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Reported by: Christine Allen,

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A P P E A R A N C E S

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WILLIAM NORTON  
GREG WEINMAN

ALSO PRESENT:

LES PETERS, COIN UPDATE  
PAUL GILKES, COIN WORLD  
MIKE UNSER, COIN NEWS

A G E N D A

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P R O C E E D I N G S

(1:02 p.m.)

MR. MARKS: I'm going to go ahead and call this meeting to order of the CCAC for July 8, 2014. As Greg just mentioned, I want to encourage everyone to please remember to identify yourselves when you talk.

I did get a comment from a member of the press yesterday saying for our last phone meeting, it was really difficult to keep up with who was saying what.

So, I know it might begin to feel inane to you, but for clarity of the meeting, I just want to really stress that everyone continue to identify themselves. If you don't, I may just say name, and with that, I hope it will clue you in to identify yourself.

So, before we get going, I do want to provide an opportunity for members of the press to identify themselves so we know who is here with us.

If there are any members of the press, would you please speak up now.

MR. GILKES: Paul Gilkes, Coin World.

MR. UNSER: Mike Unser, Coin News.

MR. MARKS: Anyone else?

(No response.)

MR. MARKS: Okay. Hearing none, we will go ahead and proceed. We do have a quorum on the phone. I'll just ask the staff, is there anything more we need to cover before we get into the body of the meeting?

MS. STAFFORD: No, I don't believe so, Gary, other than to request that anybody who is participating, if you could mute your phones unless you're speaking.

MR. MARKS: Okay; all right. Let's get going on this. We have three design discussions for today, all concerning Congressional Gold Medals.

MR. MARKS: The first one is a medal for American Fighter Aces. April, are you prepared to give us a report on that?

MS. STAFFORD: Sure, just a brief introduction. It is Public Law 113-105 that

authorizes the award of a Congressional Gold Medal to the American Fighter Aces collectively, in recognition of their heroic military service in defense of our country's freedom throughout the history of aviation warfare.

I should note for anyone who might not know, the American Fighter Aces are pilots credited with destroying five or more enemy aircraft in aerial combat. More than 60,000 fighter pilots have flown since World War I, but fewer than 1,500 are called "Fighter Aces."

As the legislation does not specify what the medal's designs should include, we are here to discuss design elements to be considered by artists working on this program.

With us today, we have Dr. Gregg Wagner, a member of the Board of Directors of the American Fighter Aces Association. Dr. Wagner provided the background information on the American Fighter Aces, and the CCAC received this in advance of our meeting today.

Rather than reading that into the record,

as I know all the members have received it and already reviewed it, I'd like to ask Dr. Wagner, would you like to tell us some information about the American Fighter Aces and highlight your thoughts on what the Congressional Gold Medal design should convey?

DR. WAGNER: Yes. This is Gregg Wagner with the American Fighter Aces Association, member of the Board of Directors, and also I am the person who wrote the bill and saw it to fruition by getting all the co-sponsors in Congress.

Just a little bit of background on the American Fighter Aces. The American Fighter Ace comes from four wars, World War I, World War II, Korea, and Vietnam.

In World War I, the United States had slightly over 100 Fighter Aces. World War II, the United States by far had the most with over 1,300. In the Korean War, we had exactly 40, and in Vietnam, we had exactly two.

Most likely the United States will never see another Fighter Ace again because of how wars

are fought in the sky today and because of the air superiority that we enjoy over the skies of wherever there might be a conflict.

Today, there are only approximately 94 Aces still alive, and I say "approximately" because basically they are all in their 90s and we're losing them pretty fast.

I think this medal represents a lot of challenges in terms of its design in the sense that the American Fighter Ace came from, as I mentioned, four different wars, and as you will see on your sheet, the American Fighter Ace in each war, in World War I, there are major planes that they flew, such as the Newport and the SPAD, which are the primary aircraft, but there were Ace makers in other aircraft as well. In World War II, the American Fighter Ace, there were major aircraft that they flew again, but there were a lot more of them.

I think there are going to be a lot of design challenges associated with the World War II aspect for sure. I look forward to everyone's

thoughts on how to try to narrow that down.

In Korea, I think representing the Korean Aces on this medal will be a little easier because the Korean Aces from the United States only flew one aircraft, and that is the F-86 Sabre Jet. They really only had one enemy, which was the MiG-15.

I think representing that war is a little bit easier, and the same thing with the Vietnam War, America only had two Aces, one from the Air Force and one from the Navy. Both Aces flew the F-4 Phantom, and both Aces downed the MiG as their enemy aircraft.

So, they also flew--talking about parts of the world, in World War I, that air war occurred mainly over France. I think geographically speaking, any representation over where that war might have occurred on the medal, I think might be a little easier.

In World War II, that was more of a global conflict in terms of land mass, where the United States Navy was out on carriers in the South Pacific, ranging from Midway Island all the way to

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Japan and all islands in between, but still, that might be easy to represent.

As far as the Army Air Corps as the Air Force was called during World War II, I might also add that in World War I, the Air Force was called the "USAS," which is United States Air Service. In World War II, today's Air Force was called the "U.S. Army Air Corps," and until 1947, I think, when officially the Air Corps changed its name to the "Air Force" and became a separate branch of the military.

Hence, all Aces after that, I guess you could say are officially U.S. Air Force Aces.

Getting back to the difficulty of the World War II Aces and the Army Air Corps, in that they fought in the battle of Britain, they fought in D-Day, they fought over France, they fought over Germany, they fought in North Africa, they fought in China, they fought in the South Pacific, they fought in Australia, they fought in New Guinea, Iwo Jima, and all islands basically in the South Pacific.

I did make some attempts to try to tighten the geographic areas up by providing some maps that might be used on the coin design. There was a colored map that I included that might be modified to be used on the coin.

Other than that, let's see, I did have one idea that would only be for one side of the coin, and that is to represent--sort of divide the front of the coin into four quadrants, call it, and represent say the country of France, which is where the World War I Aces flew, and maybe show a biplane that symbolizes the two major aircraft that the Aces flew in that country.

Then in the second quadrant, let's start with the top and go from the top left to the top right, let's go to World War II and maybe show a map of Europe, and then part of China and part of the South Pacific. Maybe show some emblematic aircraft that flew in the different parts of the world that made Aces over those geographic areas.

In the bottom right quadrant, show the Korean Aces and show them fighting over basically

was known as "MiG Alley," which is the Yalu River, which borders Korea and China.

In the bottom left quadrant, show the F-4 Phantom, maybe show its adversary, the MiG-21, and show the country they fought over, which was Vietnam.

That is just a very broad idea that I had. I think there are a lot of challenges with this particular medal, but I look forward to your ideas as well. I think that is about all I had.

MS. STAFFORD: Thank you very much. Just to let you know, Mr. Chairman, we have Les Peters from Coin Update joining us here in D.C., in the room that we are convening in, just for your information.

I'll turn it over to you for further discussion. As you can see on this particular program, it is very much wide open. There is a lot of material to be represented on both sides of this medal, so we eagerly await your input.

MR. MARKS: Thank you very much, April. Thank you, Dr. Wagner, for your wonderful input,

detail, and ideas.

April. I've neglected to inquire as to whether there are members of the Art staff or AIP on this call. Are there?

MS. STAFFORD: We actually did send out the information about the call to our AIP artists, so I would ask if there are any AIP artists who have joined us, and if you could just identify yourselves by name.

MR. BOHAN: Matt Bohan.

MS. STAFFORD: We have Matt. Anybody else?

MR. MORRIS: Frank Morris.

MS. STAFFORD: Frank Morris. As we always do, Gary, we are going to send the transcript from this meeting to our artists who are assigned the programs. We did hope that Don Everhart would be able to join us.

MR. EVERHART: I'm here.

MS. STAFFORD: Thank you. Don Everhart is also on the phone. Are there any other United States Mint sculptor-engravers with us?

MR. DINARDI: April, this is Tom Dinardi.  
I'm on the line, too.

MS. STAFFORD: Thank you, Tom.

MR. MARKS: Okay. We have covered  
background. Back to the Fighter Aces' medal. I  
think I want to start off the comments here just to  
say whenever we are dealing with a medal like this  
that has several contributors over time, in this  
case, there are Fighter Aces for four different  
wars, it can be difficult, I think, for the artists  
to find some images that are unifying for all.

I want to encourage simplicity with a  
design that we produce. I want to encourage  
everyone, and for those who aren't familiar with  
medallic art, it is important in medallic art that  
we don't try to put too much on the face of a coin  
or medal.

Simplicity often is better because we're  
dealing with a very small palette. As you put more  
and more detail onto a surface like that, images  
lose their impact, and it becomes more of a  
scattered image.

It is important that we try to keep it simple. With that, I guess my suggestions would be to encourage the artists to think about maybe some symbolic images that are unifying for the--I don't know what you call it--the profession or skill of fighters, air fighters.

Absent a single unifying image, perhaps we could do something like the Tuskegee Airmen Medal, where I think on the reverse of that medal there are the profiles of three different aircraft, that were used by the Tuskegee Airmen.

Maybe in this case we could have a representative profile of an aircraft from each of the four. That's just a suggestion. I don't know if it's a good idea.

I would discourage the idea of putting lots of maps and all that because we will end up with a medal that really doesn't have much punch, if you will, it won't pop.

With that, I may have other comments as we go along, but I want to ask if there is another member who is prepared to speak.

MR. JANSEN: Gary, it's Erik. I'm ready.

MR. MARKS: Hi, Erik. Go ahead.

MR. JANSEN: I agree with the comments that were made by Gary just now. This is an overwhelming context of images and so forth. Simplicity is the way here.

I had a question. By the way, Dr. Wagner, your effort in writing and stewarding this thing through Congress is not lost on any of us. That is a gargantuan task, both personal and temporal. Getting sponsorship signed up on something like this is an unthinkable love. It is incredible that you got this done, so well done.

DR. WAGNER: Thank you.

MR. JANSEN: We all know how much work that is. It's not lost on us. Thanks to the artists for being on the call. That is how this system hopefully works best, when we evolve ideas with the artists present. You listen. We listen. We talk, you talk. Out of it comes the great designs that you guys are the best at. So, thank you for being on the line.

I have a couple of questions. Dr. Wagner, is there any flag or symbol that was bestowed upon these Aces that they were able to display on their shoulders, their helmets, their fuselages, to show they are an Ace?

DR. WAGNER: No, that was one of the points of the bill that helped us get this awarded, that the American Fighter Ace was never awarded a star, a bar, an increase in rank, a commendation, a pat on the back, or anything like that. There was no such recognition, not even a pat on the back.

In fact, some of the Aces say that when they got home to their home state, no one would even buy them a cup of coffee.

MR. JANSEN: I know part of the battle out there is intimidation. Was there any kind of--we all talk about the Red Baron and various intimidating people from the other side. Is there any phraseology, anything that appeared that the opponent might realize they are up against an Ace?

DR. WAGNER: The side of the cockpit was usually adorned in victory symbols. During World

War I, it really wasn't adopted, but in World War II is when all of the pilots adorned the side of the cockpit with the victory symbols, whether it be a German flag or a Nazi symbol, indicating a downed aircraft, or a Japanese flag, which would be a round meatball on a white background.

During the Korean War, it would be basically a red star with a little bit of yellow outline to it.

That would be the Aces had to represent that.

MR. JANSEN: The one thought as I kind of meditated on this whole thing was the common image of a crosshair, another plane in the crosshair. That's an image which I think has transcended time, whether it was a manual process to aim your cannon or an auto acquire from some Top Gun movie or something.

Is that a symbol that reverberates in your mind at all?

DR. WAGNER: Not really because during all wars, American pilots faced that same image, so it

doesn't differentiate between an Ace and a pilot who say had one victory or two or even none, because they all at some point in time most likely had that image in their wind screen.

MR. JANSEN: Okay. I also had the Tuskegee Medal. Doctor, are you familiar with the Tuskegee Airmen Medal we did?

DR. WAGNER: Yes, I am. I'm familiar with that. Here's a suggestion, thinking along those lines. Perhaps we can represent the World War I Aces, at least their aircraft, as a simplistic biplane, a biplane like the Newport as an example.

At least from layman's terms, that would probably look like the--I'll call it the "line drawing" of all the World I planes that the Fighter Aces flew.

Maybe it could be boiled down to that in that war. I'll skip over World War II.

MR. JANSEN: Right.

DR. WAGNER: In the Korean War, it boils down to one simple plane, the F-86 Sabre Jet. A line drawing of that would be all we would need.

In the Vietnam War, all we would need is the F-4 Phantom.

The question is how do we boil down the World War II guys who flew so many different aircraft, all props, albeit, as opposed to jets or biplanes.

MR. JANSEN: It's interesting. One of the comments Gary made in terms of medallic arts here, it's a little different than say a technical research paper where technical accuracy carries the day. In this case, we're trying to inspire a sense of respect, a sense of awareness, a sense of reverence, and a sense of context, with those that would have, own, collect or observe this medal.

So, I have a slightly different version where there might be some way we could show the span of time from biplane all the way to swept wing, perhaps with a propeller dividing the palette in half.

I also had a vision of the difference in the head gear between the World War I--I'm not a pilot so excuse me if I miss the terms of art--the

leather cap forward all the way through to the oxygen breathers of the more modern age, and to use that to maybe do a three or four head portrait. Again, that starts to be kind of reminiscent of the Tuskegee Medal.

I would encourage everyone to think symbolically as opposed to technically accurate because there isn't enough space for the technical features here. It is what we want to bestow on the observer.

I'll pass on to others on the committee, but those are my comments. Dr. Wagner, thank you so very much for your efforts to get this done.

DR. WAGNER: Thank you.

MR. MARKS: Thank you, Dr. Wagner.

I just want to make a quick comment on what Erik had to say and a suggestion of his of an image of an enemy plane in the sights. I believe that is an excellent image for this medal.

We know by the very subject of the medal it is about Aces. We don't have to be concerned that's not necessarily an image that can be

associated with a Fighter Ace. Indeed, it is. There doesn't have to be any debate or worry that having that image on a Fighter Ace Medal somehow would not denote a Fighter Ace, because that indeed conjures up in the mind the whole idea of what a Fighter Act was, he's someone that had enemies in his crosshairs and ultimately was victorious.

So, I don't want that idea lost. I think that's an excellent one, and thank you, Erik.

So, with that, I think I'm just going to go down the list here so we won't have a piling on. Not in any particular order.

Mr. Michael Moran, are you ready?

MR. MORAN: Yes, I am, Gary.

MR. MARKS: Please go ahead.

MR. MORAN: The first point I want to make on this is it is not about the planes these guys flew, it's not about the theaters of war in which they fought. It's about the men themselves. I think once you reach that conclusion, it defines the design a little bit more closely as to what you really want on this.

A point I want to make also is these guys flew mission after mission in order to rack up the kill's they did, and a lot of them died. It's simply the odds went against them before they got done.

I am suggesting you would have the inscription "American Fighter Aces" across the top, and then I would do head gear--one for each war, one for each Service. It fits mathematically. The American Air Service was essentially an offshoot of the Army in World War I, and that way, you would be able to differentiate hopefully between the wars by the head gear the men wore.

I think it's important to talk a little bit about the inscription there. There are two inscriptions here that are suggested, one is leadership and duty above all. The one doesn't tell me anything but the other one does. I think that needs to be on the reverse, be surrounded by a circle of oak leaves, and keep it very simple.

That's my input.

MR. MARKS: Thank you, Michael. Let's go

to Heidi Wastweet. Are you on the line?

MS. WASTWEET: Here I am. Thanks. Thank you all for your comments so far. This is a challenging one because it is such an all-encompassing of four wars, more than 20 different planes that were flown. The challenge is if we depict a certain plane, are we excluding others, how do we depict all the countries and the wars.

The danger is we are going to get too cluttered and we are going to sacrifice esthetics in the name of trying to include everyone. We know from our experience that these medals do much better when they are attractive and they look good rather than just trying to put everything but the kitchen sink on there.

In thinking about this before our meeting and trying to decide who and how we are going to represent this, I came up with a couple of ideas. One of the ideals I came up with independently was the same as Erik's, the crosshairs. I think the crosshairs represent accuracy, which is the fine skill that these pilots had, accuracy in their aim.

The first thing I think of when I think of Fighting Aces is the dog fights. It's hard to imagine anything else but the dog fights, and I think that is going to be what a lot of people are expecting to see. In that, we would have to pick a plane. How do we pick what plane out of 20.

The first Fighter Ace was in World War I, Captain Douglas Campbell. He flew five victories and he flew a Newport 28.

If we are going to try a dog fight scene, I think the Newport would be a good plane since it was the first recorded Ace, or an alternative would be in World War II, Richard Ira Bong was considered the Ace of Aces. He had more victories than any of the other Aces, with 40 victories documented.

He flew a P-38 Lightning. He fought mostly against the A6M Zero or the Ki-43 Oscar. We could represent the P-38 Lightning fighting a Zero or Oscar or both, and that would lend itself to the dramatic and attractive design on the coin.

Without excluding anyone, we have a good reason to show these particular planes, because

they were the top Aces.

As far as representing the four wars, I think the simplest way to do that is with text. I know we don't like a lot of text on our coins, but I can't think of any other way, and I'm open to suggestions anyone else has.

I think the most concise and direct way to represent the four wars is simply having the text on the coin.

I think that is all the ideas I had.

MR. MARKS: Thank you, Heidi. Donald Scarinci, are you ready?

MR. SCARINCI: I'm here. Can you hear me?

MR. MARKS: Yes, we can.

MR. SCARINCI: I'm going to pass. I have no comments to add to what has already been said.

MR. MARKS: Thank you, Donald. How about Mary Lannin? Mary, are you on the line?

MS. LANNIN: Yes, I am. I agree with what Heidi said. One of the things I was thinking about was a transition from sort of obvious action, which would be a dog fight, where an enemy plane is going

down in flames, if there is enough smoke and fire and so forth, you don't have to be terribly historically accurate.

It could be kind of an over the shoulder view, maybe even through a wind screen of an anonymous plane, of what a pilot would see.

I do like what Erik said about even though it was sort of replicating the Tuskegee Airmen, the four wars with the appropriate elements.

Another idea I was thinking of, rather than crosshairs, if you wanted to represent four planes, in World War II, they flew both three and four propeller aircraft, so it could be like a stylized four propellers separating four quadrants, if it wanted to be about planes rather than about representations of the men who actually flew.

That's about all I have to say.

MR. MARKS: Thank you, Mary. Jeanne Sollman, are you on the line?

MS. STEVENS-SOLLMAN: Yes, I am. I'm here. Thank you, Gary. I do agree with your comments on simplicity and not having so much on

there that we're going to overwhelm the medal.

I would like to know, Dr. Wagner, do you have any tremendous ideas of what you might like to see on the reverse rather than courage, leadership and duty above all? Is there some kind of imagery that you might consider for the reverse?

It seems like we have such a full obverse. Is there something we might be able to move to the reverse?

DR. WAGNER: Yeah. Well, in hearing some of the discussion thus far, one comment I had is that I don't want to lose sight of the Korean War and the Vietnam War and the jet age that made essentially 40 Aces plus two. While most of the Aces were made in props, certainly the jet age is important.

As far as the other side of the coin, let me ask a question. What typically is on the reverse?

MR. MARKS: I'll attempt to answer that.

Normally, when there is a military related theme, or I should say often, you will see

insignia, you will see slogans, or things that were related to the unit or group of military individuals who are being honored.

I think that's why you have heard some questions about is there some unifying image or insignia or something of the sort.

DR. WAGNER: Well, there is, but we're not allowed to use it because it represents the Association of the American Fighter Aces. Betty, should I even bring that up, the symbol?

MS. STFAFORD: Yes, we can address it. Unfortunately, we've been advised by our senior counsel that we are unable to utilize the logo associated with the American Fighter Aces Association because it's a logo, a representation of the Association and not the American Fighter Aces themselves. Of course, this legislation is to honor the American Fighter Aces.

Betty, do you have anything else to add to that?

MS. BIRDSONG: No, you answered perfectly.

MS. STAFFORD: Certainly, you can bring it

up but I don't know that there is going to be a lot in it because that particular logo, we are unable to use.

DR. WAGNER: Right.

MS. STAFFORD: If there are elements in the logo that you feel for one reason or another through their symbolism or their representation might be useful for the committee to know about, certainly we can talk about that.

DR. WAGNER: Yes, let me do that. Let's start with that. That symbol does have some points that are specific to the Aces, and that is the symbol itself represents the Ace of Spades, dating back to World War I.

More or less, the Ace of Spades is really the symbol that defines more or less that you're an Ace, at least the modified versions of the Ace of Spades which was adopted by the Association, whereas they pulled the Ace of Spades to make it look like a sword at the tip, and actually put the image of a sword through the center in a symbolic way, representing the--how do I say--the fighting

power of the American Fighter Ace.

Then along the top of the Ace of Spades, there are five stars, symbolizing the five stars are the minimum required to be a Fighter Ace. You need five confirmed aerial victories. Albeit, you can have more. You need a minimum of five.

There was one star at the tip of the sword say on the Ace of Spades, and there are two stars each on the top to the left and to the right.

Also, symbolic, as I mentioned, there was a sword going up the middle, and there were the colors black and gold, which represented--one side was black, one side was gold.

I think we could take away three symbolic points, the five minimum stars that represent being an Ace. We can take away the Ace of Spades being a symbol that's symbolic, or at least a facsimile thereof, of that particular symbol being a symbol of an Ace, and also the sword, meaning the Aces were the best of the best.

Courage, leadership, and duty above all, the Aces became very focused on their mission, and

they were very courageous, so they separated themselves by these particular words, Gary. It's in the document. I agree, I think those words are very important.

Yes, that is what I would say about the symbol. Jeanne, that is sort of maybe something that could be used for the reverse.

MS. STEVENS-SOLLMAN: Thank you, Dr. Wagner. I appreciate that. At least I was a little kind of overwhelmed and trying to differentiate and also commemorate the work these pilots have done for us.

It doesn't sort it out for me for the obverse, but it certainly solidifies thoughts for the reverse, and I appreciate your comments.

DR. WAGNER: Yes. Maybe I should also add, and it's not in my write up, it might be useful in some way, the squadrons that the Aces flew in all had unit patches in all wars.

Again, I think that is another permutation that might make this again more complicated, but there are squadron patches, there are unit patches.

There are even Air Force patches, like the Eighth Air Force in World War II, or the 555th Tactical Fighter Squadron in Vietnam. These all have images.

I just wanted to bring that up. I don't think that is going to make things any better.

MS. STEVENS-SOLLMAN: I think there are a lot of ideas on the table. Sometimes if you have more, it is easier to sort of make a selection that would be simplified for the final results.

MR. MARKS: Jeanne, are you done?

MS. STEVENS-SOLLMAN: I'm done. Thank you so much.

MR. MARKS: Before we move on, Jeanne and Dr. Wagner's discussion just makes me want to ask a question of legal counsel. The idea of using the Ace of Spades image and stars, there will be no problem doing that, would there?

MR. WEINMAN: I'm not the attorney who is specifically assigned to this program, so I don't want to say anything that might in some way counter what the other attorney involved in this has to

say.

For what it is worth, she is going to be here shortly, I think probably within the next ten minutes. She may have something to say about this.

Is the Ace of Spades--beyond the logo that belongs to the Association, does the Ace of Spades have other independent uses over the years with the Fighter Aces?

DR. WAGNER: The Ace of Spades more or less is derived from World War I. It wasn't so much used in World War II and Korean and Vietnam. It owns its origins to the origin of the American Fighter Ace, where I guess it was a Frenchman in World War I that sort of started all that, the Ace terminology and the symbolism, that grew to other squadrons.

It is more or less associated with World War I, but the American Fighter Aces Association felt that it was so important as a representation of the American Fighter Ace that they used it as the basis for their logo.

I guess I think it is more or less

universally identified with an Ace.

MR. WEINMAN: For the artists' benefit, we will get back to you on which appropriate elements you may be able to use for the design.

MR. MARKS: Thank you, Greg. I'm not an attorney but it would seem to me the image of the Ace of Spades is something is in the public domain and has been for a long, long time. I'll leave it to the legal folks to sort this one out.

Tom Uram, are you prepared?

MR. URAM: Yes, Gary. Thank you. I pretty much agree with everything that has been said so far also, and then I also like the comments on the Tuskegee group, as far as their contribution, significant contribution. I think in going with planes or whatever, they were known as the Redtails."

Maybe if a plane was in that scheme of design, that could be one of the tails for sure to remember that part. Also, I think it compliments what we have just done also on the Code Talkers and their row.

Like everyone, and I'm not going to reiterate, it's a challenge for the engravers and designers here.

That concludes my comments. Thank you, Gary.

MR. MARKS: Thank you, Tom.

DR. WAGNER: Gary, can I make a comment? This is Gregg Wagner.

MR. MARKS: Go ahead.

DR. WAGNER: Just referencing the Tuskegee Airmen, I remember what that design was. I think it more or less showed three aircraft more or less flying in a line showing maybe some evolution. I think there is a political part of this that the Aces might be a little bit slighted by a design-- I'm just being honest--knowing how these guys feel, these guys are very proud of what they have done, and I think they would want to have something that represents not only the aircraft that they flew but something that is unique to them and not something that is unique to another medal.

MR. MARKS: Sure. Every member of the

committee, I think, would agree with you that we want an unique design for this medal, and I don't think any of us in our comments have intended to suggest that we would have something that was just like the Tuskegee Medal.

That being said, there are different ways to portray images that can be distinctly different than something that has been used before.

I do appreciate that comment and those concerns.

DR. WAGNER: Okay.

MR. MARKS: Next, we will go to Robert Hoge.

MR. HOGE: Thank you, Gary. We have had a plethora of opportunities here to consider various images, many of which would be exciting, I think.

I like what Mary mentioned about the use of a propeller. I think perhaps a four blade propeller could be utilized to separate the four quadrants, if that seems advisable. I also am very fond of the idea of using the crosshairs, because we are really talking about Aces here, and although

that is something that would have been common to all fighter pilots, the planes are also common to all the fighter pilots, too.

You know, the Aces were not using exclusively one type of plane or another, as opposed to the pilots that only shot down one, two, three or four enemies, or who didn't shoot down any.

At any rate, I think we need not limit ourselves with these considerations. With that being said, it is really tough to come up with something that will be exciting and unique and really set these Aces apart from any other Airmen.

I think the idea of utilizing an image of an Ace is probably pretty good, since this is the way we do think of them, but probably for many people, the image of an Ace, you know, is Snoopy on his imaginary doghouse, Sopwith Camel.

(Laughter.)

MR. HOGE: I don't know if we want or could incorporate something like that. We would have to check with the Estate of Charles Schultz.

No, I'm not really suggesting that.

(Laughter.)

MR. HOGE: The Sopwith Camel is probably as familiar as the Fighter Ace plane to the general public, I would guess.

I like the suggestions we have had so far in the discussion, and I would like to thank Dr. Wagner for his contributions as well. Thank you, Gary.

MR. MARKS: Thank you, Robert. I just want to check and see if Michael Bugeja might have joined us at this point.

(No response.)

MR. MARKS: With that, every member of the committee has contributed their comments. We have maybe five minutes left before I'd like to move on to the next item.

Is there any member who wants to add another sentence or two to their comments?

MS. LANNIN: Gary, this is Mary Lannin. I was just looking at the etymology of the Ace of Spades. It is also known as the "Death Card." I

understood the Ace of Spades was used by American soldiers as a psychological weapon in the Vietnam War. It was common practice to leave an Ace of Spades in the bodies of Vietnamese soldiers and even to litter the grounds and fields with that card.

They were supplied with Ace of Spades cards in bulk. I thought I had remembered when they were flying low over the ground, they would throw them out of the planes as well.

That is just my two cents on the Ace of Spades.

MR. MARKS: Thank you, Mary. Anyone else? Dr. Wagner, did you have a final comment?

DR. WAGNER: Yes, just a final comment. One thing, given all the things we have talked about, I wanted to just maybe say that I think there is a place in World War I for representing a biplane, World War II, I think the P-38 was brought up, but the P-51 Mustang made a lot of Aces.

In fact, I think it was one of the most Ace making aircraft of the war on the Army Air

Corps' side, but we also have to remember there were Navy pilots and Marine pilots who flew aircraft as well, such as the Hellcat and the Corsair. I think maybe that can be boiled down into something, maybe one or two images there.

We talked about Korea and Vietnam. It's easy to represent those with one single aircraft. I don't want to lose sight of the jet age and the Aces that were made there, in the Korean War and Vietnam War.

I guess that's about all I have to say, other than if I might add I am a very avid coin collector. I am a member of the prestigious Bus Task Knot Club, where you collect the bus task dollars by die states. I'm the Secretary of the Fort Lauderdale Coin Club here in Fort Lauderdale. A member of the ANA. I'm just finishing up my Master Numismatic degree with the ANA.

I collect coins, mint state, coppers, by recorders, and three cent pieces from the 1800s as well as modern coins. This is a subject which is very near and dear to my heart, and I read Coin

World every week.

(Laughter.)

PARTICIPANT: You said all the right things.

MR. MARKS: Thank you, Dr. Wagner. There are several coin nerds on the phone with you right now.

MS. LANNIN: Now, don't use the word "nerd."

(Laughter.)

MR. MARKS: I, for one, will assign that to myself. Let's move on --

PARTICIPANT: I was actually frothing at the mouth.

MR. MARKS: Okay, folks. Time to go on to our next medal.

MR. MARKS: We have a discussion on the Civil Air Patrol Congressional Gold Medal. April, do you have some comments?

MS. STAFFORD: I do. It is Public Law 113-108 that authorizes a Congressional Gold Medal to be awarded to the World War II members of the

Civil Air Patrol. Again, the legislation does not prescribe design, so we are here to discuss potential elements to be considered by artists as they create the gold medal designs.

John Swain, Director of Government Relations at the Civil Air Patrol, is with us today. Mr. Swain has provided the background information being discussed here today by the committee.

Mr. Swain, would you like to give a little background on the Civil Air Patrol and share some of your thoughts on what the Congressional Gold Medal designs might depict?

MR. SWAIN: I sure would, April. Thank you. Can everybody hear me okay?

PARTICIPANTS: Yes.

MR. SWAIN: Good. Just a couple of thoughts on what makes Civil Air Patrol a little bit unusual in this context. It was formed one week before the war started. Civilian aviators had foreseen the coming crisis and had for several years, and were working to create a public service

organization that could help out during the war.

It was perfect timing on the Civil Air Patrol's part. There are some things you need to keep in mind. They were civilians. They were volunteers, and I don't mean they volunteered to serve their country and then got paid, they served their country without pay during the duration of the war when they were in service, only getting per diem for their being away from home.

Many were too young to be in the military, many were too old to be in the military. We were an organization that allowed women to join. We taught women to fly. Many of the WASP were taught to fly in the Civil Air Patrol, and went on to become members of the WASP, and then returned to the Civil Air Patrol at the end of the war because there was no other place they could fly after their service to the Nation.

We also had people in the Civil Air Patrol who physically couldn't join the military or had other reasons they couldn't be in the military. We had pilots as young as 15 and as old as in their

80s flying operational missions for the Civil Air Patrol.

Most of the Civil Air Patrol operations were flown in privately owned aircraft that either the owners gave CAP permission to fly or the owners were there actually flying the airplanes. It is very unusual in that regard.

A couple of other aspects to keep in mind is it was highly unusual for the military to allow civilians to fly combat operations, which is what happened starting in March of 1942, and that continued until August of 1943, and that was because the military did not have enough anti-submarine aircraft personnel/vessels available along the Atlantic Coast and then the Gulf of Mexico to adequately cover the submarine crisis that was ongoing at that point.

Civil Air Patrol flew over 24 million miles on anti-submarine operations during those 18 months, and helped push the submarine threat, which was actually happening within sight of coastal cities, such as Atlantic City, people were on the

shore watching ships being sunk, it helped push it out beyond 100 miles, away from the coast, which freed up the coastal shipping lanes, and basically helped save the initial war effort for America, which was primarily supporting the British and shipping, getting supplies over to the other side.

For us, you know, we'd like to see the medal kind of highlight our combat operations and our humanitarian operations. We'd like to highlight women in aviation because we played a major role there. We also played a role in getting civil aviation involved in national emergencies.

Since this time, Civil Air Patrol has gone on to be a 60,000 member organization that provides homeland security missions. We fly search and rescue, disaster relief, and a whole host of community projects, including youth programs and that kind of thing. It all started from the organization in World War II.

Just so you know, we like the look--we're not looking to replicate it necessarily--we like the look of the WASP Medal, how it was designed,

the simplicity, how all the elements came together with that.

I'm available now for questions or any thoughts you might have.

MR. MARKS: Thank you, Mr. Swain. I guess I have one question for you, and that is my understanding is there were many different sorts of aircraft that were used by the Civil Air Patrol, and if I'm correct on that, was there a particular model of aircraft that was more commonly used than any other one that might be symbolic of the entire Civil Air Patrol?

MR. SWAIN: Civil Air Patrol, when it started, took over about half of the private aviation fleet that was out there. So, it had 10,000 plus airplanes initially.

Now, that was dwindled down quickly because there were other needs during the war, and Civil Air Patrol ended up with about 3,000 or 4,000 airplanes, two or three of them were much more common than the others, in particular, the Fairchild 24. Various variants of that airplane

were used a lot by Civil Air Patrol for its more hazardous missions and more complex missions.

The Stinson aircraft, Stinson 10s and Stinson Voyagers, which were essentially the same airplane, were also used. There were one or two others that were very common in the fleet.

MR. MARKS: Would those be the aircraft more likely to have been involved in the combat missions?

MR. SWAIN: They would have been; yes, absolutely.

MR. MARKS: That would be a reasonable image to use if we were trying to identify a single aircraft to represent the Civil Air Patrol?

MR. WEINMAN: Gary, this is Greg. This is actually one of the challenges we have here, the legislation--it is an honor of World War II members collectively, so we are always very cautious about the possibility of identifying any one or small group of the World War II members of the Civil Air Patrol.

If you feature a certain plane, there is

always the risk to say well, they're featuring this group or that particular person, and this is something we have actually been struggling with, about how to feature the aircraft here when these are not Government owned planes, they are actually private planes, and they were also private brands, of course, even though obviously some of them are no longer in business.

MR. MARKS: Okay.

MR. WEINMAN: We're grappling with it right now.

MR. MARKS: Okay; very well. I understand that. I guess I would shift my question then to Mr. Swain and ask are there any unifying symbols or patches or logo that would have been identified with the Civil Air Patrol.

MR. SWAIN: There are. There are two or three that come to mind. Each aircraft had what you call a "roundel" on the airplane, which was a round design. It was a blue circle with a white triangle in the middle. Those were on our operational airplanes that flew anti-submarine

missions.

Other aircraft in the Civil Air Patrol had the same symbol, the blue circle with a white triangle, but with a red three bladed propeller in the middle of the design.

I think we provided those to the team here, and I'm sure they will go out to the designers.

Those are certainly two. There were some other symbols from World War II that we have also provided for our various act of duty missions, and the patch our aviators wore, which was basically that symbol with the red prop in the middle and then the initials "US" on a rock underneath the circle.

MR. MARKS: Okay; very good. Thank you for those comments. I think what I will do is pretty much go in reverse order of what we did before. That would take us to Robert. Are you prepared?

MR. HOGE: Well, I'm kind of prepared but I don't have a whole lot of ideas. I like the idea

of showing a combat mission, maybe like a silhouette of a submarine below a tiny little aircraft, but I don't know if that's a good image for a medal. The idea of the triangle within a circle is probably something useful, if that would be recognizable. I'm not sure how familiar that is to the general public.

Maybe we could do a combined image of different types of the services which the Civil Air Patrol provided. I think something like what we were trying for the Special Forces, showing the various different activities.

It's difficult when you are thinking in terms of aircraft, the subjects are far from what they are seeing, what they are looking for, whether it is an enemy submarine or other vessel or a lost aircraft, search and rescue, something like that, courier services.

It is difficult to decide how we might represent these. I'd like to hear some other suggestions.

MS. STAFFORD: Excuse me. Gary, Mr. Swain

has actually some suggestions for both obverse and reverse. It was in the materials that we had forwarded. Just for discussion, perhaps he should go over those really quickly.

MR. SWAIN: I'd be glad to do that. One of the reasons that we got into this combat mission was so many oil tankers were being sunk along the Atlantic Coast, that the oil industry went to the military to tell them that they needed help in patrolling for submarines and protecting the tankers and other shipping vessels that were going up and down the coast.

Our thinking was perhaps instead of representing a submarine on the medal, that we could have an oil tanker, which was the critical item we were shipping to England at that point, because not only did we hunt submarines, force them under the water, try to attack them with the bombs that were attached to our airplanes, but we also did convoy patrols, where we escorted vessels going up and down the coast to make sure they got through safely. That is certainly one idea you could

consider for that.

MR. MARKS: Okay.

MS. STAFFORD: Just in case any of the members don't have their information in front of them, in our initial discussions for the obverse, Mr. Swain had noted two aircraft members, one male and one female, perhaps being depicted. A Civil Air Patrol light signal engine aircraft and the inscription "Civil Air Patrol" and the years 1941 through 1945.

The reverse, two armed Civil Air Patrol light aircraft over flying a tanker, as he just indicated, with that roundel, the circle and the triangle, propeller.

Did you want to say anything about the duty patches, about the service patches?

MR. SWAIN: There are duty patches, if the designers wanted to consider them, that denoted all the active, the military duties that we performed. One was for coastal patrol. Another was for our courier service, another was for search and rescue purposes. We had a forest patrol. I've forgotten

what the fifth one was.

MS. STAFFORD: Missing aircraft?

MR. MARKS: Southern liaison patrol.

MR. SWAIN: Southern liaison patrol;

right. We actually caught an enemy agent coming across the Border with one of our aircraft calling in U.S. agents to intercept a vehicle.

There are a whole host of missions that we did in addition to these. We towed targets. Seven of our guys were shot down by U.S. friendly forces towing targets. That was a very hazardous mission. We did fire patrols and all kinds of things. There are any number of missions we could actually depict.

We think the one that was the most hazardous and the most important to the Nation was certainly providing the anti-submarine patrol and the convoy escort duties that we did during the first part of the war.

You will find quotes from George Marshall, from Hap Arnold, and others during the war that credited Civil Air Patrol's participation with

really helping to turn the situation around in the initial stages of the battle of the Atlantic that involved submarines.

MR. MARKS: Okay. Thank you, Mr. Swain. I think that will now take us to Tom Uram.

MR. URAM: Okay, Gary, thanks. In reading over the team discussions and looking over the obverse and reverse and design elements, I think it sounds like also the two aircraft members, being a male and a female, would be pretty relevant to the theme based on the discussion so far.

Were there any humanitarian efforts also, like food, anything like that, drops like that? I understand the whole thing of protecting the submarines, but they were also for the purpose of bringing in merchant vessels, you know, protecting them and so forth, that were obviously bringing in supplies and so forth.

Maybe something with a light would be appropriate as well, if they were kind of like the eyes in the light of the sky to protect these vessels, as far as putting some thought into that

theme.

Thank you, Gary.

MR. MARKS: Okay. Thank you. Was that a question for Mr. Swain?

MR. URAM: I just read here that there were a lot of tracking missions for search lights, things like that, basically the eyes in the sky is what it appears to be.

MR. MARKS: Mr. Swain, do you have a comment on any of that?

MR. SWAIN: The "Eyes in the sky" was one of our World War II motto's that some artist came up with.

MR. URAM: I think certainly that could be put into some kind of focus with the theme here. Certainly, from reading the theme discussion sheet that was sent out, that seems to be relevant. Thank you, Gary.

MR. MARKS: Thank you, Tom. Jeanne?

MS. STEVENS-SOLLMAN: Yes. Thank you, Gary. Again, we have another extremely full and difficult imagery here.

One of the things that keeps coming back to me as I read through the activities that were done by the Civil Air Patrol is because we were offshore working, the possibility of having a medal with layers, you know, where you have air and sea and the ground, and on the ground, we would have drops, humanitarian supplies.

The sea, some kind of coastal representation, maybe we could have a male and female pilot with binoculars, whatever. Simplifying it and yet somehow magnifying all these efforts that were put forth.

I strongly would recommend using the patches somewhere maybe on the reverse, so that we would recognize all five or six of the different levels of activity that were performed.

That's all. Thank you.

MR. MARKS: Thank you. Mary?

MS. LANNIN: Hi. I found an old poster of mine with "Eyes in the Sky" written on it. I found that to be rather interesting. It seems to me we don't even need to worry about what kinds of planes

they flew. They all seemed to have the special markings of the blue circle with the white triangle. I think that is as simple as we can possibly get something, and would be recognizable to anybody in the Civil Air Patrol.

Also, I do like the idea of the male and female represented because if you look at some of the bio, some of the people who are still alive who flew during World War II are women in their 90s, and they are still flying. Kind of amazing.

That's all I have to say.

MR. MARKS: Thank you, Mary. Donald?

MR. SCARINCI: No comments.

MR. MARKS: Okay. Thank you. How about Heidi?

MS. WASTWEET: Hi. This is Heidi. I think it's really important to put that logo on it, as other people have said, the triangle with the propeller. Civil Air Patrol is still a very vital part of society, and that image is going to connect the history of the Civil Air Patrol with the current program.

I, for one, personally, I'm not too interested in the equipment they used, more in the people. I really am going to be looking for representation of the women pilots, very unique, and very important.

I also like the visual of the "Eye in the Sky" theme that can be very attractive, and I hope to see some design based on that.

That's it.

MR. MARKS: Thank you, Heidi. Michael Moran?

MR. MORAN: Yes, Gary. I want to second the motion in terms of the patches. I also agree with Heidi about the people. I would suggest that you do want to keep that logo somewhere on the medal, and I would suggest that we use it almost as is to identify the Civil Air Patrol. Those are my comments.

MR. MARKS: Thank you, Michael. That takes us to Erik.

MR. JANSEN: Do you hear me okay?

MR. MARKS: We can hear you.

MR. JANSEN: Obviously, I think the logo, the implication of the civil involvement, is an important thing that at least anyone who has lived through the last four or five decades is going to recognize that as kind of a civil symbol.

I, too, reflecting on Heidi's comments, agree about the people. I could envision some folks who are clearly not in military gear, maybe arm in arm, with a plane in the backdrop, a small plane, not a military plane, arm in arm with some text about the contribution, something like that.

Early on in the discussion, the image that came to my mind, it is not a perfect parallel, the idea of the Minuteman. The Minuteman actually fought the battle and became the disorganized/organized Army. There is an element here of the civil step up and assuming the risk, taking the danger in stride, and providing the element of support for defense, fighting the fight.

I can't help but resist--we know there is an iconic in the Minuteman, and I look back to-- some of you guys will be better than I am and can

give a date on that commemorative, but there is a Minuteman commemorative that has that iconic image.

Again, I'm not quite sure how to merge that in there. Nonetheless, there is an element of the civilian contributions, the step up, that I think might be an inspiration here somehow.

This is another tough design where we have a lot of potential clutter if we stick to the technicalities, but we have to get the emotionality here. I would love to see the quality, if just representation of smiling faces wearing a leather cap or something, of a man and a woman, and a prop.

I don't know how you do it, but I think we should show that balance of contribution. Time is not on our side in giving that recognition, so we have to give it now and as often as we can.

That's all my comments.

MR. MARKS: Thank you, Erik. I believe the Minuteman image you're thinking of comes from the 1925 Lexington/Bunker.

MR. JANSEN: I was going to say 1925, but I feared being corrected by someone who has the

authority over me.

MR. MARKS: I don't know about that, my friend. That's the image you were thinking of.

MR. JANSEN: It is.

MR. MARKS: I guess I will just wrap up with a couple of simple comments. I pretty much mirror a lot of what has been said. Again, simplicity is the order of the day in producing a medal that has pop. I believe the Civil Air Patrol image is a good one and will readily identify this medal.

I also very much agree with my colleagues with the idea of focusing on the people, specifically making sure both genders are represented.

I don't know if there is an opportunity here to use wings, eagle's wings are often associated with air flight, particularly in military and paramilitary operations. If there is an artist with some creative energy to incorporate eagle's wings, that can also be an attractive image.

We have a little bit of time here. Any quick follow up from any of the members?

MS. STAFFORD: Gary, I think we have something from our liaison, Mr. Swain.

MR. MARKS: Okay. Mr. Swain, please go ahead.

MR. SWAIN: Sure. Just a couple of thoughts. We had thought of an inscription that would go as follows: "Civilian volunteers who flew combat and humanitarian missions." That is something you could consider.

In reference to the earlier reference to Minuteman, there was a book just after World War II about the Civil Air Patrol that had the title "Minutemen of the Air." There has been a reference to that in the past. I thought I'd pass that on to you.

MS. STAFFORD: Would you read that suggested inscription one more time?

MR. SWAIN: I can; yes. "Civilian volunteers who flew combat and humanitarian missions."

MS. LANNIN: This is Mary. Shouldn't that be plural, "missions?"

MR. SWAIN: Yes, it is missions.

MR. MARKS: Anything else for Mr. Swain?

MR. HOGE: Yes, this is Robert. I was wondering if Mr. Swain could clarify between the notes that we have and the actual legislation, the statute proposing the medal, one of them says that there were over 200,000 Americans who served in the CAP in World War II, and the legislation says there were close to 100,000.

MR. SWAIN: There has been research that has gone on since the bill was introduced that has upped the number. I think one number also includes our youth members. We had young people aged 15 to 18 that we were providing military training for. I think the higher number also includes 80,000 to 90,000 of those individuals also.

MR. HOGE: Okay. Thank you.

MR. MARKS: Mr. Swain, do you have any final comments?

MR. SWAIN: No. We're certainly open to

the possibilities of the design. Somebody was talking about eagle's wings. I know the early World War II pilots' insignia was an eagle. We have provided the image to the U.S. Mint team here. There may be a possibility there with that design.

We look forward to working with everybody on this.

MR. MARKS: Great. Speaking for the committee, I want to thank you, Mr. Swain, and your organization for all your assistance during this meeting.

MR. SWAIN: Thanks.

MR. MARKS: With that, we'll be moving on to our final discussion for the day, and that is for the Doolittle Tokyo Raiders Congressional Gold Medals Program.

I will look to April for her comments.

MS. STAFFORD: Okay.

\*DISCUSSION OF DESIGN DIRECTION FOR THE DOOLITTLE TOKYO RAIDERS CONGRESSIONAL GOLD MEDALS PROGRAM

MR. MARKS: I will look to April for her comments.

MS. STAFFORD: Okay. Can I just ask if our liaison for this program, Mr. Brian Anderson, is with us. Are you with us, Mr. Anderson?

MR. ANDERSON: Copy that, young lady.

MS. STAFFORD: Okay; all right. A brief introduction. It is Public Law 113-106 that authorizes the award of a Congressional Gold Medal to the World War II members of the Doolittle Tokyo Raiders for outstanding heroism, valor, skill, and service to the United States in conducting the bombings of Tokyo.

Without specifics regarding the medal's designs, we are here to discuss with the CCAC design elements and themes artists should consider as they develop their designs for this gold medal.

With us today, as I said, is Brian Anderson, who is the Sergeant at Arms for the Doolittle Tokyo Raiders Association. Mr. Anderson developed the background information that CCAC received in advance of today's discussion.

Mr. Anderson, would you please give us some background on the Doolittle Tokyo Raiders and

share with us your thoughts on the Congressional Gold Medal designs?

MR. ANDERSON: Yes, thank you, April. First of all, let me say thank you to all the people that are there today. I know you all have busy times and schedules, so thank you. I'm last amongst us, so it was kind of interesting listening to you all.

I would also like to thank the Coin World/coin people out there. You people had ran articles in your magazines putting the word out that we were trying to get a Congressional Gold Medal for the Doolittle Tokyo Raiders, and asking your members to contact their Senators and their Representatives, so I thank you all for that.

This has been a labor of love for myself. I'm the person that bird dogged this thing from start to finish. I've looked at all the fine work you all have done with the WASP, Tuskegee Airmen, the 442 Nisei, the Code Talkers, the Montford Marines. I got to thinking why not a Congressional Gold Medal for my Doolittle Tokyo Raiders.

I started this process back in 2011. I finally got somebody to listen to me in both chambers, and in 2012, we had a resolution passed in the Senate, but it didn't pass in the House, so I circled back around in 2013. We have a bill in the Senate and we have the bill in the House going.

My wife and I visited all 100 Senate offices, all 435 House offices, with e-mails and phone calls. I was making phone calls three weeks before the vote back in May to try to get more support. I had my numbers but I just wanted to make this a slam dunk.

I thank you all for your help and support and for being here this afternoon.

I think most of you know who the Doolittle Tokyo Raiders are. They have been my hero since I was back in fourth grade when I first read "30 Seconds Over Tokyo." I had the pleasure to have an hour with Jimmy Doolittle back in 1986. I've got to know probably 20 to 25 of the Raiders over the years.

What they did is basically they changed

the course of World War II, war in the Pacific theater. The raid on Tokyo didn't do a lot of damage but it changed the psyche of the Japanese military, and as you know, a month and a half later, we had the Battle of Midway. We won that battle because we sank the four Jap carriers. They were going to send more assets to Midway but they didn't because of the attack on the Japanese homeland on April 18, 1942.

Those 80 brave airmen who took off that morning, basically, it was a suicide mission, they knew they had to leave early, they didn't have the gas to get to their destinations, they pretty much figured they would probably end up in Japanese hands, but they all went. None of them backed out. They were all volunteers.

When the note went up that they were looking for volunteers for a mission, the guys had no idea what it was, what it was going to entail. They volunteered and they all followed through with it.

Back in January, an Admiral got the idea

of why not use an aircraft carrier to possibly go back and give Japan a little pay back. Well, then the Navy didn't have any airplanes that could do that, so the idea was derived to come up with a light to medium bomber. That task was turned over to at that time Lt. Col. Doolittle, and he picked the North American Billy Mitchell B-25.

This was the first ever joint Navy/Army Air Corps' operation, and the Hornet was a brand new aircraft carrier, and the sailors were none too happy to see these B-25s being hoisted up on their deck, and they were going to have to play taxi service for the Air Corps. They didn't even know what was going on until after the taskforce had sailed, and they were out in open water, did they know they were going to attack Japan. Of course, then the sailors loved the Raiders. They all got along nicely and they played good together.

Again, this was the first joint action. The Raiders were spotted early. The decision was made for them to take off. There were 80 Raiders, 16 aircraft, and they all took off. There were no

issues. One sailor lost his arm at the very last, the boat shifted and he got pushed into one of the propellers, and Crew 16, they went through the whole war thinking this sailor had gotten killed. They didn't know they were able to save him.

On the mission itself, they attacked five different cities. Again, the damage was not very significant. It was military targets. They did not attack hospitals and schools as the Japanese said they did, and the General was quite specific, do not attack the Imperial Palace, put your bombs where they need to go.

On the mission, the guys were fuel critical, but fortunately, the hand of providence was with them that night. There was a storm over the South China Sea, and instead of them getting into a head wind, the winds had shifted. They had a pretty good tail wind that night, and that enabled most of them to get into friendly held territory so they could bail out.

Two aircraft ditched, and of the ditching, two Raiders died. One airman died bailing out, his

parachute didn't open. Of the 80 men that night, three actually died on the mission, eight were captured. Of those eight, three were executed, one died of malnutrition and poor treatment, and four were kept in solitary confinement and lived miserably for the next 40 months.

Of the other Raiders who went back into various theaters of the war, by the war's end, 17 of those Raiders also had been killed.

Dick Cole, who is still with us, Dick went on to fly 50 missions over the Hump, back in those days, flying DC-3 missions, over the Himalaya Mountains. Dick is still with us. Dick is 98 years old, and last weekend, he was flying a DC-3.

(Laughter.)

MR. ANDERSON: So, longevity there. We are down two of the last four Raiders, and they are all in their 90s also. That is why it was paramount that I get this done for them. I'd like to get this all wrapped up before I lose any more.

Tom Griffith passed away last year, the very same day that Senator Sherrod Brown introduced

this legislation on the Senate Floor.

Again, I commend you guys and I applaud everybody for getting this done, for the CAP guys and the Fighter Aces, because age is not on our side.

MR. MARKS: Thank you, Mr. Anderson. Did you have more comments?

MR. ANDERSON: Do you want me to tell you about what my ideas are? Do you guys want to talk? How do you want to handle that?

MR. MARKS: If you could, please, tell us about your ideas.

MR. ANDERSON: Okay. We talked to the Raiders and amongst ourselves. Because this was the first joint operation, we would like to see on the obverse or the front the USS Hornet with a B-25 Billy Mitchell taking off the deck of the Hornet.

When people think of the Doolittle Tokyo raid, that's what you think of, that is what you see. If you look at the history books or you see the news reels, you see the airplanes taking off, or you see Raiders standing on the deck, Captain

Michener, Jimmy Doolittle, and Bull Halsey.

Again, you have the 80 guys, 80 men made up this mission. We were thinking about having 16 stars on the front going around the outside of the coin to represent the 16 crews, the 16 aircraft with the 80 crew members, five gentlemen per aircraft.

We would like to see the inscription "Doolittle Tokyo Raiders First Strike Back." Again, when you think and you go back and look at that part of history, you almost always see the B-25 taking off the deck of the Hornet. By showing the Hornet, we are including our Navy brethren in that. They also took part in this.

It was the 17th Bombardment Group, and that group goes back to World War I. On the reverse side, we would kind of like to see something--again, we can't use the Association's logo, we understand that. We can maybe take some elements off that.

I know on the 442 Nisei Gold Medal, you had three of the unit patches on the back side. I

was thinking we have four squadrons that made up the 17th Bombardment Group, the 34th, the 37th, the 89th, and the 95th. I have given information to Betty on that. The Thunderbird, the Lion, the Wing helmet, and the mule. Their motto was "Always in Danger." That is in Latin. Again, this goes back to the 17th Bombardment Group, which was a group that goes back to World War I.

Again, unlike the other medals that we have talked about, there are all kinds of stuff going on with the Doolittle Tokyo Raiders, but we had one mission here, and that is their attack on Tokyo, to give back some pay back for Pearl Harbor. It boosted our morale tremendously back in the States. It turned the tide of the war in the Pacific, and I'm done.

MR. MARKS: Okay. Thank you, Mr. Anderson. All right. With that, we will have our discussion with the committee. I really don't have a whole lot myself to add to what Mr. Anderson has provided to us. I think there are some great ideas there.

I am going to do reverse order of the last sequence and I will go to Erik.

MR. JANSEN: Can you hear me all right?

MR. MARKS: Yes.

MR. JANSEN: I think one of the things we need to be aware of here is the name "Doolittle," which is so iconically related to the dropping of the Atomic Bomb. Am I mistaken there?

PARTICIPANT: Yes, you are.

MR. MORAN: Yes, you are.

MR. JANSEN: In that case, never mind. It stuck in my mind for some reason.

MR. MORAN: Gary, he went to the European theater.

MR. JANSEN: The imagery is tough here as well, because I personally don't like maps on medals. I guess the most important words that I heard from Mr. Anderson would be related to really swinging the tide of the war, and a strategic move, a move in the minds of the opponent, somehow, I would like to hone in on that, the number of players involved, the image of the B-25, and the

carrier, the valor of the suicide mission or dimensionality of that, are all so difficult, I think, to carry forth on this medal.

I'm at a bit of a loss here to really come up with imagery that carries those things forward. I'm not sure I'm much help here, guys.

MR. ANDERSON: Erik, I'm sorry. I got kicked out of the call so I didn't hear a word you said, sir.

MR. JANSEN: Well, it probably wasn't worth saying again.

(Laughter.)

MR. MARKS: Are you done, Erik?

MR. JANSEN: Quite.

MR. MARKS: Okay. Thank you. I will go to Mike Moran.

MR. MORAN: First of all, I'd like to say that we could use Mr. Anderson's help with the Liberty Coin Act, which is stalled in Congress.

(Laughter.)

MR. MORAN: With no sponsors. Getting back to the topic at hand, there are a couple of

things I heard here. One was the Navy had a role in this and that is largely overlooked today. The other thing was the turning of the war, and those are the things that need to be expressed in this medal, it goes to what the men accomplished, that's what they did.

I think there may be five bombs on each plane. Am I correct in my memory on that?

MR. ANDERSON: Some of them had different loads. Some had incendiaries. The General's aircraft had basically incendiaries because they were supposed to go off at night time and he was going to help light the way for them, but because they departed early, that program didn't work for them.

MR. MORAN: Got ya. I don't know exactly what you do to keep it simple on the front. When you see the all-news reels, the B-25 is taking off the carrier, we don't talk about how it sinks below the horizon. You can't see it, and then it pops back up, which is what it did.

Maybe a three-quarters aerial view of part

of the aircraft. I'm at a loss on that. I think that probably demands the four squadron patches be there in some arrangement or format.

I really don't know how you get the front to express both the Army and the Navy, but it needs to be there in some form or format.

That's all I have, Gary.

MR. MARKS: Thank you, Michael. Heidi?

MS. WASTWEET: Here I am. I'm sorry. I'm having trouble with my mute button. As I've stated in the past, simplicity and using symbols to portray larger concepts, there was a meeting a few meetings back where we talked about when a symbol is appropriate and when is it right to be more literal.

I think this is a case where it is appropriate to be more literal because we are portraying one specific act rather than a broad scope of concepts. I would be in favor of the more literal approach of showing the planes taking off and going on their mission as they are ramping up. I think that would be a fine image to use in this

case.

That is all the comments I have.

MR. MARKS: Okay. Thank you, Heidi.

Donald?

MR. SCARINCI: Am I to understand there are only two survivors?

MR. ANDERSON: No, sir. There are four. We have Lt. Col. Richard Cole, David Thatcher, Ed Saylor, and Bobby Hite. Bobby Hite is in poor health. He was one of the four POWs that came home after the war. There are only four left of the 80 men.

MR. SCARINCI: I see; okay. Far be it for me to question the wisdom of what Congress does with history. I think you should take the opportunity here to do something creative with this medal. There are only four survivors. Maybe this is one you could--we talked about doing an annual art medal and use it as a competition. This might be one to do something creative, give the artists some complete licensing to do something with this.

It is really more a memento to history.

It seems to me a Gold Medal should have been awarded a long, long time ago, so we are just going back in time. I assume the criteria is that somebody has to be alive. Otherwise, we should go back to the Continental Congress and award everybody who signed the Declaration of Independence and their descents a Gold Medal.

I think I would use this as an opportunity for the artists to do something creative. That's it.

MR. MARKS: Thank you, Donald. Mary?

MS. LANNIN: Hi. I think what we should do is--it is important to the stakeholders that the USS Hornet somehow be pictured, it could be rather small. A B-25 launching toward us, like get out of the way, here I come, would show a lot of action, and yet be fairly simple.

I was going on line and looking at what the stars were represented on like a B-25. It's a band on either side of a blue circle with a white star in the center. That seemed to be significant in regard to that particular aircraft, and possibly

that could be worked somewhere in the back.

I think the 17th Bombardment Group along with the mention of the Doolittle Tokyo Raiders may be enough. I think if we have the four squadron patches, then we get into all sorts of a messy field to look at.

That's all I have to say.

MR. MARKS: Thank you, Mary. Jeanne?

MS. STEVENS-SOLLMAN: Thank you, Gary.

I'm in agreement with having the USS Hornet represented along with the B-25 on the obverse, but on the reverse, I really think we have to have some symbolism with the patches. By utilizing that, we honor both Services and also the four squadrons that were involved.

This could be so very simple, but in doing that, I think we address each of these groups equally. There is only one mission, so we have an opportunity to make a real powerful comment for the Raiders.

That's all I have to say. Thank you.

MR. MARKS: Thank you, Jeanne. Tom?

MR. URAM: Thanks, Gary. I do like the idea of the obverse being the carrier and the plane taking off. It is really a great symbolic gesture to the mission as well. On the reverse--the wording would be appropriate on the front as well.

On the reverse, like most of the members, I'm not big on maps. This might be an appropriate one to have topography of some sort, showing mountains or showing the different topography that would have been relevant for the mission, I think that would be great, because you have the obverse and you could use the wording appropriately, and still incorporate the task and the joint efforts.

I think if the engravers could make it not flat map looking but make it topography looking, I think it would be a nice way to create an obverse and reverse that would be appropriate for the theme.

Thank you, Gary.

MR. MARKS: Thank you, Tom. Robert?

MR. HOGE: Thank you, Gary. I, too, approve of the idea of trying to show the Hornet.

Probably all of us know the Hornet was sunk by the Japanese later in the year, as well as the loss of additional American lives.

When you think of the whole combined raid, with all the aircraft crashing, the ship eventually sinking, it is like the fore lore hope of a desperate mission for the sake of trying to gain a very important advantage.

I'd like to call attention to the aviation medals of the past, when we think of these things. Today, we are addressing three aviation medals of one kind of another. Some of the most effective ones that have ever been produced really are back in the art deco area where symbolism triumphs over a lot of really representational images.

I don't know how we can do this with this particular image because I think the B-25 bomber is going to be particularly important to try to display, but I'd like to see a cut back in some of the terminology and references. I don't think "17th Bombardment Group" says very much, and I don't think the images of the patches of squadrons

really does very much either. It's like what we have seen over and over again with the clan images on the American Indian medals, for instance.

The idea of a desperate mission and the importance of a cause or the heroism of the people involved is something we need to try to epitomize in this as much as possible. I'm not sure exactly how to do this.

The aircraft image can be powerful. The image of an airman volunteering for a desperate mission without even knowing what it is. The great effort involved. It's a heroic thing. Just how we convey this on a medal is a difficult matter.

MR. MARKS: Are you done, Robert?

MR. HOGE: Yes.

MR. MARKS: Okay. Thank you. That brings us to the end of this discussion. However, I will allow a few more follow up's if any member feels they have something additional to contribute.

(No response.)

MR. MARKS: It looks like we have no taker's there.

MR. ANDERSON: Gary, I'd like to say something, if that is okay.

MR. MARKS: Please, go ahead.

MR. ANDERSON: I appreciate all of your comments. I am also anxious to see what you all come up with, but I would like to say that the Raiders, the four we have left, they really would like to see the aircraft carrier and the B-25 coming off that, and we wanted to include the aircraft carrier because of the support and the help of the Navy, and that was mentioned. It got sunk in October of 1942. They did build another Hornet later on, which was CV-12.

Again, we wholeheartedly support that effort, and what you guys do on the obverse side, again, we support you. We are anxious to see what is going on. We want to get this done as quickly as possible and get the Speaker to set a date so we can have the ceremony and not lose any more of these truly great heroes before it is too late.

MR. MARKS: Thank you, Mr. Anderson. Thank you for all your work on this project.

MR. ANDERSON: Thank you.

MR. MARKS: With that, I'll ask the Mint staff if there is any other subject matter that we need to discuss today.

MS. STAFFORD: There is not.

MR. MARKS: Okay. I want to thank the members for all of your good work in preparation for this meeting and your contributions in it. I want to thank all the individuals who have worked on these projects and contributed to our discussion today. I also want to thank the Mint staff for all you do for us all the time.

With that, I hope you have a great summer day, everyone, and thank you for being part of this meeting. We are adjourned.

(Whereupon, at 2:52 p.m., the meeting was adjourned.)