The Pea Island Lifesaving Station was established in 1878 near Cape Hatteras, North Carolina on one of the most dangerous stretches of the Atlantic Coast. In 1880, Richard Etheridge became the first black keeper of the U.S. Life-Saving Service. Etheridge trained his crew well and soon earned a reputation as one of the best on the coast.

The Pea Island crew performed one of their finest rescues in October 1896. The three masted schooner *E.S. Newman*, sailing from Providence, Rhode Island to Norfolk, Virginia ran into a hurricane on the eleventh. Helplessly pushed before the storm the ship lost all sails and drifted almost 100 miles before it ran aground off the coast of North Carolina. The Pea Island Lifesaving Station, two miles north of the wreck, had discontinued its routine patrols that night due to the high water that had inundated the island. Surfman Theodore Meekins, who was watching the ocean, saw what he thought was a distress signal and lit a Coston flare. Calling station keeper Richard Etheridge over to look for a return signal, they both strained to look through the storm tossed waves. Moments later, the men saw a faint signal which meant that a vessel was in distress.

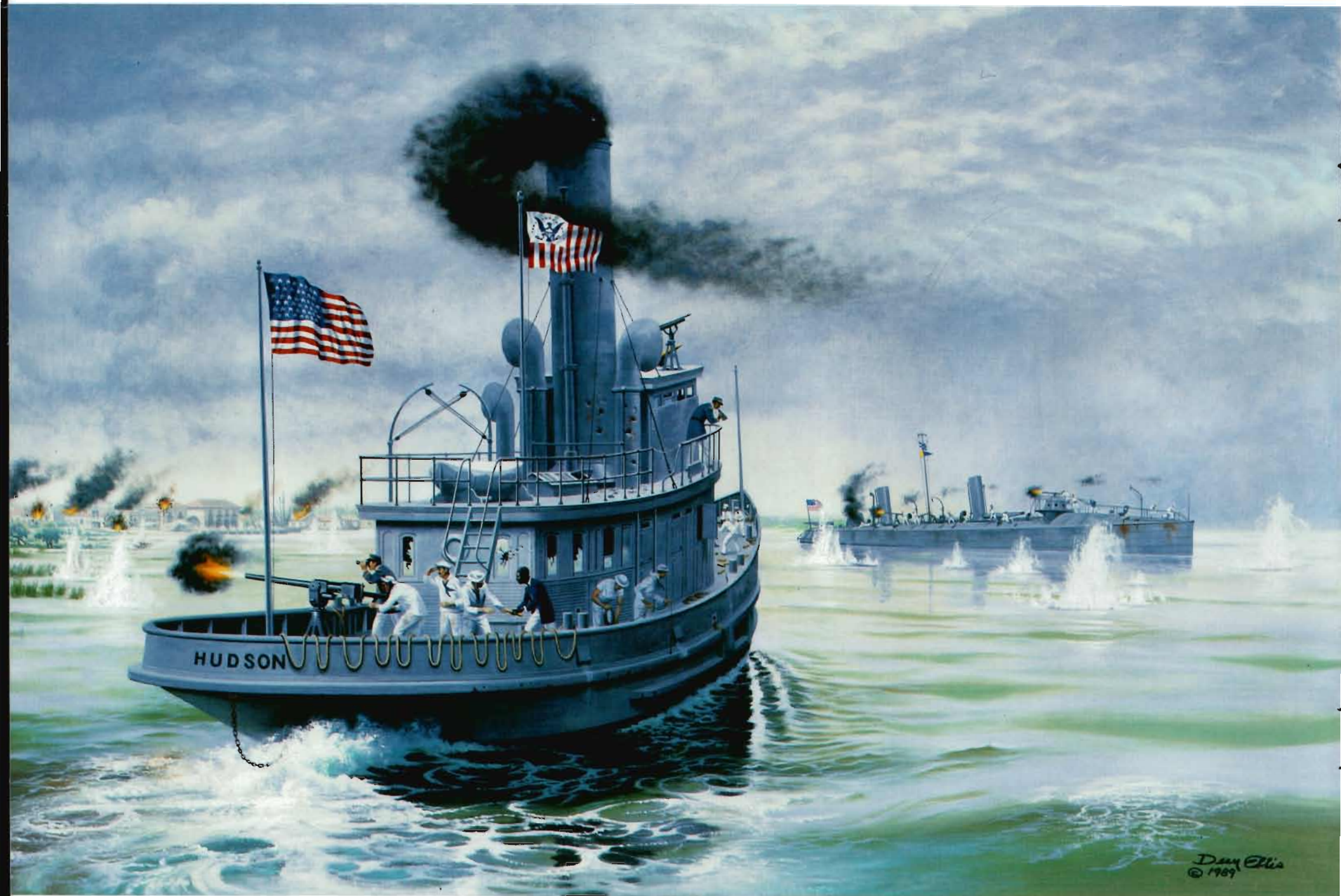
The lifesaving crew was readied by Etheridge, a veteran of nearly twenty years of service and considered one of the most daring life-

savers in the service. They hitched mules to the beach cart and hurried toward the vessel. Arriving on the scene they found Captain S.A. Gardiner and eight others, including his wife and his three-year old child, clinging to the wreckage. They were unable to fire a line over the distressed ship because the high water prevented them from mounting the Lyle gun in the sand.

With all normal procedures impractical, Etheridge directed two surfmen to tie a heavy line around their bodies which bound them together. Grasping another line the pair moved into the breakers while the remaining surfmen secured the shore end of the line. The two surfmen reached the wreck and tied a line securely around one of the crewmen. All three were then pulled back through the raging surf to safety by the crew on the beach. The remaining eight persons were carried to shore in this fashion and after each trip two different surfmen replaced those who had just returned.

The U.S. Life-Saving Service was one of the early federal agencies which later became part of the modern Coast Guard. For over fifty years the Life-Saving Service, as a separate branch, earned a worldwide reputation for assisting those in distress at sea. This agency, perhaps more than any other, represented the contemporary Coast Guard's most recognized mission. This particular rescue represents the early bravery and spirit of the Life-Saving Service which continues today in the United States Coast Guard.

Roy La Grone attended Tuskegee Institute, the University of Florence in Italy and Pratt Institute. Mr. La Grone served as Chairman of the Air Force Art Program for two and a half years and is presently Art Director and Graphic Coordinator at Robert Wood Johnson Medical School in New Jersey. He has exhibited at institutions and museums around the country and his awards include: First Place, Art Directors Club, New York and Certificate of Merit, 19th Annual Exhibition, Society of Illustrators, New York. He is currently involved in the design of book jackets and illustrations.



Doug Ellis
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CUTTER HUDSON RESCUES TORPEDO BOAT WINSLOW

Artist: Dean Ellis

Hudson prepares to tow the disabled *Winslow* beyond enemy fire at the battle of Cardenas, Cuba May 11, 1898.

In 1898, when America declared war on Spain, the Revenue Cutter Service was once again placed under the Navy Department. Eight revenue cutters, carrying forty-three guns, served in Admiral William T. Sampson's fleet and helped blockade Cuban harbors. *Hudson*, one of the vessels transferred, was a harbor tug stationed in New York Harbor that had worked principally with the Customs Service. On May 31, *Hudson*, along with the navy gunboat *Wilmington* and torpedo boat *Winslow*, were sent on a reconnaissance mission near Cardenas, Cuba. *Winslow*, far inshore of the other two warships, came under heavy fire. *Wilmington* and *Hudson* arrived shortly thereafter.

Five minutes after the firing of the first shots, the cutter *Hudson* steamed into action firing on the enemy's battery with its two 6-pounder Driggs-Schroeder guns. The enemy guns concentrated their fire on *Winslow* and thirty minutes after engaging the enemy, *Winslow* was observed moving in an erratic manner and nearly collided with *Hudson*. The fire of the enemy battery continued to be directed on the torpedo boat and many shells fell around *Hudson*. *Hudson* offered assistance to the apparently disabled *Winslow*, but the Navy vessel

declined the offer. Fifteen minutes later, *Winslow's* officers, realizing that their ship could not be controlled, requested help from *Hudson*.

Getting a towline to *Winslow* proved to be a difficult task because the wind was blowing in the direction of the enemy and the water was extremely shallow. First Lieutenant Frank H. Newcomb maneuvered the ship through unknown waters while *Hudson's* propellor stirred the bottom. During this time, *Hudson's* crew kept up an intense and effective fire on the shore battery. Moses Jones, the black steward, was specifically mentioned in the captain's report for his gallant service at the after gun. Thirty minutes elapsed before the cutter successfully passed a line between the two vessels. Meanwhile, shells continued to strike the torpedo boat and passed overhead and near *Hudson*. Just before the towline was secured and the *Winslow* was pulled to safety, a bursting shell killed an officer and three men on board the Navy warship.

For their distinguished service, all of *Hudson's* officers and crew received medals from Congress. Other revenue cutters serving with the Navy also performed important duties during the war and were commended for their valuable service by the Secretary of the Navy and the President of the United States.

Dean Ellis, as a scholarship student, attended the Cleveland Institute of Art and the Boston Museum School. In 1950, Life Magazine selected him as one of nineteen promising painters and in 1954 he went to Spain on a Tiffany Grant. His work is exhibited in many collections such as the American Academy of Arts and Letters in New York, Atlanta Art Museum, Cleveland Museum of Art, Dallas Museum of Fine Arts, Cornell University and the U.S. Air Force Collection. Mr. Ellis has designed stamps for the U.S. Postal Service and for several foreign governments.



SURFMAN RASMUS MIDGETT RESCUES PASSENGERS OFF THE PRISCILLA

Artist: Hodges Soileau

Surfman Rasmus S. Midgett single-handedly rescues ten people from the grounded *Priscilla*. He was later awarded the Gold Life-Saving Medal, the highest award bestowed by the Secretary of the Treasury.

The United States Life-Saving Service can be traced to an 1848 congressional appropriation providing for lifesaving equipment for the coast of New Jersey. Thirty years elapsed before it became a separate agency of the Treasury Department, but during this time, the number of stations had increased to include most of the Atlantic Coast and parts of the Great Lakes. From 1878 until the service became part of the Coast Guard in 1915, the men of the U.S. Life-Saving Service performed many daring rescues. They saved thousands of lives and provided the basis for the Coast Guard's search and rescue organization.

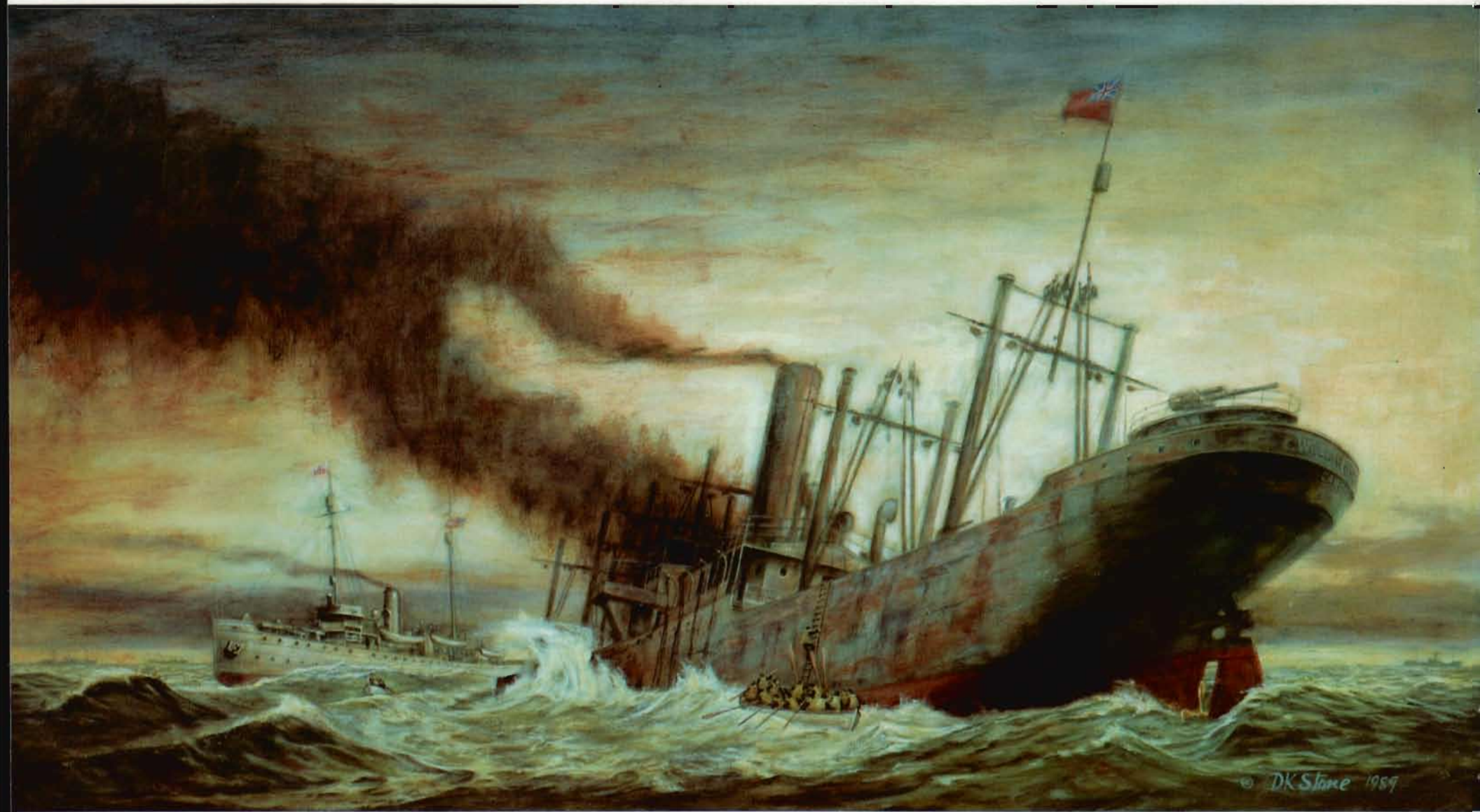
In August 1899, the 643-ton barkentine *Priscilla*, bound from Baltimore to Rio de Janeiro, was struck by a hurricane north of Cape Hatteras, North Carolina. Driven before the storm's 100 mile an hour winds, the ship grounded three miles south of Gull Shoal U.S. Life-Saving Service Station before sunrise on August 18. Surfman Rasmus S. Midgett, making an early morning patrol, noticed flotsam from the vessel and heard cries of the desperate crewmen.

When Midgett arrived at the scene, he found the ship broken in two and the survivors clinging to the wreckage. Midgett made a critical decision to make the rescue alone rather than make the three mile trip back to the Life-Saving Station for assistance. The surf was extremely rough and Midgett had to time the surges and take advantage of the lulls to rush into the surf to accomplish the rescue. Advancing as far as practical, Midgett shouted orders for the men to jump one-at-a-time. Midgett guided each man through the surf and dragged them to safety. This method allowed seven of the passengers to escape the wreckage.

Three of the crewmen were too weak to hoist themselves out of the ship or to swim through the surf. Midgett decided that he would have to personally rescue them. Struggling to the ship, Midgett placed a crewman on his shoulder and carried him through the pounding surf. He repeated this action two more times until all were safe.

The tradition of humanitarianism established by such rescues is carried on in the Coast Guard's modern network of search and rescue facilities.

Hodges Soileau, a graduate of the University of Southwestern Louisiana, has worked for many of the major publishing houses in New York. Unicolor Corporation commissioned him for "Portraits of the American Indian" which consisted of Philatelic First Day Covers and limited edition prints of 50 famous Indian Chiefs. He has received many Citations of Merit from the Society of Illustrators and was selected to do the Society's 29th Annual "Call for Entries and Exhibition Poster". His paintings are in the U.S. Air Force and numerous other collections.



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SENECA ATTEMPTS TO SAVE WELLINGTON

Artist: David K. Stone

The Coast Guard cutter *Seneca* places a damage control crew on board the torpedoed tanker *Wellington* in an attempt to keep it from sinking on September 16, 1918.

Seneca served in the Coast Guard for twenty-eight years and rendered some of its most important service during World War I. In April 1917, the entire fleet of Coast Guard vessels was transferred to the Navy Department when the United States entered the war. *Seneca*, armed with a battery of four three-inch guns, began escorting convoys with the Atlantic Patrol Fleet in September. In this role, the cutter protected merchant ships from German submarine attacks.

The cutter made over two dozen Atlantic crossings. On its twenty-sixth convoy trip *Seneca* was escorting twenty-one ships to Gibraltar. On September 16, 1918, a German submarine torpedoed *Wellington*, one of the ships in the convoy. *Seneca* quickly steamed to *Wellington*, sighted the enemy submarine and fired three shots at it. The German craft submerged before being struck but the cutter began dropping depth charges and firing additional shots to damage it or to chase it away.

Wellington, was severely damaged and First Lieutenant Fletcher W. Brown was sent from *Seneca* to survey the damage. Brown and nineteen volunteers boarded *Wellington* and took charge of the ship. Most of *Wellington's* crew refused to stay and the Coast Guardsmen were left to man the pumps and the guns. Brown's crew and the remaining merchant seamen kept the flooding under control until a storm developed

and the seas became extremely rough. The change in the weather decreased the chances of the ship's survival, and Brown mustered all the men at the remaining lifeboat except for the radio operator and three men on the pumps. Brown decided to launch the lifeboat and have it ready in case the ship suddenly began to sink. Several men lowered the boat into the rough seas, but after placing it in the water the heavy weather carried it away from *Wellington* against all the efforts of those in the boat.

Brown remained on board with eleven Coast Guardsmen and five merchant sailors. They had no lifeboat on a sinking ship in stormy seas. The radio operator began signalling for help while others in the crew signaled with flares from the deck. The remaining men began to construct rafts as the bow settled. The destroyer *Warrington* answered the rockets as *Wellington* began to list rapidly. Lieutenant Brown ordered the ship to be abandoned. Shortly thereafter the boilers exploded, and *Wellington* quickly sank before *Warrington* arrived. Eleven of *Seneca's* men died. All of the Coast Guardsmen living and dead were awarded the Navy Cross. British Rear Admiral Grant remarked that "Lt. Brown and the gallant volunteers set an example worthy of the highest traditions of any Service or any Nation." This World War I event represents the high standards of the United States Coast Guard throughout its 200 years of service.

David Karl Stone was educated at the University of Oregon and the Arts Center of Los Angeles. He was also a First Lieutenant in the U.S. Army. Mr. Stone has designed 12 U.S. postage stamps, portraits of 40 U.S. Presidents and 66 Shapers of America. He has done illustrations for more than 60 books, most major magazines and leading advertising agencies. He is a past president of The Society of Illustrators and a board member of the Graphic Artists Guild. His painting commissions have been in Saudi Arabia, Spain, Germany, Italy, Iceland, Vietnam, Panama and nine of the U.S. states. His clients have included the U.S. Air Force, the U.S. Postal Service, U.S. Park Service, U.S. Corps of Engineers, the Unicom Corporation and many other corporations both in the U.S. and abroad.



STAR OF FALKLAND RESCUE

Artist: H. Tom Hall

The Coast Guard cutter *Haida* and the lighthouse tender *Cedar* prepare to rescue the passengers and crew from the sailing vessel *Star of Falkland* near Unimak Pass, Alaska on May 23, 1928.

By the beginning of the 20th century many people realized the potential use of the vast natural resources in the Alaskan Territory. One of the largest commercial concerns was fishing and the canning industry. The Alaska Packers Association, the dominant fishing organization in the territory, at one time maintained a fleet of nineteen ships, all whose names began with the word *Star*. The "Star fleet" was anchored in San Francisco during the winter and in the spring was loaded with supplies, fishermen and Chinese cannery workers for a 2,500 mile trip north. After fishing for salmon during the summer months the ships were loaded once again in the fall with canned and boxed salmon and returned to San Francisco.

Star of Falkland had an extremely interesting career before its end on the rocks along the Alaskan coast. Built in Glasgow in 1892, it was christened as *Dunbridge*, displacing 2,330 tons. Germany bought the ship several years later and renamed it *Steinbek*, and the vessel was used in trade around Cape Horn. During World War I the American government seized the ship from the Germans and it became the *Arapahoe*, the Shipping Board's merchant training ship. For six years the ship sailed from the West Coast to the Philippines and in 1923 the

Alaskan packers bought it and renamed the vessel *Star of Falkland*. In the service of the packers, *Star of Falkland* set a speed record by sailing between the Bering Sea and San Francisco in fourteen days.

Star of Falkland left San Francisco for the fishing season on April 25, 1928, under the command of Captain John Widerstrom. On the night of May 22, the ship ran into high winds and fog and struck stern first on rocks at Akun Head near Unimak Pass. The 280 Chinese cannery workers and 40 crewmen spent a night of terror while the ship pounded on the rocks. In the excitement, eight of the Chinese committed suicide. The next morning, the U.S. Lighthouse Service buoy tender *Cedar* arrived on the scene and began to remove the passengers. The Coast Guard cutter *Haida* arrived shortly thereafter and helped with the rescue. Both vessels managed to take all the passengers off *Star of Falkland* without loss of life.

This rescue is one of the most successful in Coast Guard history. It is one of the few instances where the United States Coast Guard and one of its future integrated agencies worked together to perform a major rescue. The *Star of Falkland* was among the last large sailing ships under the American flag. It is appropriate that two government agencies that made the oceans safer for travel were there to participate in this rescue which brought to a close an era of nearly 150 years of service to large passenger sailing vessels.

H. Tom Hall's home and studio are in Coventryville, PA. He spent two years at Tyler School of Fine Art and graduated from the Philadelphia College of Art. After two years in the Army, he started a free-lance illustration career that has continued for 31-years. He has worked for many publishers illustrating mostly historical subjects. His most recent illustration work has been for National Geographic Magazine and books, Readers Digest Books and Bantam Books. In recent years, he has devoted more time to paintings for galleries and museum shows. His interest in sailing ships started as a boy when his father was in the Coast Guard Reserve and he built ship models as a hobby.



E. J. Moran, 1947

LIGHTSHIP NANTUCKET SUNK BY R.M.S. OLYMPIC

Artist: Charles Mazoujian

The *Nantucket* lightship No. 117 is sunk in heavy fog by the passenger liner *Olympic* on May 15, 1934.

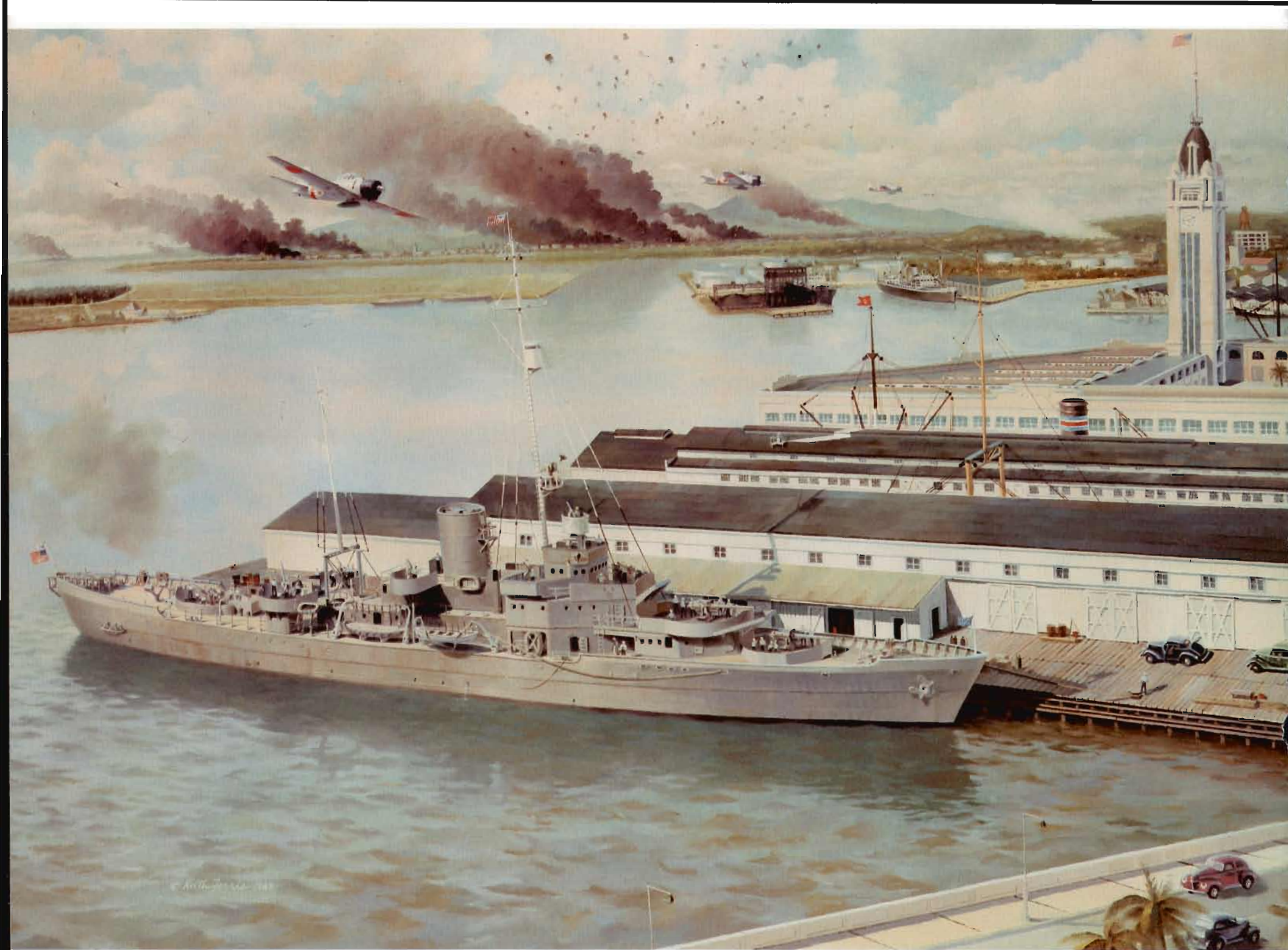
One of the most monotonous, arduous and dangerous duties that the Coast Guard and one of its predecessors, the U.S. Lighthouse Service, performed was manning lightships. The *Nantucket* station established in 1854, had become the major beacon that guided vessels from Europe to New York and other Atlantic coast ports.

Nantucket was built in 1930 and was first placed on station in May 1931. The ship carried the most modern signaling equipment of the day. It was 133-feet long overall and thirty feet in the beam, displacing 630 tons. Anchored forty-one miles from the nearest land, the lightship guided ocean traffic with a radiobeacon signal system and lights. Ships could take radio bearings on *Nantucket* from as far away as 300 miles. Duty at the station was hazardous because many of the large steamers, using the beacon as a navigating aid, steered directly towards the lightship. This danger was compounded by the frequent and heavy fogs in the area.

The radio beacon system worked so accurately that in January 1934 the ocean liner *Washington*, which had steered directly toward the signal sideswiped *Nantucket*. The *Washington* sheared off the lightship's boat davits, a lifeboat, and antennas. The Lighthouse Service quickly repaired *Nantucket* and placed it back on station. A few months later it was struck again. Just after 10 a.m. on the morning of May 12, 1934, the passenger liner *Olympic*, sister ship of the *Titanic*, collided with and sank *Nantucket*. *Olympic*, nearly seventy-five times larger than the lightship and travelling at about twenty knots, struck it broadside in heavy fog and drove it to the bottom. Boats from *Olympic* were immediately put over, but the lightship sank within minutes. Seven of the eleven lightship crewmen were killed.

The Coast Guard assumed responsibility for all lighthouses and lightships in 1939 when the Lighthouse Service joined the agency. The Coast Guard continued this service until 1985 when the last lightship, the *Nantucket*, was replaced by a large navigation buoy. This ended the era of lightships as navigational aids which lasted for over 150 years.

Charles Mazoujian graduated from The Pratt Institute in New York. He entered the Army in 1941, won a prize for his sketches in a nationwide serviceman's contest which led to an appearance in Life magazine, thus launching him on his art career. While in the Army, he was a warrant officer in charge of graphic material in intelligence training manuals. In 1945 he won a prize for water color at the National Museum Art Show in Washington D.C. After the war he illustrated for the advertising and publishing fields and became a part-time instructor at The Pratt Institute. His paintings have appeared in American Watercolor Society shows and at the Society of Illustrators in New York. He is also a major contributor to the U.S. Air Force historical art collection.



TANEY AT PEARL HARBOR

Artist: Keith Ferris

The United States Coast Guard cutter *Taney* fires at Japanese aircraft at Pearl Harbor December 7, 1941.

At 7:55 on the morning of December 7, 1941, the United States fleet, based at Pearl Harbor, Hawaii, was attacked without warning by the Japanese. Aircraft launched from a carrier task force caught the Americans completely by surprise. The United States Navy battleships *Arizona*, *California*, and *Utah* were sunk, *Oklahoma* capsized and four others were heavily damaged. Altogether nineteen ships were sunk or damaged along with 120 planes. Nearly 2,500 were killed and over 1,000 were wounded in the attack. This act precipitated a vote in Congress on the following day for a declaration of war and the United States entered World War II.

This painting depicts the Coast Guard cutter *Taney* tied up at pier six in Honolulu harbor. During the spring of 1941, *Taney*, and six other 327 foot class ships, had been transferred to the Navy Department due to their value as escort vessels. The remainder of the Coast Guard was placed under naval authority just five weeks before the attack. When the first Japanese aircraft appeared over the island, *Taney's* crew observed the anti-aircraft fire over Pearl Harbor, went to general quarters and prepared to get underway if necessary. Just after 9:00 a.m. the

second wave of Japanese planes appeared and *Taney* fired on three formations of scattering enemy aircraft. The main action was about ten miles distant and *Taney's* 3-inch guns and 50 caliber machine guns concentrated against the high altitude Kate bombers and Zero fighters. The last formation of five enemy planes ventured the closest. The cutter opened fire with its guns when the planes came in range. There were no direct hits, but the Japanese fighters were forced to avoid the fire.

During World War II, *Taney* provided a valuable service by escorting convoys in the Pacific and Mediterranean. In 1945, the cutter operated in the Pacific and served as an Amphibious Force Flagship during the Okinawa Campaign. During this campaign, *Taney* was assigned duty as combat information center, maintaining complete radar coverage and receiving and evaluating information on every activity. Due to its exposed position in the fleet, *Taney* actually experienced a disproportionate share of the fighting. *Taney* defended the fleet from kamikaze attacks and shot down several of the suicide planes.

The Coast Guard served with the United States Navy during World War II. During the war, the Coast Guard grew to over 240,000 personnel and fought in all theaters of the war.

Keith Ferris is Government Services Chairman for the Society of Illustrators. He is responsible for the Air Force Art Program and the Coast Guard's Illustration Program and Bicentennial Art Program. He has exhibited in galleries and museums throughout the U.S. and Europe. His mural "Fortresses Under Fire" covers the entire back wall of the World War II gallery of the National Air and Space Museum in Washington, D.C. Mr. Ferris is a founding member of The American Society of Aviation Artists. He is an author and an inventor holding five U.S. and four foreign patents.



Gilman

DOUGLAS A. MUNRO COVERS THE WITHDRAWAL OF THE 7th MARINES AT GUADALCANAL

Artist: Bernard D'Andrea

Coast Guard Signalman First Class Douglas A. Munro protects withdrawing Marines at Guadalcanal.

During World War II the United States Coast Guard performed a wide variety of duties. One of the more important tasks was manning amphibious craft for the U.S. Navy. It was in this line of duty that Douglas Munro was killed and posthumously awarded the Congressional Medal of Honor.

On August 7, 1942, in order to counter Japanese advances in the Solomon Islands, the Marines landed at Guadalcanal and began a six month fight for the island. Towards the end of September, in an attempt to secure more of the island, the 1st Battalion, 7th Marines advanced towards enemy positions. Approximately 200 men of the battalion landed west of the Matanikau River to establish a patrol base. On September 27 these Marines, isolated from the battalion and exposed to all the Japanese forces west of the river, were attacked by an overwhelming enemy force and forced to withdraw to the beach.

More than a dozen landing craft were assembled, and Munro took charge of directing the surrounded Marines. Munro was the coxswain of a thirty-six foot Higgins' boat, and he also manned one of the two

.30 caliber Lewis machine guns. As the craft headed inshore, the Japanese attempted to foil the rescue by firing on the exposed boats, hitting some and causing casualties. The lightly armed Higgins' boats, followed by the remaining craft, reached the shore in waves. Directed by Munro, the boats came to the beach two or three at a time while Munro and Petty Officer Raymond Evans provided covering fire. After most of the men had re-embarked into the waiting boats, the few remaining Marines quickly became overwhelmed by the Japanese. Munro realized that these men were in great danger. He maneuvered his boat to provide cover for the remaining Marines. All of the Marines, including twenty-three wounded, managed to escape. Only minutes after placing the last man on board, Munro was fatally wounded while providing covering fire from his exposed position. Munro's last thoughts concerned the men he had just rescued. He remained conscious long enough to ask, "Did they get off?"

Due to his extraordinary bravery, Munro posthumously received the Congressional Medal of Honor. The U.S. Navy later named one of its new destroyer escorts after the Coast Guard's only Medal of Honor recipient, and more recently the Coast Guard named a high endurance cutter for Munro.

Bernard D'Andrea, after serving as an artist in the U.S. Army worked on major assignments for The Saturday Evening Post. For the past 20 years, he has illustrated for Good Housekeeping, Cosmopolitan, Redbook, Ladies Home Journal and major corporations. His credits also include illustrations for books, book covers and The National Geographic Society. He has exhibitions at the Red Piano Gallery in Hilton Head, South Carolina, the Hunter Museum in Chattanooga, Tennessee and the Hammer Gallery in New York City.



Darryl Ellis
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COAST GUARD CUTTERS TRAVERSE THE NORTHWEST PASSAGE

Artist: Dean Ellis

In 1957, the Coast Guard icebreaking cutter *Storis* and the buoy tenders *Bramble* and *Spar* navigate through the ice attempting to find a northwest passage.

Finding a northwest passage across the Arctic had been an ambition of mariners for almost 400 years. The establishment of the Distant Early Warning (DEW line) radar system made it desirable to find an alternative route to resupply these remote outposts. Unpredictable pack ice limited the time during which deliveries could be made and a new route would make supplying these outposts less difficult. In July 1957, the 230-foot icebreaking cutter *Storis* and the 180-foot buoy tenders *Spar* and *Bramble* sailed through the Bering Sea to determine the feasibility of a northwest passage.

The buoy tenders, their hulls strengthened for ice navigation, steamed along with *Storis* above the Northwest Territories of Canada. From almost the beginning of the trip it became apparent that the passage would not be practical for merchant ships, but the three Coast Guard vessels continued their 4,500 mile journey through Arctic waters. To pass through the heavy ice floes, the lead ship ran its bow up onto the ice and the weight of the ship broke the ice which created a wide channel. The lead ship would then push forward and spread the

ice until it was stopped and the process was repeated. Larger icebreakers are able to pump fuel or water from one side of the ship to the other in order to rock the vessel and assist it through the ice. The three ships suspended weighted objects from their booms and shifted them from side to side to induce a rolling motion and achieve a similar result.

The ice floes became heavier about half-way through the trip and began forcing the ships south. *Spar* was lifted by the ice to such an extent that it began to list to port. *Storis* became lodged in the ice and when explosives failed to free the ship, the officers made plans to winterize the cutters and abandon them until spring. A close inspection of the floe revealed a small crack which enabled *Spar* to make a two day, 200 yard trip to open water. After turning *Spar* around, the captain was able to free the other two ships. In sixty-four days the ships had crossed the Arctic, making them the first American ships to make the passage from the Pacific to the Atlantic Ocean, north of the North American continent. *Spar* became the first ship to circumnavigate the continent in one year.

The Coast Guard and its predecessors have performed many functions which have enabled them to play important roles in solving the nation's varied and crucial needs.

Dean Ellis, as a scholarship student, attended the Cleveland Institute of Art and the Boston Museum School. In 1950, Life Magazine selected him as one of nineteen promising painters and in 1954, he went to Spain on a Tiffany Grant. His work is exhibited in many collections such as the American Academy of Arts and Letters in New York, Atlanta Art Museum, Cleveland Museum of Art, Dallas Museum of Fine Arts, Cornell University and the U.S. Air Force Collection. Mr. Ellis has designed stamps for the U.S. Postal Service and for several foreign governments.

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