

United States Mint
Citizens Coinage Advisory Committee
Meeting
Tuesday,
June 26, 2012

The Citizens Coinage Advisory Committee met in the 8th Floor Board Room, 801 9th Street, N.W., Washington, D.C., at 9:00 a.m., Gary Marks, Chair, presiding.

Members Present:

Gary Marks, Chair
Michael Bugeja
Robert Hoge
Erik Jansen
Mike Moran
Michael Olson
Michael A. Ross
Donald Scarinci
Jeanne Stevens-Sollman
Heidi Wastweet

Also Present:

Christy Bidstrup
Don Everhart, Sculptor-Engraver
Andy Fishburn
Ron Harrigal, Acting Chief Engraver
Greg Weinman

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Proceedings

(9:17 a.m.)

Welcome and Call to Order

Chair Marks: I'm calling this Tuesday, June 26th, 2012 meeting of the Citizens Coinage Advisory Committee to order. I want to thank you all for being here today, and apologize for the tardy start this morning. We had more than our share of some administrative stuff to get through in our administrative meeting that preceded this meeting.

Discussion of Letter & Minutes From Previous Meeting

So, today we have a good size agenda with a couple of major programs to look at. The first item, however, will be the discussion of the letter and the minutes from the April 26, 2012 meeting. Is there any discussion on either of those items?

(No response.)

Chair Marks: Hearing none, may I have a motion to approve?

Participant: So moved.

Chair Marks: It's been moved. Is there a second?

Participant: Second.

Chair Marks: It's been moved and seconded to approve the minutes and the letter of the July 26, 2012 meeting as presented. All those in favor please indicate by saying aye.

(Chorus of ayes.)

Chair Marks: Opposed?

(No response.)

Review and Discuss Candidate Designs for the Five Star Generals Commemorative Coin Program

Chair Marks: Motion carries unanimously. That takes us right into our first program for the day and that is the Five Star Generals Commemorative Coin Program. It's a three-coin program and I will look to Ron Harrigal, our Acting Chief Engraver, for our program report.

Mr. Harrigal: Thank you, Gary. Okay. While this is coming up, I'll go through some brief introduction comments that we have here. Legislation Public Law 111-262, the Five Star General's Commemorative Coin Act, requires the Secretary of the Treasury to mint and issue coins in recognition of five United States Army Five Star Generals: George Marshall, Douglas MacArthur, Dwight Eisenhower, Henry "Hap" Arnold, and Omar Bradley. And all five of the men either taught or attended the United States Army Command and General Staff College of Fort Leavenworth, Kansas.

And we have a guest here, Colonel Ulin, from the College, and I would like to invite him to say a few words and then we'll get started with the presentation.

Chair Marks: Colonel.

Col. Ulin: Thank you, Mr. Chairman. I'm Bob Ulin. I run the Command and General Staff College Foundation. There are staff colleges and war colleges for all the services: Army, Navy, Air Force and Marines. We represent the Army Command General Staff College, so we're a private organization. And what we provide is funding to support the institution where government money cannot be used, awards for excellence at, say, graduation, studies for some of our members who are doing research on their doctoral dissertations. I sent a student to China, I sent a faculty member to Vietnam. And those are the kinds of funds that we use that can't be spent by the government.

This coin program is very important to us. First of all, there are six other foundations that support staff and war colleges, and we are the only one that has been so honored by a program like this to recognize five of America's Five Star Generals, the only Five Star Generals to ever wear the rank of Five Stars.

When the act was passed granting them five stars, it went back and retroactively promoted John J. Pershing, a General of the Armies. And then Congress said, well, what about George Washington? So, they went back and promoted him to Five Star to make sure that nobody would ever rank President Washington.

So, it's really kind of iconic that these Five Star Generals, the one thing that they have in common is that they all went to the Command and General Staff College. Four of them graduated from West Point. One of them, George C. Marshall, graduated from Virginia Military Institute. But the common educational bond that they have is the United States Army Command and General Staff College.

Just a couple of points about the college. It is the oldest, the largest, and the most prestigious military staff college in the world. We've graduated over 90,000 students from the United States of all services, Army, Navy, Air Force, and Marines. 7,600 international officers have graduated from 158 countries. Of those international officers, 28 have become heads of government and heads of state. In fact, there are four currently serving international officers that are heads of government and heads of state today: the Prime Minister of Singapore, the President of Indonesia, the Emir of Bahrain, and the Prime Minister of Rwanda, Kagame.

So, we have a very distinguished faculty, a very distinguished group of students, and the proceeds that we derive from the sales of these coins will be able to take the institution to the next level, provide academic excellence for them, and we very much

appreciate your support.

Chair Marks: Thank you, Colonel.

Mr. Harrigal: Okay. I'll go through some of the basics on the legislation and the design program, and then some of the rationale for how we establish the themes, and who is on what coin.

The legislation -- as per the legislation, the portraits of all five Five Star Generals are featured on the coins. After much discussion, MacArthur was placed on the gold, Marshall and Eisenhower on the Silver, and Arnold and Bradley on the clad, for reasons that will be discussed later during the presentation.

Just a note in the order of appointments. Marshall was appointed on December 16th, 1942, MacArthur on December 18th -- I'm sorry, 1944 that was. MacArthur on December 18th of that same year, 1944. Eisenhower, December 20th of 1944. Arnold was December 21st, 1944, and then a few years later Bradley on September 22nd, 1950.

Required inscriptions are Liberty, In God We Trust, United States of America, E Pluribus Unum, 2013, and a designation of the face value of the coin.

And what we have here are -- for Douglas MacArthur on the gold coin, we have six designs that we'll be looking at. And I will show those now. And, Gary, I need your guidance on whether you want to go through the obverse and reverse, and then we can go back and look at them as the Committee deliberates, or however you want to do that.

Chair Marks: Why don't we go through the entire program right now, just have one go through and then we'll just follow-up with any technical questions, and we'll get into our committee review.

Mr. Harrigal: Okay. So, here we have six designs for Douglas MacArthur. This is the first design, second, third design, fourth, fifth design, and finally the

sixth. And we see all six here in an array.

On the reverse designs, the gold reverse designs are themed around the World War II Pacific Theater of War. The theme was selected for the reverse because of the reasons most of MacArthur's career was spent in Asia, the Philippines prior to World War II, in Japan and Korea afterwards. MacArthur was the field marshal of the Philippine Army, and prior to World War II the Supreme Commander Southwest Pacific Area during the war.

He took the surrender of the Japanese ending World War II in the Pacific, and later oversaw the occupation of Japan from 1945 to 1951.

And I'm going to read through the artist inscriptions -- or descriptions of the designs so that the Committee has that basis when the comments are heard.

Design one, this design depicts the landing at Leyte in the Philippines with MacArthur and his soldiers wading ashore. It was the fulfillment of MacArthur's famous promise, "I shall return."

Design two, this design depicts a soldier storming a tropical beach representative of the areas of the Pacific and the Far East where American soldiers fought during World War II. And prior to the CFA review, this is the Foundation's preferred design.

Design number three is an enlarged version of design number two.

Design number four, this design represents the Medal of Honor given to MacArthur for his defense of the Philippines.

Design number five, the bald eagle soars over the American Armed Forces in the Pacific. The American Bald Eagle in the design symbolizes MacArthur's monumental achievements in shepherding the American forces to victory.

Design number six, Navy carrier planes fly in formation over the U.S. fleet in Tokyo during the surrender ceremonies.

Design number seven, in this design three FM-2 Wildcats fly in formation over an unidentified Pacific island group.

Design number eight, an F6F-3 Hellcat, Fighting Squadron 16, VF 16 gets a takeoff flag on an aircraft carrier during wartime operations in the Pacific Ocean.

Design number nine, this design depicts a Grumman F4F Wildcat as it takes off from the flight deck, representative of much of the action in the Pacific.

Design number ten, this design depicts the four Wildcats that survived the Japanese attack on Wake Island. Also, these four Wildcats remained to defend the Wake Islands after the attack.

So, here we have ten designs on the reverse for the gold coin.

Okay, moving on to the silver --okay, we go back to the obverse just to show those as a pairing. And now we'll go onto the silver obverse designs.

Eight silver observe designs feature George Marshall and Dwight Eisenhower. Marshall and Eisenhower were the most celebrated generals of World War II in Europe. Marshall's role as President Roosevelt's military advisor is best known as the "Organizer of Victory," and Eisenhower, the "Coalition Builder" of the -- later the Supreme Commander of Allied Forces in Europe.

Together they are the team that won the war against Nazi Germany. Marshall went on to become President Truman's envoy to China, then the 50th Secretary of State, and later the third Secretary of Defense. He was the only Army General to receive the Nobel Peace Prize for his post-war work.

Eisenhower went on to become the 16th Army Chief of Staff, the first Supreme Allied Commander of Europe, and the 34th President of the United States of America.

And of these designs, I'll show you -- we have six designs here, number two shown here, side version on number three, design four, design five, design six which is the preference of the Foundation.

Ms. Wastweet: Ron, can you comment on how you chose who to place in front of the other and the choice of some having hats and some not?

Mr. Harrigal: That was left up to the artist, the artist's discretion on that. And I know speaking with Don on it, it is somewhat of a struggle with the artist as to how best to represent it, but we left it fully up to the artist.

And here we have design seven, design eight. So we have eight designs here for the obverse of the silver coin.

There was a bit of discussion with the CFA on that, but there's really no resolution or any true rationale as to why one would be placed in front of the other, or one maybe a little higher than the other. It was truly left up to the artist.

Okay, the silver reverse designs. Silver reverse designs are themed around the World War II European theater of war. Design number one, this design depicts Nike, the Greek goddess who personifies victory, holding a broken sword representing the broken powers of the Axis, with one foot upon the helmet of Mars, the Roman God of War. The figure is positioned against the backdrop of the European Continent, and is just about to step out into the foreground, symbolizing the successful end to the conflict in the European theater of operation, due in large part to the successful planning and execution of the Allied Forces by Generals Dwight D. Eisenhower and George C. Marshall.

Nike, the figure, is taken from the design of the World War II Victory Medal by the United States Military that was awarded to all members of the Armed Forces who served in active duty during the war.

Design number two, this design depicts the United States Military World War II Victory Medal draped over the top of the coin against the backdrop of the European Continent. And, again, prior to the CFA comments, this is the preferred design of the Foundation.

Design number three, this design depicts Nike holding aloft a horseshoe-shaped laurel wreath which symbolizes martial victory in Ancient Greece. She has one foot upon a helmet of Mars, and is positioned against a backdrop of the European Continent to symbolize the end of the conflict in the European theater of operation. Inside the wreath is the Five Star insignia symbolizing the successful efforts of Generals Eisenhower and Marshall who planned, executed, and commanded the Allied Forces in defending the -- in defeating the Axis powers.

Design number four, this design depicts the World War II Victory Medal awarded to veterans serving until the end of hostilities in Europe.

Design number five, this design depicts a group of soldiers storming a beach in Europe, coming off the drop ramp of a landing craft.

So, we have five reverses to review for the reverse of the silver medal. Back to the obverses again, and we'll move on to the clad.

Six clad obverse designs feature Henry "Hap" Arnold and Omar Bradley. Arnold was the Chief of the Army Air Corps, and Bradley was the most celebrated Allied Ground Commander in Europe during World War II. Arnold was made General of the Air Force when that service was established by the National Security Act of 1947. Bradley became

Army Chief of Staff in 1948, and in 1949 he was appointed the first Chairman of the Joint Chiefs of Staff.

This is design number one, design number two, design number three, design number four, design number five, and design number six, which is the Foundation's preference. So, here we have the six candidate obverse designs for the clad half dollar.

Okay, the reverse designs. The clad reverse designs feature the U.S. Army Command and General Staff College at Fort Leavenworth. As detailed in the legislation authorizing the program, all of the Five Star Generals taught or attended the college.

The U.S. Army Command and General Staff College is the oldest and most celebrated military staff college in the United States. The college has graduated over 90,000 officers, and over 7,500 international officers from 157 countries, of whom 28 have become heads of states or governments in their respective countries.

Design number one, this design features the Leavenworth Lamp, a symbol of the U.S. Army Command and General Staff College at Fort Leavenworth.

Design number two, this design features the heraldic crest of Fort Leavenworth. The five stars represent the Five Star Generals who have attended or taught at the U.S. Army Command and General Staff College located at Fort Leavenworth.

Design number three, this design features the Leavenworth Lamp, the symbol of the U.S. Army and Command General Staff College. The five stars represent the Five Star Generals who have attended or taught at the school. This is the Foundation's preference.

Design number four is a variation of design number three.

Design number five, this design symbolizes the Command and General Staff College. The soldier represents vigilance and serves as a symbol of power and sovereignty, courage, and freedom. The lamp symbolizes study and learning, and acts as a beacon to ward off enemies, while the three stars on the shield represent the three branches of the Army: the Army, the Army National Guard, and the Army Reserves.

The helmet of the soldier is symbolic of the helmet of the gentlemen or esquire, and the sword is symbolic of military honor. The motto of the college is basically on the banner here. It's Latin, which translates into "Prepared in Peace and War." It's intertwined with oak leaves to represent strength, and olive leaves to represent peace.

Design number six, this design symbolizes the Command and General Staff College. The eagle is our national emblem, perched with wings extended. The eagle represents vigilance and serves as a symbol of power and sovereignty, courage, and freedom. The lamp in the design symbolizes study and learning, as well as a beacon to ward off enemies, while the three spears represent the three branches of the Army: the Army, the Army National Guard, and the Army Reserves. The motto of the college is intertwined with oak leaves to represent strength, and olive leaves to represent peace. Finally, the sword represents military honor.

And we have design seven here. The design features the heraldic crest of Fort Leavenworth. So, here we have our seven designs for the reverse of the clad design. So, with that I'll turn it back over to Gary for comments from the Committee.

Chair Marks: Thank you, Ron.

Mr. Moran: Ron, for --

Chair Marks: Hold on a minute.

Mr. Moran: Okay.

Chair Marks: Thank you, Ron. Just so everyone in the room understands our process, normally after we get done with our report from the Staff on a program, then we move into a phase where the Committee asks questions of a technical nature. That doesn't really go to whether we like a design or not, but we want to have a complete understanding of what's been prepared, and what maybe technical aspects have come into play in producing the design. So, if we have any of those sorts of questions, this would be the time. Michael.

Mr. Moran: You mentioned that you were going to go into explanation of why the -- which general was chosen for which obverse.

Mr. Harrigal: Yes.

Mr. Moran: And the other question I had for you is that the theme clearly on the back of the half dollars is emblematic of the legislation, but it's not on the dollar and the five-dollar gold piece, and the reasoning for that?

Mr. Harrigal: Okay. Well, we worked in consultation with the College on the -- who is put on which of the coins. And I don't have any more specifics other than what I went through on my presentation. You know, I can defer to Colonel Ulin to see if there's any comments he'd want to make as to who is on which of the coins.

Chair Marks: Colonel.

Col. Ulin: Thank you. Yes, we chose -- the kind of unifying themes were World War II with forces divided in the Pacific and European theater. The second unifying theme was the Five Star cluster. We wanted to see that on all four. And then the third was the Command and General Staff College. Would we like to see the Command and General Staff College, that lamp on the back of all the coins, that would be great? Didn't know that was even possible.

Mr. Moran: It is.

Col. Ulin: And what we thought about on the gold coin is -- part of the rationale of the gold coin, MacArthur kind of stands above the other Five Stars. He's the only Five Star General ever awarded the Medal of Honor, that's number one. And, two, because of his long service, he was a General while the rest of them were Lieutenant Colonels and Colonels. He was the Chief of Staff in his 30's, actually, so he kind of stood above.

And also thinking about in terms of sales, we're focused on Asia for the sales of the gold coin, the Philippines, Korea, and Japan. The Asians have an affinity for gold, they like to buy gold. We think this could be iconic there, and we've hired an international marketing firm to try to get that coin out into that area. Because of the cost of gold, of course, it's not an easy sell here in the United States.

We think the silver coin is going to be probably the most popular. And of the five Five Star Generals, I believe that MacArthur -- I'm sorry, Eisenhower and Marshall are probably the most famous and the most notable. We talked to the Eisenhower Library in Abilene, Kansas. We talked to the Marshall Center in Lexington, Virginia. They're very interested in this coin.

Two of the lesser known Five Stars -- I wouldn't say that if their families were here -- would be Hap Arnold and Omar Bradley. Very interesting, very accomplished individuals, neither one of them really have a museum or a library, or a big foundation. Having the Command and General Staff College on the back of that coin makes that coin more marketable to the students that we have coming through. We have over 15 -- well, actually, cycling through the college every year we have about 2,000 students that come through the college every year for their one year of graduate-level studies. So we think that coin will be very popular, and the price point on the half dollar coin is good. So, that's sort of the rationale and the way we thought about the

mix. Does that answer your question?

Chair Marks: Yes, thank you. That's very helpful. Thank you. Are there other technical questions?

Okay, hearing none, then at this point we'll shift into our review phase. And during that phase, each member is given an opportunity to provide some feedback on the designs as they see them, to express their support and/or -- what's the word, I don't want to say opposition but --

Participant: Non-support.

Chair Marks: Non-support of certain designs as it may be. And today I'm going to start off that process. And I wanted to -- pardon?

Ms. Wastweet: Could we hear one more time the preferences?

Chair Marks: Oh, yes, sure.

Ms. Wastweet: And are the -- did CFA see this yet?

Mr. Harrigal: They have, and I don't have those with me as far as the CFA information. I do have the College's --

Ms. Wastweet: Yes, could you read that to us one more time.

Mr. Harrigal: -- foundation. Yes, hold on a second. I'm having technical difficulties with my presentation here.

Chair Marks: Thank you.

Mr. Harrigal: Okay. So, I have -- I don't have it in a table but I have it in my notes here. So, as far as the gold obverse design, the design choice of the College was number four, and the CFA was number two. As far as the reverse goes, it was design number two for the College, and the CFA also agreed with that, number two, but they did have some comments on some edits, minor edits.

Ms. Wastweet: Can you say what those are?

Mr. Harrigal: Let me bring them up here, see if I can remember what they were, because I was doing the presentation and not writing them down. I believe it was balancing the inscriptions and writing out the word "Five Dollars" instead of putting a symbol up here. They said that the five dollar symbol looked out of place in this, so they wanted Five Dollar in place of where E Pluribus Unum was and E Pluribus Unum moved to about the two o'clock position to balance the inscriptions. So, that was their comments on -- so, basically, the artist would have to alter the artwork a bit there to make accommodations for it.

Dr. Bugeja: You'd have to have a margin in order to do that.

Mr. Harrigal: Would either have to put a border on it to frame it, or work it with the very lower leaf of the flora that's behind it. I apologize, my computer keeps on locking up here, and now it wants to send some information to Microsoft, so I apologize.

So, I'll go through more of the recommendations while we're waiting for the computer to come back here.

Chair Marks: While we do that, I wanted to go through an exercise that we're familiar with, and we have many designs to look at for our particular program. We've got actually 42 faces presented here between the six coins, so what I'd like to do is our familiar process where we will, for lack of a better term, weed out those that there's no one on the Committee that wishes to consider a design, any particular design, that we would lay that design aside and get down to a core group designs that we all feel that we'd like to look at further. So, the only requirement there is that at least one member wants to consider a design and then we'll keep it in the mix.

Mr. Harrigal: Gary, let me go through the rest of the

preferences before you go through the culling out process, if that's acceptable.

Chair Marks: All right.

Mr. Harrigal: Okay. On silver, silver design, the Foundation liked preference number six, and the CFA was number eight. The reverse design, the Foundation liked number two, and the CFA liked number four. They did talk about some edits here, but I'm not sure I have all that.

I think they wanted -- they made comments about they didn't like the way the artwork overlapped the inscription, so they wanted us to downsize the artwork a bit so that the inscriptions weren't overlapped. It was a common theme they had through all of the designs.

As you know, we've been doing that a little more and more progressively here to add a little bit of a 3D effect of the coins, but they're thinking more in traditional fashion. And there were comments made on that design as being more of Augustus Saint-Gaudens type of look to the design.

Chair Marks: You're speaking of the reverse?

Mr. Harrigal: Reverse number four.

Chair Marks: Yes, okay.

Mr. Harrigal: Okay. On the obverse for the clad, the Foundation liked design number six, and the CFA liked six as well, no comments. And as far as the reverse, the Foundation liked design number three, and the CFA liked design number seven.

Chair Marks: All right. Thank you, Ron. Okay, to our culling out, as I hold up each of these, I just look for an indication that at least one member wishes to consider that particular design. So, starting with the gold coin obverses, number one. Any consideration for number one? Hearing none, we go to number two.

(Chorus of yeses.)

Chair Marks: Number three?

(Chorus of yeses.)

Chair Marks: Number four?

Ms. Wastweet: Yes.

Chair Marks: Number five?

(Chorus of yeses.)

Chair Marks: Number six?

(Chorus of yeses.)

Chair Marks: Going to the reverses, gold number one?

Participant: Yes.

Chair Marks: Yes?

Participant: Yes.

Chair Marks: Number two?

Participant: Yes.

Chair Marks: Not hearing anything for two.

Participant: Oh, yes.

Chair Marks: Yes? Oh, I'm sorry. Number three? Hearing none for three. Number four.

(Chorus of yeses.)

Chair Marks: Five? Five? Six?

Participant: Yes.

Chair Marks: Seven? Nothing on seven. Eight. No one on eight. Nine? No one on nine. Ten? None on ten. Okay, we'll move to the silver obverses, silver number one? No. Silver number two? Silver

number three? None there. Silver number four?

Participant: Yes.

Chair Marks: Silver number five?

Participant: Yes.

Chair Marks: Six, I believe that's the College choice.

(Chorus of yeses.)

Chair Marks: Seven? No one on seven. Eight?

Participant: Yes.

Chair Marks: Yes on eight. Let's move to the Silver reverses, reverse number one?

Participant: Yes.

Chair Marks: Two?

(Chorus of yeses.)

Chair Marks: Three? Hearing none on there. Four?

Participant: Yes.

Chair Marks: Five? No one on five. Going to the clad 50 cent, half-dollar coin, obverses, number one?

Participant: Yes.

Chair Marks: Obverse two? No one on two. Obverse three?

Participant: Yes.

Chair Marks: Obverse four? Hearing none on four. Number five? Hearing no one on five. Number six?

(Chorus of yeses.)

Chair Marks: Going to the clad reverse, reverse one?

(Chorus of yeses.)

Chair Marks: Two?

Participant: Yes.

Chair Marks: Three?

(Chorus of yeses.)

Chair Marks: Four?

(Chorus of yeses.)

Chair Marks: Five? Yes. Six? Yes. Seven?

(Chorus of yeses.)

Chair Marks: Okay. Thank you for that. So, that narrows down to some extent our consideration going forward from this point. I'm going to start off the remarks, and then at the request of Michael Olson, I'll be recognizing him next.

And as far as my comments are concerned, I passed out to each Committee member at the beginning or before the meeting a copy of the statute that was passed by Congress and signed by the President into law. And I wanted to focus on this, and hopefully center our discussion today on the actual legislation, and what that says, and the spirit of that legislation. And, particularly, what the legislation indicates is the theme of this program and what is to be honored.

So, first, I'm not going to read the whole thing, so don't worry about that, but I want to look first at the title here, which appears the paragraph right after the words "enact" on the first page. And it says this, it says, "To require the Secretary of the Treasury to mint coins in recognition of five United States Army Five Star Generals: George Marshall, Douglas MacArthur, Dwight Eisenhower, Henry "Hap" Arnold, and Omar Bradley, alumni of the United States Army Command and General Staff College, Fort Leavenworth, Kansas, to coincide with

the celebration of the 132nd anniversary of the founding of the United States Command and General Staff College.

So, the message there, to me, speaks pretty clearly that this is about honoring five Five Star Generals who all are alumni of the Command College, and all of this to coincide with the celebration of the 132nd anniversary of the founding of the college.

Now, if we look at the findings that Congress included in the bill, the first 11 are general findings. And if you look at them, and I won't read them all or read any of them, actually, but if you look at the first 11, every one speaks about the College. It's all centered around the College. And then the remaining five findings focus on each of the generals, and in each of those descriptions or findings about each of these generals, particularly the last paragraph in each of those, has an indication about that individual's relationship with the College.

And then if we move to Section 3, Paragraph A, denominations, it says this. It says, "In recognition and celebration of the Five Star Generals' attendance and graduation from the Command and General Staff College, and notwithstanding any other provision of law, the Secretary of the Treasury shall mint and issue the following coins," and it delineates the three denominations. So, we're told here that this is in recognition of the Generals' attendance and graduation from the Command and General Staff College.

Now, I go through this exercise because I feel that if the designs we are presented, particularly for the reverses of the gold coin and the silver coin, really are not in the spirit of what this legislation is about. And I want to ask the Committee today to look at some of the very excellent designs we are given for the half dollar, which are all emblematic of the College. And I would ask that we would pick the reverse designs from that selection.

Now, you're free to go contrary to what I'm saying here, but I hope I've illustrated that really the purpose of this program is the Generals because they were all alumni of this College.

Yes, Donald?

Mr. Scarinci: How about a motion to reject all designs, and let's try this again.

Chair Marks: A motion to reject all designs. Well, I'm not prepared for that myself. You could make that motion and see if you get a second, and if you get a second then I'll take the question and we'll go from there. But that's your right as a Committee member.

Mr. Scarinci: Well, you're looking -- you're taking the position -- you know, you think the others -- you think all but the silver dollar designs don't comport with the C-

Chair Marks: No, what I'm saying is that the reverses of the five dollar gold and the silver dollar were given -- we were given the Pacific theater and the European theaters. I don't really see that showing up here. Now, those are themes associated with the generals, granted, but we're not asked to observe those associations of the general. We're asked to commemorate the associations these generals had with the College.

Mr. Olson: Well, in 1995 there was a whole series of three coins that did commemorate World War II. And, as can be seen from our voting, I think every one of these designs for the reverse of the clad, somebody wanted to talk about. So, there is good artwork here to consider, and rejecting all the designs is not acceptable.

Chair Marks: And, you know, I'll ask the Colonel to expand if he wishes, but I did hear him indicate that he was unaware, but would be very supportive of the idea, if all three coins gave commemoration to the college.

Col. Ulin: Hear, hear.

Chair Marks: Okay. So, the sponsor or the group that's benefitting from this program supports this idea that I'm forwarding to you. So, Donald, what I'm saying is --

Mr. Scarinci: No, no, no, that's okay. I misunderstood. I thought you said that the other things don't comport, in which case we can reject the designs. I'd prefer not to reject the designs because then I will have to come back here and look at these bad designs again.

Chair Marks: I would like to act today on this program and keep the process going.

Mr. Scarinci: Yes.

Chair Marks: I have no issue, by the way, with the obverses and the selection of who would be commemorated on which coin face. I think that's a can of worms no matter how you open it. I think the Colonel expounded with some logic about how it was separated out, so I'm not going to go there. I'm just concerned about what the reverses show.

Yes?

Dr. Bugeja: I'd like to further your argument, which I agree with totally from a numismatic perspective. When you take Dwight Eisenhower, for instance, there's a whole series of circulating coinage about Dwight Eisenhower. There is a commemorative about Dwight Eisenhower. There are numerous World War II commemoratives.

I think the reverse clearly has to show the college. And if we can get a common reverse, or at most two reverses, one for the silver and one for the half dollar, it would solidify what this is really about. But from a numismatic perspective, there's good reason to go in the direction that you're going.

Chair Marks: Let me make a point here first, just

launching off of what Michael just said. I see two ways we could proceed here. One is an idea of a common reverse, which would be, I think, correct me if I'm wrong, but I think that would be unique as far as a commemorative program that has a gold, silver, and half dollar. I don't know we've ever -- maybe we -- something for the Olympics, I think had common reverses. But outside of Olympic coins, I'm not sure we've ever produced a commemorative program with a common reverse. That would be one approach.

The other approach would be to take this opportunity to show some symbolization that's different on each of the reverses that all relate to the college in some way. We could, for example, we could do one with the lamp on it. We could do one with the crest on it, and then we could do one, which is my favorite, would be the eagle.

Why that eagle? Because the eagle is especially iconic in American symbolism. The eagle is the icon of freedom. I don't know if a lot of people know that. That's why it's on the reverse of many of our coins. It stands for freedom. The fact that the eagle we're presented with is wearing a shield, to me symbolizes the act of defense, which relates to the College and training individuals for defending our nation. So, that's one approach we could take, is three different aspects all related to the College, but not necessarily a common reverse.

Jeanne?

Ms. Stevens-Sollman: That's exactly what I wanted to suggestion, that we go with three from this group, which I think we could choose from. I think it would solidify the College and give the Foundation what they think is important. And I think we have a choice here with some very good designs.

The only question I have is, in the description it was mentioned that we had olive leaves and oak leaves.

Participant: Yes, I didn't see any either.

Ms. Stevens-Sollman: I'm trying to look for the oak leaves, and maybe the lamp could be a little bigger with that eagle. I think that to choose from this group would be a wise choice.

Chair Marks: Okay. Now, Michael, I want to get back to my comments here, but go ahead, Michael.

Mr. Olson: This should be looked at as a set of coins. And I don't think what the Mint presented, as it was presented for obverse and reverse, looked like any set of coins.

Ms. Stevens-Sollman: Right.

Mr. Olson: Using these as our only consideration for reverses would solidify this as a set of coins, which I hope the Mint does sell in a three and six-coin set. I feel very strongly that these should be the only considerations for the reverse.

Chair Marks: Okay. You know, with that, I'm going to ask for a motion.

Mr. Olson: So moved.

Dr. Bugeja: Second.

Chair Marks: Okay, it's been moved by Mr. Olson --

Mr. Moran: Can I ask on what you moved?

Mr. Jansen: Gary, can I get a comment?

Chair Marks: Hold on. Comment? It's been moved and seconded. Discussion?

Mr. Olson: That these -- that the reverse of the clad be the only ones considered for the entire series.

Mr. Scarinci: Oh, not selecting one as a common reverse.

Chair Marks: No, at this point the motion is more general than that. You could take it another step after this, I suppose.

Mr. Scarinci: Okay.

Chair Marks: What we're saying is that the designs presented to us for the clad reverse are those that we are going to somehow decide among for the three coins in the program.

Heidi?

Ms. Wastweet: I'm opposed to that for the reason that we have some preferences already stated by the stakeholder and by CFA, and I think we should discuss those preferences. And if we go with this motion, then that takes that discussion off the table. And the second reason is that it was stated by our guest that the thing that set MacArthur apart was that he won the Medal of Honor.

Mr. Jansen: Bingo.

Ms. Wastweet: And I would like to discuss that, as well. So, if we go with this motion it limits our discussion, so for that reason I'm against the motion.

Chair Marks: Okay. I would comment back, Heidi, that -- and, again, the Colonel can correct me, but with his understanding now that we can commemorate the College on all reverses, I'm not - - I don't know if your prior ideas about reverses would stand. Would they?

Col. Ulin: The one unifying theme for all of them is Command and General Staff College. And if it were possible to put some representation of the Command and General Staff College on the obverse of each one of the coins, that would be preferable.

Chair Marks: On the reverse.

Col. Ulin: On the reverse. I didn't know that was an option.

Chair Marks: Okay. I have a suggestion. If it's okay with the maker of the motion and the second, that we consider the reverse designs for the clad along

with those recommended by the CFA and the College. Would that satisfy the concern? Heidi, that sounds like that would satisfy your concern?

Ms. Wastweet: I'm not opposed to that.

Chair Marks: Okay. Is that okay with --

Participant: I think Erik's got something to add.

Chair Marks: Oh, Erik?

Mr. Jansen: Three things. I think the situation we're discussing right now is yet another reason to please, and this is a message to the Mint, please circulate the instructions given to the artists sooner, and potentially even take that as a formal process. And I'm going to put it out there, two meetings before we're going to see the art, we see the instructions so that we can correct a situation like this, or otherwise which throws us into the ditch like this.

Chair Marks: On that comment I'll just add that a year and a half ago this Committee issued its blueprint on coin design that had a set of recommendations for improving design on American coinage. Among those recommendations was a recommendation that the Committee become involved earlier; initially, in fact, when themes and concepts were first being developed for any particular program, and this does serve, Erik, as an example of where --

Mr. Jansen: Yes, so I second the motion from a year and a half ago.

Chair Marks: -- this would be helpful. And I do have some indication from the Mint staff that we will be moving in that direction soon. But our day to day would be much easier had that happened --

Mr. Jansen: As would our work the last two meetings going through blah, blah, blah.

Chair Marks: True. True.

Mr. Jansen: Okay. My comments relative to the selection process in front of us are really directed to the decision on the reverse of the gold. I had singled out, as the crowd did here, to save design number four, which is neither the choice of the Foundation or the CFA. However, it does carry Heidi's comment on the Medal of Valor.

Now, unfortunately, on that reverse is has become a tribute to MacArthur with the "I shall return," in the right-hand field. So, I was looking -- unfortunately, Leavenworth would look really rude hyphenated, and it doesn't fit in that space. So, the option I would put on the table is for the creative minds to prevail and come up with another way of using design number four, which is one of only four designs on this nine design page that are still in the hunt.

Dr. Bugeja: Point of order. Can we either amend the --

Chair Marks: Yes.

Dr. Bugeja: -- statement. There's been a motion and it's been seconded, and you either need to amend the motion --

Chair Marks: I know.

Mr. Jansen: Well, my comment will lead to that amendment so as --

Chair Marks: The Committee kind of directed me to Erik, and I was trying to move towards that motion, but I'd like to hear out Erik, and then we're going to move on.

Mr. Jansen: So, the point I want to make is I don't want to stipulate that we lock in the seven designs on the reverse of the clad as the only candidates. I would like to leave it open for a creative, I don't want to say recycling, but let's look at it that way, a creative entertaining of options that might already be on the table for reverse.

Chair Marks: Okay.

Mr. Jansen: I don't think a battleship is appropriate for the school, but I think a medal might because it attributes that character of leadership to a school.

Chair Marks: Okay. Erik, I hear you. I think that's addressed with the change that I put on the table to the motion. If the sponsor and the seconder --

Mr. Jansen: No, I disagree. It's not. Number four, in particular, on the reverse is not amongst either the Foundation or the CFA's choice.

Chair Marks: Well, Heidi mentioned it in that one. I'm sorry if I didn't express it, but that was -- I was trying to accommodate Heidi's comments.

Mr. Jansen: It doesn't.

Chair Marks: Well, no, I'm telling you -- I apologize if I didn't communicate that well. That was my intent in describing the change I would like the sponsor and the second of the motion to make. So, with that understanding we would look at reverse number four. Does that work?

Mr. Jansen: That would be great. Thank you.

Chair Marks: The other thing we can do is drop this motion. This looks like it's becoming problematic, and that was not my intent.

Ms. Wastweet: I'm in favor of your amended motion.

Chair Marks: Okay. Are we unified on that? I guess we'll find out on the vote, but I'm seeing like two commentators here.

(Simultaneous speaking.)

Mr. Olson: Let's take a vote and see what happens.

Chair Marks: Okay, I'll restate the motion as best I can. The motion is to consider the -- how many are

there on the clad? The seven reverse designs presented for the clad half dollar all emblematic of the college along with the reverse designs recommended by the CFA and the sponsor organization for the reverses of the gold and silver coins, along with gold reverse number four.

Mr. Olson: That is not fundamental to what we were talking about as far as a set of coins. So, I guess what I'm saying is let's take my motion, see how it comes out, and if necessary we can --

Chair Marks: Just the clad reverses?

Dr. Bugeja: We're not accepting it as a friendly amendment. I'm not accepting it. Are you accepting it?

Chair Marks: Well, but you're not the maker, he is, and he's saying --

Mr. Olson: And I'm not accepting.

Chair Marks: You're holding to your motion.

Mr. Olson: Let's see if there's support for it. If there's not, we can amend it.

Chair Marks: All right. Okay. I'm going to call the question on --

Mr. Moran: Let's restate the -- what's on the floor so we all know what we're talking --

Chair Marks: Okay. What's on the floor is to go forward with this discussion considering only the seven reverse designs presented for the clad, and we would make a determination subsequent to this motion if it were approved on how or which of those seven designs would be matched up with the three denominations we're looking at.

Mr. Moran: That's correct.

Chair Marks: Is everyone clear?

Mr. Olson: With the theme being it's a set of coins, not --

Chair Marks: Set of coins honoring the college.

Mr. Olson: Right.

Chair Marks: And the fact that these five men come from the college. Okay?

Mr. Olson: And recognizing that there's good artwork in other designs, but they do not follow the theme of what I think at least I would like to see conveyed --

Chair Marks: Okay. Not discussion. All those in favor of the motion please raise your hand. One, two, three, four, five, six, seven. All those opposed? Three. The count is 7-3, the motion carries. So, at this point we'll be looking at the seven reverse designs for the clad, and we'll be matching those up with the three denominations.

Okay. Now I want to get back to my comments, and I want to talk just a little bit about the obverses. As I look at -- I mean, there's some great art here for each of the three denominations. What I would like to see happen, and I don't think I'm going to cull out particular designs here. I want to put this on the table and just see where it goes with the rest of you in your comments, but it seems to me that we're honoring military men, so my conception of that is that honoring military men should be an exercise in choosing designs where the individuals look like military men. And I think we accomplish that particularly when we are looking at men who are in uniform, and men who are maybe even wearing hats. I think that strongly conveys that idea, so I would encourage us to look at images where they're clearly in the garb of the military in all three examples.

And then as for the reverse, I'd like to see us pick one, a lamp. I would love to go with the eagle. Why? Because I expressed some of that, but also it

is a nod towards -- I mean, the way the eagle is rendered is a little more modern than what we've seen before in the way of eagles. I'd like to allow that creativity to come through, and then the crest, because it's germane to the subject matter. So, those are my comments. I'm not going to get down to specific designs and say which I like and which I don't. I'm going to determine that more thoroughly as we go through and I hear your comments. So, at this point I will recognize Michael Olson. And then I think what we'll do is we'll just move around clockwise around the table.

Mr. Olson: Okay, thank you, Gary. It's quite an honor to be looking at these designs. I am also a graduate of the Command and General Staff College, and seven or eight years ago when I went through that college I never thought I'd be sitting here looking at designs that would honor the college, so it's quite an honor. And we do have some good artwork to take a look at here.

I just want to talk about some things that I think are important for the entire set. Echo Gary's comments that these are military men, and they -- to the extent that we can make them -- portray them as military men, I believe that's important. I think certainly the uniform is important. I was quite surprised to see three of these designs on the Eisenhower and Marshall coin. They look like campaign buttons. You couldn't tell they were even in the military.

The names should be on here, and I think they all are uniform. Also, I think it's important for equal presentation not having one general behind another just to show them on equal footing. I know there's a couple of designs here that are somewhat desirable, but they do show one general behind the other. And I'm not sure if that would be their preference or not if they could speak for themselves.

There's also a very nice touch that I see in quite a few of these designs where we've got the Five-Star

rank portrayed as the Five-Star rank. Other designs have five stars on it in a line, in a semicircle. I think that would be a nice timed theme to have that portrayed as rank on the obverse of each one.

As I had stated before, this is truly going to be a set of coins, and as such I would encourage the Mint to sell a three-coin set, and also possibly a six-coin set, so interested parties could have a presentation case with either all three or all six of the designs.

On the reverses, there's a lot of my notes here that aren't going to apply now. But, again, I like Gary's suggestion that we do possibly the lamp, a crest, and also the eagle design is quite a nice design as far as looking modern, very aggressively looking eagle there.

My suggestion would be on the reverse designs to do possibly the lamp or the crest on the five-dollar coin, as that's the smallest, and those are the simplest designs. And possibly the eagle on the silver dollar as there's a lot of real estate there, and you could really make that look nice. On the half dollar, again, either the crest of the lamp, and I'll get into those designs here in a little bit.

Now, as far as the obverses go for the five dollar gold, I believe we were looking at two, three, four, five, and six. My preference would be, I've got three of them that I really prefer there. I guess I would defer to the Mint on the subject of the sunglasses. Certainly, just about every picture you see of MacArthur that's widely known, he is wearing the sunglasses, but I guess I would ask Don, could those be portrayed in such a way that it would not institute a flat surface? What I'm looking at is number three. There's a lot of flatness there.

Mr. Everhart: You know, it's a very iconic symbol with MacArthur is probably wearing sunglasses on all these, but I think we could use texture in places to try to make it so it's not just one big smooth, looking like an insect or something like that.

Mr. Olson: Right. So, with that being the case, I guess my preference for the obverse for MacArthur would either be number three or number five. Both of them would be perfectly fine, in my opinion.

As far as the Eisenhower, Marshall obverse, let's see, we were looking at only four, five, and six. I'm a little conflicted here because I really like number four. It shows both generals on an equal footing facing the center, which when we get to the half dollar observe I guess I'd like to see the same convention there. Facing outward seems somewhat awkward on the obverse for the half dollar. And if there was any way we could make these look somewhat the same, that would be my preference.

I really like number four for the observe on the dollar. I know there is some support for number six, as well, from the Foundation, I believe. I do question on Eisenhower's uniform the U.S. looks like it's fairly far down on hits the belt. Is that a correct placement for that?

Mr. Everhart: On number six?

Mr. Olson: On number six. That's not --

Col. Ulin: Our history department looked at that and they had no objection.

Mr. Olson: Okay. Okay.

Col. Ulin: And, by the way, the United States Army Trademark and Patent Office also looked at the -- I don't know if they looked at the design.

They looked at the designs, but they've also given permission to use all the military symbology, so that's been approved by the Army. I mean, you really can't use the Five-Star rank or the Half Radford thing without their permission, so that's all been done.

Mr. Olson: Okay. So, with that said, I guess number four and number six would be the two that I would

support for the dollar coin. I really would like to see head gear if six was chosen. I don't know if that's possible. That won't prevent me from providing some points to number six. But if you take a look at Eisenhower in number four with his cap on there and the five stars on it, I really think that's the way I picture him. That's the way I've seen him in footage of the day, in pictures.

Ms. Wastweet: I'm sorry, which one?

Mr. Olson: Number four. The hat really adds a lot to that portrayal of Eisenhower. I do like the stripes in the background of number six, however. And the convention of the Five-Star rank in both is very desirable.

(Off the record comments.)

Mr. Olson: All right. Moving on to the obverse of the half dollar. It looks like we've got one, six, and three that we're taking a look at for consideration. This one is a little tougher.

I really prefer number one. I'd like to see head gear on number one. Number three they're a little -- the portrayal is a little bit smaller; however, they do have more of a uniform as well as the head gear.

On number six, other than the name you really can't tell those gentlemen are in the military. They're wearing a suit coat. You can't really tell much about them. So, there's really no obverse that I could strongly support for this design, but if -- I'll probably be putting some votes towards number one, number three, most likely none towards number six. I'll wait to hear comments from the rest of the Committee.

Just in general on the reverses, the preference for the lamp depiction for myself would be number one. The eagle, as I had stated, number six is a very nice design and that should be used as is, but on the crest the number two states "Fort Leavenworth," and it's got the five stars above it which is nice.

Number seven is a little cleaner, still depicting the crest but it doesn't say Fort Leavenworth. And I feel pretty strongly that at least one of these coins should state Fort Leavenworth on the reverse. So, either two or seven could work, maybe with a little shifting around but I really feel very strongly that Leavenworth should be on the reverse of this coin. That concludes my comments at this point.

Chair Marks: Thank you, Michael. Jeanne.

Ms. Stevens-Sollman: I have to agree with Michael on just about everything. And I'd like to go first backwards with the reverse. I wish that we had been given a little bit more preparation for this. No, I'm not that familiar with the symbolism of the military, so as a general observer it's important for me to see what's important to the Foundation, and to honor our generals, which I think most of these designs do. So, for that reason I do agree with Michael on one, two, and six in terms of the reverse so that the lamp has more explanation to the public; the person that might not really know what the lamp means, and then to have this information would allow them a little bit more knowledge. And I think it is important to have Fort Leavenworth on one of these reverses.

The only thing that I would add to number six, which is quite a beautiful design is the fact that we don't have the promised oak leaves, and maybe that could be inserted somewhere. Okay.

As far as the obverse goes, I do think we need to have some sort of military dress. I personally think it's important. In terms of the design, I think we have to look at -- I wish number six had Douglas MacArthur in scripted more in a circle. I think that's quite a nice piece representing him. The rest I can't really feel comfortable to discuss.

And when we're looking at the Eisenhower, Marshall piece, again --

Ms. Wastweet: Can I clarify?

Ms. Stevens-Sollman: Yes.

Ms. Wastweet: You were talking about number six?

Ms. Stevens-Sollman: Yes. I would just like to adjust that foot where his -- where we have that line. I'd like to see his name encircled somehow. But I like the fact that we have the stars, his signature emblem there.

And in terms of the Eisenhower, Marshall piece I think we need -- I prefer four and five, either one.

And to look at Arnold and Bradley, I believe number three probably has for me the most potential. However, this is so important. I wish so much the artist had blended the lower part of the figures together, and not just cut them off in these kind of haphazard circles. I'm not quite sure what the purpose of that was, but if their blending would have been more like number, I think that for me number three would be my preference. And other than that, I have nothing more to say.

Chair Marks: Okay, thank you. Michael.

Dr. Bugeja: I'm going to start with the reverse. And my strong preference is for number one; however, if you take a look at the Chevron which is in the middle of the lamp, it contains -- already contains the Latinate phrase "Prepared in Peace and War." And in that ribbon I would place Leavenworth, as Michael Olson has suggested it should be on the reverse. Certainly, we don't need to repeat the inscription "Prepared in Peace and War in Latinate and to give it that kind of a presence. But, however, Fort Leavenworth would actually be my preference there.

Chair Marks: Michael, are you in reference to a particular reverse for a particular coin, gold, silver, or clad?

Dr. Bugeja: I would prefer this one for the silver, actually.

Chair Marks: Okay.

Dr. Bugeja: The reason why is I think it would be very popular and it would sell very well. You know, I like clean designs. Number seven also has all the specifics in it.

I do like the eagle very much. I have an issue again with Fort Leavenworth not being there, but also if you take a look at the sword, the sword should be in white relief, and it is -- that would actually give some contrast in that bottom part. It's missing contrast. And I would also take the lamp and lighten it up to give some contrast from the feathers, the ribbon and so forth.

I'd also play with -- everything looks like wood, and you have metal and wood and ribbon, and they should be given different textures, as just a technical thing that can be done.

I'll be very brief on the obverses. If we can go to the MacArthur obverse, my favorite two has all the ingredients that we look for, the placement and design is number two and number five. Those I think are very clean designs. I'm good with any one of them.

I might point out, however, that if we go with the five stars in a circle which I think is the appropriate formation, it might be confusing if we pick reverse number two with a different five stars because then they would be repeated on the obverse and the reverse. So, we have to be a little bit careful there.

I don't want to take too much time. We have a full contingent of CCAC members here, and we want to hear their perspectives. When we go to the next set of obverses with Dwight Eisenhower and George C. Marshall, my favorites without repeating what has already been said are numbers four and six. I actually prefer six. I know we need military garb, but there are medals I believe on Marshall's -- under the lapel. There's -- I can -- I would like hats, but if it's not doable that's still okay with me.

And then when we go to the clad obverses, my preferences are for one and three. I agree with Jeanne on number three. And, actually, if you could just see if there's a neat way to put a line right from that shoulder to the other shoulder and then you don't get the disembodied heads. But I think I'm going to stop right there here. Thank you very much.

Chair Marks: Okay. Mike Ross.

Mr. Ross: On the MacArthur coin, there are certain generals in American history who went out of their way to project an image, Custer, Jeb Stuart, Patton, and MacArthur certainly one of them. I'm sorry we didn't get a design that also included his pipe. But I think if you're going to represent MacArthur as he often tried to represent himself, I think the sunglasses are key to that story, so any of the designs with the sunglasses. But I like five, in particular, because I recall images of MacArthur looking in that direction in certain photographs.

And then on the Eisenhower coins, I think the military hats are probably appropriate given that Eisenhower had a civilian career in which he was often paired with another head, Richard Nixon, in political presentation. You often see Eisenhower's head next to Nixon's, and this would clearly signal that these coins were representing the military portion other than the political portion of Eisenhower's career. So, I like four and five for that reason.

Chair Marks: Okay, Robert.

Mr. Hoge: I have to agree with much of what has been said already by my colleagues here, but I'd like to step back just a bit and look at these things maybe from outer space. I have a question as to why it wasn't maybe a possibility to include all five portraits on one piece because it seems like we've sort of missed an opportunity with the five stars and the five Five-Star Generals. Was there some reason why this could not be done or was not considered? I

don't know.

Chair Marks: Well, we weren't part of that discussion so I think I'll turn to the staff. I don't know -- Ron, would you --

Mr. Harrigal: We looked at it. We had three coins and five generals that the law requires us to put the portraits on. It's just a matter of real estate and how much room is available on the coin. And we looked at it from the beginning as how do you put five people on there coins, so the discussion gravitated towards who do you pair up. And that was basically our discussions with the college in that, and it just basically developed that way. There was never a discussion about five on a coin.

Mr. Hoge: It seems a little odd to me that we've tried to include so much here, though, because, for instance, we have the names. There's really no consistency among them. Why don't we just have the surname of each individual? If they're famous enough that should be sufficient I would think. We have Arnold's nickname, some people have their initials and some do not. Just sort of an oddity about these things, so they don't really seem to work well as a set or a series in the format that we're regarding here today.

Mr. Harrigal: Well, just in response to that is based on where we go with this program if that's a motion that the Committee would like to make after the fact to make them more of a series. Obviously, the Committee is free to do that.

Mr. Hoge: Okay. In looking at the pictures individually, I have a few thoughts, as well. I think that it's true that showing the head gear does make an individual look more militaristic, but I wonder if that's something we want. I mean, the United States does not have a history of emphasizing military might and military personnel. It's true we have honored some military individuals in the past, but think of George Washington who generally didn't want to be thought of as a general taking

over a country. He was a civilian. Eisenhower on his coinage is a civilian.

I wonder if MacArthur has to have the hat with the spaghetti on this. Maybe he's only recognizable that way, but an outside person looking at these sees what looks like a Latin American military dictator staring out at us from the surface of these things. And what is the good that? I just -- I don't know. I mean, sure we know that this is MacArthur but a recent immigrant is thinking oh, that looks like General Himey that I just got away from. Kind of wonder about this sort of thing. So, I think that we might want to consider the head gear, but maybe it's a good idea to not have anybody wearing head gear.

Mr. Olson: Well, the plain fact is these gentlemen were not a South American dictator. They were Five-Star Generals --

Mr. Hoge: Well, we know that.

Mr. Olson: -- and that's what their uniform looked like.

Mr. Hoge: I know. I think MacArthur went overboard --

Mr. Olson: They should be honored for it. And I have another question here regarding MacArthur who's such an interesting character, controversial, too. But is it a good idea that we are trying to make an entire coinage directed towards sale to Oriental gold collectors, because they might like MacArthur more than they liked our other Five-Star Generals. I just have a question here, stepping back, looking at it, why is this a good idea? Can we make more money this way if it's peddled specifically to Oriental people? I don't know. Maybe we should talk about this more, maybe not. It's just something that occurs to me while we're having these discussions.

Mr. Harrigal: Bob, just one point of clarification. That wasn't part of the design criteria on developing

the coins. It's kind of like one of the corollary type of benefits of it that if it's a gold coin that the Asian market is very big in gold. It wasn't a part of any of the assignments we gave to --

Mr. Hoge: But is it an accident that MacArthur's the one general selected for the gold piece then?

Mr. Harrigal: That was not part of the discussion at that point. It was more or less an afterthought of hey, there's some side benefit here. Clearly, those discussions were with the college and we basically had rationale from the college as to what made sense, and there was no reason not to go with that for challenges.

Mr. Hoge: Okay. Just some other slight observations for the reverse types. I think we need to be careful to avoid things that are too busy looking, or too flat looking. And we do have some nice options here, but having worked for 20 years for the American Numismatic Association, I see the lamp on the metal coin, it says immediately American Numismatic Association or the University of Michigan where the --

Dr. Bugeja: How about Iowa State? Please.

(Simultaneous speaking.)

Mr. Hoge: So, these things need to be well explained. And I agree that we should have some connection directly with the Fort Leavenworth command in whatever form it appears there. And I'll just defer to the rest of my colleagues.

Chair Marks: Before I move on to Heidi, I just want to recognize the fact that the scoring sheets that I passed out for you as far as reversals go are problematic now because of the motion we made. So know that when we get to that point I am -- I have devised kind of a makeshift process here where we're still going to have our ranking up to three votes, but I'm going to do it by roll call by denomination. So, I just want to make you aware of

that as we go forward.

Mr. Scarinci: Gary, can I go after -- can I go next after --

Chair Marks: Can you go next?

Mr. Scarinci: Would that throw you off?

Chair Marks: Are you going to defer? Okay, go ahead.

Mr. Scarinci: I just want to -- we might as well get the two New Yorkers out of the way first. And I just want to say, you know, I wanted to go next because I like everything that Bob said. And I don't know why you sit me next to Michael Olson. We just -- so he hits me or I hit him when he speaks.

Chair Marks: Actually, it was random this morning, it truly was.

Mr. Scarinci: So, we fight, but c-

Mr. Olson: Can we pick up on there?

Mr. Scarinci: But, you know, I -- whenever clients come in, whenever I get -- I have to entertain clients coming into New York City, one of the things I always take them to is Fraunces Tavern. And just last week I took somebody there. And the great moment in world history, not American history, the great moment in world history is a general bidding farewell to his troops and resigning his commission, probably a turning point in the history of the world more than just America. And the founding fathers, in fact, didn't even allow for a standing Army.

We in the 21st century, the end of the second part of the last century have tended to glorify all of this. And these endless military programs that are coming out of Congress, the message -- and these particular designs -- and I can't -- and I'm going to talk about the -- we're going to talk about the designs next because I'm referring to them as designs because there is not a piece of art in this

group.

But these designs send an incredible message to the world, don't they? I mean, I'll say no more, but on top of all of the other military coins that are being issued in seemingly rather quick succession to one another. I'm not sure that when you view them all in totality, the image that we are portraying internationally is the image that most Americans perceive of ourselves as Americans. But putting that aside, I certainly understand exactly where Bob is coming from, and I support it.

And speaking to the designs, this was easy for me today because there's nothing here I'm voting for at all. I mean, in fact, there's no comments that I feel that I or anyone else could make about any of these designs that is going to improve any of it.

You know, it's -- these are pictures on metal. These are -- and, in fact, E.A. Grove did a far better job in his series of 42 medals about 50 years ago depicting World War II Generals and World War II scenes. That aren't even cheap imitations of E.A. Grove. You know these, unfortunately, are going to last as American coins, and their designs in my opinion are shameful in terms of its quality.

We look on the obverses and look what's going on in the rest of the world. Look at what Janice Strapoulis is doing, look at what's going on in Poland, in Netherlands, in Lithuania, in Latvia, in Belarus. Look at what's going on around us and they are incorporating portraits in new and creative ways on their coinage. They are not producing pictures of people on metal that we insist on doing. And that's all this is, pictures of people copied on to metal. So, I think the obverses don't even warrant - - there's nothing we can do to fix this. You know, I mean nothing we can suggest to fix this. Okay?

Number two, as to the reverses, if all we're going to do is just take objects and copy them on to metal, as well, then that's great. And, hopefully, the sponsoring organization has a great marketing plan

and can sell them to their alumni and their colleagues because I don't see collectors spending the money on any of this. This is not a set that I plan to buy. You know, this is just -- there's nothing pretty about any of it. There's nothing new about any of it. There is no information being communicated that's profound in any of it, so why on God's earth would I spend \$600 or so for a set of these coins?

So, I think that there's enough said. I really don't -- I'm going to pass by the way on speaking -- I mean, I'm just going to restate -- I'm not going to say it, but I'm just going to -- for purposes of, we'll save a little time because maybe we can finish the agenda and go to lunch which would be more productive than anything we're going to do to try to fix this mess.

You know, hopefully the sponsoring organization will get the designs they want because they've got to sell them. I mean, nobody else is going to sell them, so I don't have anything else to say about these designs or any of the other designs, so I'm not going to speak on any of the other things. I've said everything I care to say in response to this, and I just wanted to thank Bob for his comments, as well.

Chair Marks: Thank you, Donald. You know, it's one of the great things about this Committee is that like our nation, we are diverse on this Committee also. We are diverse in our points of view in our assessment of designs. So, thank you, Donald, because you represent a significant portion of our nation in the views that you express.

So, with that we'll go from New York State to Washington State.

Ms. Wastweet: Do you want to take your turn?

Chair Marks: I took my turn at the very beginning.

Ms. Wastweet: Okay.

Chair Marks: So, Washington State. Heidi.

Ms. Wastweet: Who can follow that? Don and I usually agree on most of these points, and I agree with some points but not all points, so I'll start with my disagreement. I, in turn, really like the MacArthur number three. I think that as a person who's not well versed in the military images still I can recognize this as MacArthur. Number two, which is a preference, if it didn't have his name on it, I wouldn't know who it is as a general person of the public. But number three not only accomplishes a portrait of a person, but it conveys an attitude, and that is what we're trying to get the artist to do, is not just copy the face onto the metal like Don is saying. And I think this achieves that high level of a portrait. It's recognizable as a likeness. It conveys an attitude, a demeanor. The fact that the sunglasses have no detail in the lenses conveys that he wanted to have a sort of non-approachability image. And the way it cuts the circle of the coin makes it less expected. The way it cuts at the collar is also less expected than just a typical head on a coin, so I think that this design actually achieves all that we've been asking for in a portrait.

I really like this one. My only problem here is this is a gold coin so it's small, and it makes sense that we have just a large head because of the size of the gold coin. But look at the size of his name. That's about the size of a Mint mark. I think it's way too small. It's not legible, will not be legible to the naked eye on the actual coin. I'm in favor of this design with the change of enlarging that name as much as will fit reasonably in that space.

Mr. Olson: Heidi, what about putting Liberty there and his name along the edge?

Ms. Wastweet: I actually like the way the Liberty is because it -- to me it makes it look like a circulating coin because of we often see the Liberty portrayed that way. I think his name will fit actually better as is, just enlarged, because if we wrap it around the

edge the text would be smaller than the current text of Liberty.

Mr. Moran: I think we put In God We Trust in smaller text, and MacArthur down across the bottom. I think Liberty is appropriate the way it is.

Ms. Wastweet: Yes, we could put Douglas MacArthur where In God We Trust is and then just swap those places. It's a larger change. I always try to make the smallest amount of change because we don't want a design by Committee, as we've stated many times. So, the easiest thing to do is simply enlarge it in the space that it is. So, I'm in strong support of that.

Now, there's also been support of design number two, if we can look at that a moment. There's a little technical issue here. Look at the line from his earlobe down his collar. That's an awkward piece of flesh there, and I'm not a fan of the way that's represented. It's easy to overlook it in the drawing, but as a sculpture, and if I were looking at this, if this were assigned to me as a sculptor and I was doing that, I would have a large -- I would have great difficulty in making that a convincing looking jaw line.

Mr. Hoge: Could I make a point about that? One thing I notice, and this is a very good observation, but if you look at all of these drawings of him, you wonder what the heck did his face and features really look like, because the drawings of the ears are all totally different. I mean, they're like different people.

Ms. Wastweet: Yes.

Mr. Hoge: Which one is accurate? What is the correct --

Ms. Wastweet: Yes, ears are often overlooked. We each have very individual ears.

Mr. Hoge: We know from Sherlock Holmes.

Ms. Wastweet: And if I were to micromanage I would definitely address the ears, but that's outside our scope. Also, design number five had some support, and I'd like to look at that one.

This is drawn in a stylized fashion that makes it look quite lumpy, and in looking at photographs of him, historic photographs, he was not wrinkly, or lumpy, or anywhere near this, so if this was -- a sculptor was to attempt to portray this drawing in a metal I think that would -- especially on a reduced size coin, the way that the light reflects on the metal would not be pleasant.

Also, Don, you suggested using some texture in the sunglasses. I don't think that that would read as well as just having a smooth concave. Because of the reflective nature of the metal, it's going to portray the reflective nature of glass anyway, so I think by trying to add texture to portray that kind of gets in the way then of the natural reflective qualities of the metal. In the plaster it would probably look great to have the texture, but then when you got to the coin the two elements would compete with each other.

Mr. Everhart: I think if you did a gradated texture light to dark, top to bottom that it would --

Ms. Wastweet: Are you talking like a sandblasting kind of texture, or a sculpted texture?

Mr. Everhart: Sculpted and very subtle, but fade it from like a dark at the top or bottom. You could do it either way, probably the top, and fade it out so that there is a gradation of texture so that it just doesn't look like a blank shiny area. That's how I envision it.

Ms. Wastweet: Okay. So, those are all my comments on MacArthur. If we go to the Eisenhower-Marshall, we've heard a lot about hats, not hats. I would like to ask the Colonel to weigh in his opinion on the hats, no hats issue.

Col. Ulin: Well, the reason I picked the one that I did is because the faces are more accurate. I pass the photographs of these gentlemen every day in the Hall of Fame, so I really know what they look like. And the reason I picked the ones that I did is because the likeness was more accurate.

Having their name on it is important. The current generation has no idea who these gentlemen are, absolutely no idea. And not just -- and some in the military generation but the general population at large. Without the names, they're not discernible figures. The President certainly, the others probably not. The reason I picked that is that is probably the most accurate likeness, and the last one in the series, I forget what number it was.

Ms. Wastweet: Eight.

Col. Ulin: Is that eight? That one was very, very accurate, as well. I'm sorry. No, go one more. Is that the last one? Okay. Yes, the last one. That's pretty accurate. Go back one, please. That is not accurate. It makes Eisenhower look like a bulldog. Marshall, those are more accurate. That is not a good likeness of Marshall. His face is too thin. That is not bad, but Marshall's face is a little too thin.

But like I said, I walk by the photographs every day, and so what I was looking at, I want to go back, what is the best representation of these gentlemen to show them in the best light, but also something that would stand out on the coin. Quite honestly, I think the silver coin is going to be a real winner because of size, and because of these two gentlemen, of all the Five-Star Generals they stand out.

Ms. Wastweet: Thank you for that insight.

Col. Ulin: Thank you.

Ms. Wastweet: In light of that, I also support number six. Even though they are not wearing the hats, we see a great deal of their uniform, and they

are very dignified. Even though one shoulder is in front of the other, the faces are on par with each other. And I do feel a sense of equality between the two.

I also love the stripes in the background. I think this echoes some of the previous designs that we've picked like the 9/11 medal, so if we think about our coinage as one whole body then I think this fits in not only with this set but with our past choices, and continues that new American style that we're looking for. So, I really like this design. I think that there's a lot of words on here, so to make all the text unified in that ring is a good choice. And, also, the amount of information is appropriate for the size of the silver coin, so I'm very much in favor of this one.

There's been some support of number four, but as the Colonel said, the likeness is not as accurate. And, frankly, I think the design is very expected and uncreative.

So, next group is the Arnold and Bradley. And I must say, I don't like any of these. Number one is out of balance. The word "Liberty" is way too small, all the heads are way too big. You're going to run into a technical problem with having that much volume that close to the rim with no space. It's going to be very difficult in the production portion of the coin for striking. And that little -- on the lefthand side, that little sliver of metal between the rim and the head, the production people are not going to like that. And then it just looks out of balance because the letters are so small and the heads are too big.

And then on number three, as stated before, the disembodied floating feel of this is not appealing to me whatsoever. And then number six has got a lot of support. And while this is a very nice drawing, I get-- not only is it missing hats, but it's also missing any sense of a uniform. They do -- they're just in suits so rather than not emphasizing the military, it

actually de-emphasizes the military aspect. And while I like the image, I like the choice of one higher than the other to compensate one shoulder being ahead of the other, and I like the balance of the lettering, still the details which completely lack any military reference cause me to not support it.

So, on the reverses let's start with number three, if we can. This had a preference by the Affinity Group. There is a lot of text here, and we're usually not in favor of so much text, but it does have a purpose here to convey the information rather than just saying Fort Leavenworth, the U.S. Army Command and General Staff College. That's important information. And because this is a preference, I'm in favor of this design.

Number two, I think I'm going to be in favor of this one, also, simply for the fact it does say Fort Leavenworth. And we're missing that on a lot of these. And none of them reference the anniversary, which is in the legislation, so I don't know why we weren't given any choices that conveyed the 132nd anniversary.

Mr. Hoge: Poor choice of anniversary.

Ms. Wastweet: It is an odd number, but it is in the legislation. And that would add more lettering where we already have quite a bit of lettering. I do like the eagle which has got support. It's got everything but the kitchen sink, and also the band of olive leaves again too close to the rim, makes it look crowded and causes technical difficulties, as well. The lamp, while it looks great in this blown up projected image is not going to be visible on the coin.

Jeanne made a comment that we were lacking the oak leaves. The oak leaves balances the olive branch in that one is peace, one is strength. I do feel like having the sword and arrows replaces the oak leaves as the representation of the strength, so there is a little balance of war and peace there. A lot going on, though. I will support it. It is a little modern. Well, it's very modern the depiction of the

feathers, and that's something we've been looking for. I'll support this for the largest diameter piece, which I believe is the clad. Is the clad the same size?

Participant: It's a dollar.

Ms. Wastweet: It's a dollar. Okay. All right. I think that's it.

Mr. Jansen: As usual, I got most of my opinions from Heidi. I'm going to start with the reverses here. And I think it's obvious to everyone at this point that we're not picking great art. We're scraping stuff together to get this job done, so I don't feel as strongly as Donald on this. But I do feel the fact that structurally we're kind of throwing a bunch out, and now picking three out of the six reverses for the half. And I feel like I'm finishing the job of making the sausage here.

Now, reverses. On a practical basis, I look at this page and I have four choices. I have a lamp, I have a shield ornamented, and I have two others, including the ever popular eagle. So, necessarily, of the lamps I, too, go for number three. I think that's probably -- and I could be wrong on this, but that looks like it's probably best on the gold, the smaller coin. I think the incuse will help us a lot on putting this much stuff on such a small coin. I would also vote for number two for the half dollar, and number six for the dollar.

Now, I want to talk icons for a moment before I get to MacArthur. And that's the five stars, because I think we have the five star symbol present on all three denominations of the obverses. So, the question is do we want ten stars on this coin, or not? And so I look at this and I say okay, looking at design number two, I've got five stars. Now, I'm used to 13 stars, so what's with this five? So, I think we need to make a conscious effort to either modify or whatever the implementations of stars on the reverse designs here. I have the same problem with number three, and number six. Well, we know

why the three stars are on the shield so I don't really have that big of a problem. They're certainly not featured. So, that's something I would encourage the Committee to think about when we finalize our recommendations.

Move to MacArthur. I have one comment. Where's the corn cob pipe? Because he is an icon, and that's part of the icon, the sunglasses, the pipe, and the man.

I would go for number three, except I think the bleed on the hat is really kind of unfortunate. It almost looks like he went to Oxford and he's got that red velvet pillow thing on his head. It's just an unfortunate bleed. If it were a little higher it probably wouldn't be a bleed. If it was a little lower, it might be better. Agreed that too small a lettering. I fundamentally kind of like the design. I like the way the bleed is on the collar. That's pretty cool.

My choice is actually number five, because I think that's the icon. I think that's the man that people look at and go yes, "I shall return." I have a problem with the MacArthur at the 12:00 position because I think the MAC should be treated in a lower case, or at least the AC. And it's all treated upper case, and I think that's an unnecessary dumbing down of his name. Similar comment on number six, if you happen to like that.

Now, the question is where do we put the five stars that appear in number six on number five so it complies with kind of the device convention which we've informally put in place here. And I don't know the answer to that, but again, as you're voting think about we need five stars on this coin one side or the other. Figure it out.

Mr. Olson: It's on his collar.

Ms. Wastweet: It's on his collar.

Mr. Olson: I'm happy with that.

Mr. Jansen: If this is a -- I'm with you. If this is a gold coin, you think you're going to see that?

Mr. Moran: Doesn't bother me.

Mr. Jansen: It doesn't bother you. Let's put an eagle next to the -- put an eagle inside the five stars, we can solve that problem.

All right. I'm going to go on to the obverse of the clad half here, the silver dollar, excuse me. And I think hats uber alles is the way you have to look at this, although it's probably not the right language to be politically correct. I am -- again, I've got a little tweaking going on here. I like four and six, big surprise there. I love the stripes on six. That just gave me -- I mean, I can immediately feel our engraver over here, Don, having a little fun with the stripes in back, makes cool proof, blah, blah, blah. But I think Marshall just looks flat out grumpy in that picture. Now, maybe he was grumpy. I don't know. Is he a grumpy guy?

Col. Ulin: He could be.

Mr. Jansen: Yes, okay. He looks grumpy to me.

Col. Ulin: They all could be.

Mr. Jansen: We don't have any hats in number six, so I go back to number four, and I say it's pretty cool, but the five star thing is just looking really distracting to me. It's worse in five, but do we make that incuse? I mean, how do we treat those five stars to make them what they should be without blasting away and taking all eye motion and eye control away from the two portraits? It is a large coin so think about that when you're voting.

Moving to the half dollar, I'm with Heidi on this. I kind of looked at them and go really? Number six is kind of where I default to because I really just don't like the feel of number three. In number three they look like bus drivers to me. I'm sorry, but they do.

In number 13, the gentlemen look sophisticated. I concur that they have no uniform on them, so it's hard to really call these military men. We've got the five stars there. Could we incuse them? I think incuse is a powerful tool used carefully and not that often. The In God We Trust is really small even for a half dollar coin. I'm not sure how you fix it.

Those are my comments. I just wish we had a little more involvement in the formation of the spec going out to the artist. It's just really hard when you don't get -- when you're put in a position that instead of picking wonderful choices we're kind of cutting and pasting, and scrimping, and trying to put together something to enable the production guys to get on with it. I don't like that. That makes me feel sad.

Chair Marks: Done?

Mr. Jansen: Done.

Chair Marks: Thank you, Erik. Michael.

Mr. Moran: It's fatal coming last behind both Don and Heidi. I'm going to be short and to the point on some of these.

On MacArthur, I'm for number three. And I really had no problems with the five stars being down there on his collar. I think the requirement that you have that clean pentagon in the center of them can be a problem. It's distracting on several of these designs, and we're stuck with it. But when you see it on the collar, it's a finesse. And I love a finesse because all of these coins when we get to them are weighted down with a lot of symbolism we don't necessarily need.

I will say that I do miss the corn cob because I think that's the one common commenting factor for MacArthur; otherwise, he's not a common man. I disagree with Heidi about the inscriptions here. I like the inscriptions. I like the size of them, the Liberty where it is, the date, I think it's a relatively

good feel. I think that if you enlarge Douglas MacArthur you take some of that away. I really have no problems in this case design by permitting sticking In God We Trust up there in that size, and putting Douglas MacArthur in the size of In God We Trust down at the bottom of it. I really think that gives us the best offset. I'm not going to comment on any of those because that's what I'm going to vote.

On the dollar coin, I do want to make a comment. I know we threw out number seven, but I want to say something about it. I'm not a positive man. The fact that when you look shoulder strap of Marshall, it's way out of proportion, way out of wack, and I would hope in the future that when we get these sketches that that kind of roughness is filtered out before we see it, because I just threw that one without even really considering it because we can't fix that kind of thing here, how it looks when it focused off the way it should be. And that's a review function that needs to be fixed here at the Mint.

That being said, I am -- again, I think number four, I like it, but we're suffering again from the fact that the pentagon needs to be there, and it's a little large. And, particularly, it detracts in number five for sure. It's borderline on number four. I hope I'm not getting suckered by the quality of the sketch on number six, because that's an excellent sketch. I hope that Don can reproduce that in metal, and that's where I'm going to go on this one. Enough said on that.

On the half dollars, I can't like any of them. And I vote a zero on all of them. I don't mean that so much against the designers as I just -- I can't get there. I mean, I'm not going to say any more.

On the reverses, we're stuck because of what's happened here with three styles of reverses. We're going to put a lamp on one, the heraldry sign on another symbol, and obviously everybody is going to put the eagle on another. You can see it coming,

so I'll comment on that in particular.

Number three, the alternative to four, too much, too much, too much. We just can't do that. I don't care if you incuse it. You can't, it's just overwhelming. You've got the heraldry there on the lamp, as well. Number four to me, you've taken the heraldry off and it's clean. You take the five stars out of there, you put that on the half eagle five dollar gold piece and I think you've got a good design that will carry on that small nickel size tondo.

In terms of the half dollar I think that you can see plainly that the coat of arms is what looks best on the half dollar. And I don't see -- if you've got Leavenworth on the ribbon, you don't need it across the bottom. It's too much, it's overkill. And I really do like number seven, guys. That's clean, it's nice, and it says the same thing. It doesn't detract by not having Fort Leavenworth there.

And, finally, as much as Heidi criticized the eagle on -- I know she's going to vote for it on the dollar coin, so am I. Because, again, we're running out of options. But I can live with that. It's what it is, and I'm going to vote for the dollar coin, and the eagle will be the dollar coin. However Gary figures out how we're going to vote on the reverse. Okay, done.

Chair Marks: Okay. We're all done. Now, we've had a lot of discussion on this. Usually we have some follow-ups. Here's our time, folks. We're scheduled to break for lunch at 12:30. We still have the Code Talker medals to get through which I anticipate won't take as much time as this exercise has been, but still we want to give it the time it needs. So, I would like to have this discussion wrapped up within the next 10 minutes inclusive of -- I want to give you some additional instructions about how to vote for the reverse. So, let's -- if we have some questions, let's not more than five minutes. Let's do our follow-ups and get that done. Do we have any?

Mr. Olson: Could I just make a recommendation

that would hopefully lead to more streamlined voting? Could we agree on what design, not necessarily which specific design but lamp, crest, eagle we're voting for on each denomination?

Chair Marks: I think we could, Michael. I think my preference would be -- I've come up with an idea to keep this even on our evaluation sheets. Why don't we go through our rudimentary individual evaluations like we would normally do. I'm going to show you how to do that here in a moment, and let's have that very discussion. Okay? I think we c- let's organize ourselves around what our initial take is on everything. I want to keep this simple. Any other comment?

Mr. Olson: Just one more. Keep in mind who the audience is for these coins. Now, as Colonel Ulin stated, there's going to be a lot of officers coming through the school, graduates of the school, 90,000, that for whatever reason may only want to buy the least expensive coin that says Fort Leavenworth or represents their time there. So, I think the sentiment of the group is to have the eagle on the silver dollar which that is great, but I guess what I would ask for is some consideration on whatever gets put on the half dollar let's make sure that clearly represents Fort Leavenworth and the Command and General Staff College, which number three certainly would. Number two, I agree, I -- there's really no reason to have that on there two times, but I guess I question on a half dollar size we may not be able to read the Leavenworth. So, I guess that is what I would really like to see, is on the half dollar a design that clearly shows without a lot of interpretation Fort Leavenworth.

Chair Marks: That's a good point. Thanks.

Mr. Scarinci: I'm sure Michael didn't mean to suggest this, but the constituents for the coins, for these American commemorative coins of the United States Mint are the American people.

Mr. Olson: But, Donald, you just said no one was going to buy them other than people that graduated from there.

Mr. Scarinci: Not any constituency group because constituency groups can go commission medals, and sell them privately.

Mr. Olson: Well, in your own words you said --

Chair Marks: Okay, point is made.

Mr. Olson: -- no one is going to buy them except --

Chair Marks: There's no point in pursuing that. Point is made. Okay, folks, take your evaluation sheets, and this is how I want to jerry-rig this. On the gold, cross out the last three and treat the seven as your evaluation. Cross out the last three. On the silver dollar add a six and a seven like this. Add a six and a seven. And then the half dollar already is appropriate. And then just go ahead for each of them and do your evaluation.

Now, for those who are our guest today just a short explanation on our evaluation process. Every member is given the opportunity to numerically evaluate the designs. Each member is entitled to give up to three tally scores or votes to any given design. They can give any given design three, they can give any given design two, one, or zero. What this does is it creates a weighted evaluation that measures intensity.

So we have 10 members here today, the top possible score on any design is 30, so when we read the results of this evaluation later keep in mind the 30 because that gives you a gauge of intensity. To get the Committee's recommendation by our own adopted rule we have to achieve a score of 16, that's 50 percent plus one, so any score over 16 which is the top score for a particular design unless there's a subsequent motion becomes our recommendation.

So, at this point I'm going to ask each member to go ahead and fill out your evaluation sheets, to pass those all in to Erik who is our tally scorer.

Mr. Jansen: Thank you.

Chair Marks: And with that we're going to take a 15-minute break. I intend to bring the meeting back to order promptly at 11:40. We will at that point announce the scoring that we've accomplished here. I anticipate we'll have to have some additional discussion particularly in light of the direction we've gone with the reverse.

I hope to have all of the Five-Star General accomplished by noon, and then we can launch into the Code Talkers. In fact, I'm probably going to break us at noon, and I'll discuss that later.

Mr. Moran: Gary, can we think about working through lunch? Once we go to lunch, we never get done.

Chair Marks: No, you need to trust me on this one. We need to break at noon. So, with that, we're going to take a 15-minute break.

(Whereupon, the proceedings went off the record at 11:24 a.m., and resumed at 11:46 a.m.)

Review and Discuss Candidate Designs for The Code Talkers Congressional Medal (Choctaw, Osage, and Pawnee Nations & Cheyenne River Sioux Tribe)

Chair Marks: Okay, I'll bring us back to order. We took a little bit longer for the break. We needed to pull some things together on our scoring for the tally on the Five-Star Generals. With respect to the Code Talker program we have representatives from the tribe here in the room now, so I'd like to go ahead and honor the fact that they're here with us and launch immediately into our discussion about Code Talkers.

I know that when we go through the scoring for the

Five-Star Generals it's going to cause immediate discussion, so rather than do that we are going to go into Code Talkers right now. So, at this point I will ask Ron to take us through his report.

Mr. Harrigal: Okay, great. Thank you, Gary. Legislation is Public Law 110-420, authorizes the Secretary of the Treasury to strike Congressional medals to recognize the dedication and valor of Native American Code Talkers to the United States Armed Services during World War I and World War II.

These gold medals will be produced for the Native American tribes that had members who served as Code Talkers. Silver duplicates will be made and presented to specific Code Talkers or their next of kin. Bronze duplicates will be produced for sale to the public in the 3-inch and inch and a half sizes.

The Deputy Secretary of Defense prepared a list and identified to date 22 tribes that have had Code Talkers, 180 individuals are on the list. The list will be updated as the records reflect more members and more tribes.

Each tribe was contacted to establish design concepts and appointment of an official liaison who works directly with the tribal historians and other experts for design reviews.

The Department of Defense designated the U.S. Army Center of Military History as our liaison. The team completes historical accuracy reviews of military uniforms and equipment as seen on the obverse designs.

Our obverse design concept is a representation of the Code Talker's dedication to military service, and the reverse design concept features iconic symbols and elements unique to the tribe, including their tribal seals for elements of their seal.

There are no legislatively required inscriptions; however, for design consistency the obverse depicts

the tribe name, the word "Code Talkers," and if desired a language quote of some sort that's unique to the tribe. Reverse inscriptions include World War I and/or World War II, as applicable, and Act of Congress 2008.

Today we'll review obverse and reverse designs for the Cheyenne River Sioux Tribe, the Choctaw Nation, the Osage Nation, and the Pawnee Nation. We have representatives from three of the four tribes, plus also a representative from the American Indian Alaska Native Veterans Department of Veterans Affairs, Ms. Juanita Mullen. She's here as an observer. And the first tribe that we are going into, of course, is the Cheyenne River Sioux, and we have a representative here, Mr. Lyle Cook who would like to speak to some of the tribe's preferences here.

Mr. Cook: Citizens Coinage Advisory Committee --

(Lakota language.)

Mr. Cook: I'll translate what I just shared. I greeted each and every one of you in our language stating I extended my hand to you in greeting with a good heart. I shared that I'm a common man amongst our people, and that I have come here to speak on behalf -- I am the liaison for the Cheyenne River Lakota tribe, a/k/a known as the Cheyenne River Sioux Tribe.

I'm very honored to be here. I've been working very hard with Ms. Betty Birdsong. I have many -- I wear many hats, and when I was contacted by the Tribe to be the liaison, designated to be the liaison, Ms. Birdsong worked very hard with me. The Committee must be given direction on when to contact me because usually I'm either on travel or on another commitment and I get hit with this request. Even our emails seem to not catch up with me until like the day of or day before the deadline, so if you see a few of these gray hairs, because of you guys.

(Laughter.)

Mr. Cook: But to talk about the design, I guess most of you have our design. I'll just share a little bit about the -- although I'm standing here talking, I met with a lot of our veterans, World War II veterans, Korea Veterans, every campaign. Even though it refers to World War II and World War I, I even got comments from our today veterans. Our people are represented in each campaign.

So, if you'll see, I think this is the first one, the front. That over there is the military ones, that's the front side. Yes. Okay. In our language down here we put --

(Lakota language.)

Mr. Cook: And what that's basically saying in English is that our Good River Soldiers fight the enemy. At that time the enemy was whoever was in opposition to the United States.

One thing to understand is our language -- English is backwards for our language, and we cannot translate a word directly into English, so this is a meaning. For an individual to sit here and say well, what does this mean? Give me the English word for it. I can't give you a direct answer. That was something -- the Lakota Code Talkers. Our people are under the Seven Council Fires. We're a great nation. Many of you know yesterday was the Battle of the Greasy Grass, Custer's last battle, last stand. So, out of those Seven Council Fires there's seven sub-tribes they're called.

Our Cheyenne River Sioux Tribe comes from what's called a Tetuwan. The Tetuwan is kind of referring to the Buffalo Nation people. We were nomadic, we covered a wide area of the United States, and we lived off the buffalo, so the Tetuwan is kind of referring to the Buffalo Nation people.

We have three speaking dialects, Lakota, Dakota, Nakota. Where I'm from, our dialect is Lakota, so that's why we have Lakota Code Talkers, so that's to help identify who we are. But even though we're

-- in South Dakota we have nine reservations, we're all the same people. We have people up in Montana, North Dakota, Minnesota, Iowa, most of the states around that area are our people, that because of the Battle of Little Bighorn, the United States separated us, conquer and divide, reservation here, reservation here, so now each one of them is recognized as a tribe. So, each one of them -- I won't be the only one that you will meet from South Dakota, or meet from the Lakota Nation, Dakota Nation, Nakota, because each of them have Code Talkers, as well.

We had Code Talkers in World War I, we had Code Talkers in World War II. My father, my grandfather, many of my uncles were World War II veterans. My great-grandfather was a U.S. Army scout, so we've had dealings in my lineage serving the United States military services. But prior to that, the same time that the Battle of the Little Bighorn, many of my great-grandfathers were also participants there, so I walk in two worlds so to speak. I walk in their world carrying on their tradition, their lineage, but I also walk in this world. I served in the U.S. military, so it was a very great honor when I was given this responsibility.

Now to go to the back side, World War I, World War II, obviously, I shared, you know, we had Code Talkers there at all times, so we were very satisfied with that. I was asked to provide something that says what defines who the reservation is, who your tribe is. So, I just took our tribe, our flag. The top part is our tribal flag, Cheyenne River Sioux Tribe, and in color if you had seen it -- well, there it is right there. You know, there's a representation of what this means.

The most important thing is the bottom part of it, the two pipes. We have what they call is the Sacred White Buffalo Calf Pipe and that was presented to us by the Sacred White Buffalo Calf Woman. So, in our history buffalo plays very important. And we still have that pipe today. We still have a pipe keeper

that takes care of it. It's been passed down generation from generation. There is no way for me to say, or anybody to say how old that pipe is. It's been from time immemorial for us, so that's very great significance of our flag.

You'll see four letters there, four words there. Mnicoujou, in English refers to plants by the water. Itazipco has a couple of meanings referring to Without Bows, our Sans Arc people. Siha Sapa is black feet. Oohenumpa is two kettle. Myself, my mother was Mnicoujou, my father is Itazipco, so depending on how you're talking to amongst our people I would belong to Itazipco band because that's my father's band. So, when you look at those bands and you see these four teepees at the bottom, those are in reference to each of those bands. We're not just one band.

The buffalo, obviously, is kind of in reference to, again like I said, the White Buffalo Calf, but also Tetuwan refers to the Buffalo Nation people meaning that we lived off the buffalo. That was our main source. We used everything from the buffalo.

Down here, Act of Congress. We -- Ms. Birdsong and I -- I think she was my go-between here, so don't shoot the messenger. 2008 we asked that that be removed. When I was meeting with a lot of our veterans, I also met with tribal veteran service officers that represented other tribes, other veterans. This was one of the discussions we had with this Congressional Code Talkers Medal. And as a united effort when the Navajo Code Talkers were honored at that time, the consensus was at the meeting all the Code Talkers should have been honored, so the instructions I have received and requested to ask was why do we need 2008 in there? It's kind of like the veterans back home feel it's a slap in the face. That's the best way I can state it. So, we just said well, let's just go with Act of Congress. I know that some of you may not understand that, but those are instructions I received when I left home. Many times elders,

World War II, Korea, Vietnam.

I, myself, am considered a peace time veteran. The era I served in was Lebanon, Grenada era. I've been out almost 30 years now. I didn't realize at the time, you know, as a young man I finished school. Didn't have much options, just lost my mother. I went to school, trade school, finished, graduated, didn't have no employment opportunities, so I moved from one state to another. And I knew some people, so I was staying with them, and they asked me, "What are you going to do?" So, I said, "I'll join the military." And lo and behold, that's how I became -- you know, I served in the United States Army as a medic. But I didn't know at the time when I joined the service, when I went home the people in our community said now you're Akichita. That means protector, I protect the people. I became one of like my father, my grandfather, my uncles, some of my aunts, some of my grandmas, my great-grandpa. So, I didn't realize I fulfilled a role, a society role as a male of my people. So, a lot of that comes into all of this, so I'm not just standing here as a member of the tribe. I stand here representing many members of the tribe, many veterans, Akichita. Yes, sir?

Mr. Ross: Why do you honor the 1868 date? It would seem like the treaty would be something you would think the tribe would predate an 1868 treaty date?

Mr. Cook: Unfortunately, this is the government. Personally, myself, I wanted to strike that. The government came back and responded it would cost too much money to redo everything in the books and on record to strike that. Unfortunately, I am not a councilman, I am not the chairman of the tribe so I don't have any weight to say let's strike that.

Yes, I wanted to strike it. And I think I talked to Ms. Birdsong about striking it, but somewhere along the line the Committee struck it down and left it in there. Yes?

Mr. Olson: Can you clarify again, on the 2008 date you do not wish to have that on there because it's associated with the Navajo Code Talkers, or what --

Mr. Cook: No, it's not associated with the Navajo Code Talkers. Our people felt that at the time the Navajo Code Talkers were recognized and honored, all Code Talkers, not just Lakota, Nakota, Dakota, all of the Code Talkers should have been recognized at that time. So, me, I sat there. I presented everything. Everything Ms. Birdsong sent me I pulled it out. These are the designs, asked for feedback, certain questions.

The National American Indian Veterans Association, they're always out here in Washington lobbying for American Indian veterans, and that was one of the things the Tribal Veteran Service Office, when they came together that was the thing they pointed out, that 2008. But what they also pointed out and what I seen was many of the designs, some of them didn't have that in there. It just had Act of Congress. So, I said okay. Well, I don't see any problem with that because I see some of the designs it's omitted, so let's just go with that.

Chair Marks: So, you don't want it in, or you do want it in?

Mr. Cook: No, we don't want the 2008 in there.

Chair Marks: Because you weren't honored at that time. Is that right?

Mr. Cook: Well, I'm not sure what year it was when our nation --

Participant: 2000.

Mr. Cook: Yes. So, just so appease my elders I said okay, I will go forward with that because that's what you're requesting of me.

Ms. Wastweet: So, the date represents the fact that they were being honored much later than the

Navajo.

Mr. Cook: I'm sorry. I'm not very good in English, so if I talk a little backwards, understand.

Chair Marks: You're fine.

Mr. Cook: English is backwards to the Lakota language. So, I'm not sure how much time we have.

Dr. Bugeja: Do you have a favorite reverse?

Mr. Cook: Excuse me?

Dr. Bugeja: Do you have a favorite reverse of all these? I can't hear all the way back. Which was your favorite reverse?

Mr. Cook: This one.

Dr. Bugeja: This one there. Right?

Participant: Number seven.

Dr. Bugeja: Number seven.

Mr. Cook: I'm not sure what number it is.

Participant: Number seven.

Dr. Bugeja: And you would prefer the 1868 to be gone. Is that -- no, you want to keep it?

Mr. Cook: Yes.

Dr. Bugeja: Gone.

Ms. Wastweet: No, he wants it gone.

Dr. Bugeja: You want it gone. Right?

Mr. Cook: Yes.

Dr. Bugeja: Excuse me. I'm getting older and I just couldn't hear you.

Mr. Cook: Oh, that's fine. I've got hearing loss, too.

Dr. Bugeja: I just want to make sure I know what your wishes were, which is why I reiterated it.

Mr. Cook: So, that's kind of what I wanted to share. But I did also --

(Lakota language.)

Mr. Cook: I wanted to share something with you. In World War II every time our men, our women went off to serve songs were made, made for those eras for those people, so I'm going to share that with you before I give up the floor. So, if you'll excuse me.

Participant: Oh, thank you.

Mr. Cook: Let me yield my time.

Participant: Appreciate it.

Mr. Cook: What I said is I'm going to share this World War II song. It's to honor Code Talkers.

(Lakota song.)

(Applause.)

Chair Marks: Thank you, sir.

Ms. Mullen: I'm sorry. I just want to make sure that Lenny completely understands the question that came about 1868. Lyle, did you want to 1868 to come off of the design?

Mr. Cook: Yes.

Ms. Mullen: Okay, he does.

Chair Marks: Okay.

Mr. Harrigal: Okay. Thank you. I guess I really can't add to that in any fashion. Just a note on the obverse design number two was the tribe's preference, and also the CFA. And when we go back to the reverse the design number seven was also endorsed by the CFA.

So, with that said we will now go on to the Choctaw Nation. And Mr. Timothy Evans of Holland & Knight law firm will speak on behalf of the Choctaw Nation.

Mr. Evans: Good morning, everyone.

Chair Marks: Good morning.

Mr. Evans: I'm Tim Evans. I'm with the law firm, Holland & Knight, as was mentioned. We work quite a bit of work here in Washington, D.C. on behalf of the Choctaw Nation of Oklahoma. Ms. Judy Allen who is the usual liaison has worked on this matter for the nation sends her regards. She could not be here today, so I've been asked to come and speak on behalf of the nation.

I guess to begin with halito on behalf of the nation, and that's about as much Choctaw as I speak. So, that's sort of it. I member of the Haliwa-Saponi tribe from North Carolina. If you want to speak in Tutelo or Saponi, I can go there but not for Choctaw.

I guess sort of on behalf of my client Choctaw nation, just sort of put it straight out there as my sort of direct request and marching orders as their representative here in D.C. They chose unanimously for the obverse design number three, and for the reverse design number one. And I was specifically asked that if the Committee believes that there are any changes or a different design than was desired go back to the nation and consider that. They're pretty adamant about their request here. And anybody who knows Choctaw knows that they can be very adamant about things they believe in.

I guess a couple of things just to mention on behalf of the nation with regard to obverse design number three. The nation felt very strongly that this was a fairly accurate representation of the design they'd like to see. They believe it's important to have sort of a serious facial expression for the soldier shown here.

The writing on the tablet is important to them, not least of which is the fact that it's incomplete which means he's actually in motion and in action. And I think that's important on behalf of many native people who are oftentimes seen as being passive existers here in this country, not as active participants in the military, not even sort of in society, in general, quite frankly. This shows -- this design, the nation believes, shows that Choctaw members in particular, natives more generally, are active participants in this society, and in a part of society that much of America does not believe natives have a part in, and that's actually in the military for the U.S.

They believe that the uniform and the inscription to Code Talkers in terms of Choctaw nation are accurate as they are, and they would request this actual design. The other designs that were considered for the obverse, the nation unanimously between their legislative body, the chief, Judy Allen herself as the liaison on this matter, they felt that the other designs were too busy with the borders, especially in light of the fact that their preferred reverse actually has a more important border to the diamond shape, and I'll get into that in a second. But they like sort of the clean nature and appearance of the obverse number three.

They felt it's accurate. It shows exactly what the soldier as a Code Talker is doing. It's not too busy say as with the borders from number one or two. Number four, a bit too, I think, generic for a Code Talker. I don't mean that in a demeaning sense, but this could be a soldier doing a variety of types of work; and, therefore, they wanted to signify Code Talker. Number five, a bit too busy with the detailed box, machinery there. It takes a bit away from the soldier himself, so I think that's sort of an accurate representation as I have been briefed on behalf of my client as to their reasoning behind their choice for number three for the obverse.

On the reverse in which they prefer number one. A

few things here. Essentially, this is the Choctaw Nation of Oklahoma seal, and there are sort of varieties based upon that through numbers one through four. But, again, I think they prefer a more simple and clean design here to get the message through. Number three and number four in particular I think are -- it's a bit hard, actually, to pull out what's significant to the nation here, and the three historical items here.

As we see in number one clearly, there are three arrows that represent historical chiefs for the nation. There is the smokepipe hatchet which was passed among councils in the nation during both peace and war times, and there's also the bow which during peace times was left unstrung, but was always kept ready to protect their local villages. So, they think that this accurately represents again fairly simply and cleanly the basic inscriptions of World War I and World War II. And also, the diamond design here is very important to Choctaw. It actually relates to the diamondback rattlesnake, which to them cautions people to respect their surroundings and their environment. And it serves as a warning that you need to pay attention to the things that are most important to you, and the things that give you sustenance and livelihood, the world around you.

When it comes to Act of Congress 2008, they actually -- with all due respect to the representative of Cheyenne River, they actually embrace this because to them time is passing, and they finally got here in 2008, particularly with the help of Representative Dan Boren as a sponsor of this legislation. He was their local Congressman. I think it's very important to them.

If these designs were not to be chosen, they would want to go back and consult, but I think they urge you, and my task is to urge you to take these designs as they are, and to move them forward because one, Representative Boren is retiring, and so he may not be around after November, or not

may not, he will not be around after November. And they have a very special tie to him and his family, sort of significant to them that Representative Boren is the one who is moving this forward.

Also, I was told to specifically pass on to you, in 2008 when the legislation was finally passed, the recognition for the Code Talkers Act, there were five living children of Choctaw Code Talkers, there are now two. We would like to have those two people see this done. The Code Talkers themselves are long gone from Choctaw, but we have children who would love to see this done in their lifetime.

I as an attorney on behalf of the Choctaw Nation and a bunch of other tribal nations around the country, we have to wait for a while for whole lot of things, a whole lot of things. Like to be Indian is to be patient, quite frankly. That's what I talk with my clients about all the time, and amongst my own people back home.

We have an act that is now four years old, and we would like to see this done with Representative Boren in office if at all possible, or soon thereafter, and also on behalf of the two living children before anyone else passes away. We urge you push forward with these designs as they are, and as they've been chosen by the nation unanimously.

That's sort of what I really wanted to stress to you this morning on behalf of the Choctaw Nation of Oklahoma, and if there are any questions I will try my best to answer or respond to anything.

Chair Marks: Any questions?

Mr. Scarinci: Can I just say, counsel, you did an excellent job in representing the position of your client. And I take independently of that, I kind of picked out those two designs, as well. So, thank you for the explanation. Well done.

Chair Marks: Any others? Heidi.

Ms. Wastweet: I have a minor question. On the reverse, when I first saw this I didn't understand that that was smoke, so if we take some liberties in the sculpting department to make that look more like smoke do you feel like that's going to stir up any issues?

Mr. Evans: It might. It might because this is taken from the nation's seal itself, so that might be seen as an affront to the --

Ms. Wastweet: So, they want to see it depicted exactly as this even if it doesn't really look like smoke. Okay. Thank you.

Chair Marks: Others? Thank you very much.

(Applause.)

Mr. Harrigal: Okay. We're going on to the Osage Nation and we don't have any representatives here. The two designs for the obverse are essentially the same one with the barbed wire and one without. And the preference of the tribe is design number one. The CFA felt that the preference -- their preference was number two. They felt that the barbed wire would not represent well on the medal, but that was just their comments at the meeting.

So, essentially, you have the designs here for the obverse with the only difference being the barbed wire which is a visceral symbol of the threat to the soldier while serving.

Reverse we have essentially one design here to look at which is basically their symbol with some of the inscriptions and inscriptions being the Act of Congress 2008, World War I and World War II. So, that's for the Osage Nation.

Mr. Olson: Excuse me, Ron. Didn't we just see a design that looked almost exactly like this our last meeting. That wasn't this tribe, was it?

Ms. Wastweet: It is the same design, different tribe.

Mr. Jansen: We're recycling an obverse.

Mr. Olson: Yes. Why would we do that?

Mr. Harrigal: A very strong preference of the tribe, even though we told them that we'd like to do more representative of their tribe, they gravitated and said no, this is what we want.

Mr. Olson: So, it's okay with them. I just wanted to make sure that --

Mr. Harrigal: Yes, it was their preference.

Mr. Olson: Okay.

Mr. Harrigal: And then we are trying -- as I said before in our Admin meeting, we're trying to get more and more options on the table, but we're hearing a lot of no, this is what we want type of situation. And understand what all that's about.

Mr. Jansen: So, the tribe chose obverse two.

Mr. Harrigal: The tribe chose one, the CFA itself --

Mr. Jansen: But CFA chose -- didn't CFA choose one when it was presented before.

Mr. Olson: They did.

Ms. Wastweet: Yes.

Mr. Scarinci: Change in membership. What did we choose?

Ms. Wastweet: We chose one.

Mr. Harrigal: The barbed wire.

Mr. Scarinci: We went with the barbed wire?

Ms. Wastweet: Yes.

Mr. Harrigal: Yes. And I also mentioned that we have had other coins represented with barbed wire that came on fairly well. One was World War II

commemorative, and another, of course, I believe one of our state quarters --

Mr. Scarinci: It's a three-inch medal, too, so it will show up.

Mr. Harrigal: We've had designs with it in it, and we can sign it, but I'm taking in the Committee's recommendation. And they actually made -- their selection.

Mr. Scarinci: Did they -- I'm sorry. Did the CFA say anything about -- I mean, it seems if you choose the barbed wire for one and not the barbed wire for two, somebody is going to interpret that in some way. Did the CFA --

Mr. Harrigal: I did not bring that to their attention at that point in time.

Mr. Scarinci: Oh, so they didn't know, they didn't remember.

Mr. Harrigal: Some of the committee members were not present at the other meeting.

Mr. Scarinci: Okay.

Mr. Harrigal: But they did have a full complement this time.

Mr. Scarinci: Okay.

Mr. Harrigal: It was not brought to their attention.

Mr. Scarinci: Okay, thank you.

Chair Marks: Any other questions on Osage? Okay, go ahead.

Mr. Harrigal: Okay. And we are now going on to the Pawnee nation, and we have Mr. Charles A. Lone Chief, Jr., Vice President of the Pawnee Nation who is here to speak on behalf of them.

Mr. Lone Chief: Good afternoon, everybody. I want to say good morning. I have a flag here, the

Pawnee Nation flag, and I'm going to have copies of this run off and passed out this afternoon, and it describes everything about our tribe. And that will save a lot of time. I won't have to read it to you like you're little children and so forth. So, I'm glad everybody is smiling, it kind of breaks the ice.

In our language we say --

(Pawnee language.)

Mr. Lone Chief: So, in essence, what I said was hello friends, how are you? I hope you're fine. I like you very much, and thank you very much for allowing me to be here.

I'll go on with the one with the wolf.

Mr. Harrigal: That would be number three.

Mr. Lone Chief: I don't know the number, sir.

Mr. Harrigal: It's three.

Mr. Lone Chief: Yes, three. You got me. To explain that, they've got a name Men of Men. That's what we consider ourselves. We didn't consider ourselves any less than. And the wolf symbolizes what other tribes refer to as wolves, who are cunning and have courage. The cedar that you see on each side, the red cedar boughs, which when we burn cedar, we believe that smoke goes to the heavenly father with our prayers. Also, use that on a sacred ceremony, we use it on healing ceremonies where we smoke people off that things will be good, we smoke them off with the eagle fan, and go all the way down in front, all the way down in back. And that's to more or less cleanse them of anything, and certainly pray for the healing, if they need any type of healing.

The pipe symbolizes the element of peace that you see on the bottom, and on the other hand the axe symbolizes the element of war. So, those go hand in hand, much like Lyle explained earlier.

The star that you see at the top we put a lot of

emphasis on the morning star because that ties in with our religion, and actually the creation of man. And I'll go in a little depth on that. If you go to Adler Planetarium they have an explanation of that, our star chart up there which was in one of our sacred bundles, Black Meteorite bundle, and it used to be on display at the museum. And we requested that they remove it because of the religious impact. We felt like it should be kept in the bundle. I have heard that it was taken over to the Adler Planetarium, but I don't think that's true.

On the other side, I'll get this in writing, obverse two. You see the Code Talker there. You'll notice that the hair on the sides have been shaved off, and we don't call these mohawks. Way back there is Pawnee type, and actually they used buffalo fat to make it like styling gel, and it actually curved upward like a horn. And the old timers, that's what they wore.

Going on beyond that, as far as the code goes, they could use -- well, it depended on where they were and who they were talking with. We had Code Talkers in World War I who were over in France, of course, and were part of the Rainbow Division. And then in World War II, we had Code Talkers both in Europe, the European theater, in France and in Northern Africa, Sicily and right on up through Italy.

Matter of fact, the individual that designed our flag was Brummet Echo Hawk, which was a cousin of Larry Echo Hawk. And I think most of you know who Larry was, he was Assistant to the Secretary of Interior. And, of course, it shows the wolf, the American flag, it should be the other way here. Okay. All these arrowheads symbolize every conflict we've been involved with since going back to the Spanish-American War, and World War I, World War II, Korea, Vietnam, and then the two involved in Iraq and Afghanistan. And, of course, we've always been loyal to the United States.

The Pawnees never warred against the United

States. In 1800, about 1830, one of our leading chiefs, Pitalesharo, which translated means Man Chief, went to Washington to meet with the Great White Father, as he was referred to back then. And when he came back and reported to the tribe, he said the white people are just like grass. He said there's no way that we could survive against those numbers, so it was logical that they tried to -- well, they just never did have any problem with whites. Our problem was when they had the California trail, Oregon trail, the Mormon trail, passed right through the heart of the Pawnee country.

In Nebraska at that time we controlled about 23-1/2 million acres, nearly the whole state of Nebraska. There were a few tribes on the fringe areas and northwest, the Sioux in the southeast, the Omahas, the Caws were primarily the two that were down in that area. Ponchas were up north, north of the Niobrara River. So, that kind of gives you an idea.

Now, we numbered about anywhere from 10-12,000 at that time. By the time disease and wars with the Sioux, Cheyenne, Arapaho and so forth, our numbers kept going down. We were removed from Nebraska starting in about 1871 through 1875 was the final ones that came down. After they got to the reserve in Oklahoma, the land that we purchased from the Cherokees, which is mostly Pawnee County now, disease struck again, cholera, and our numbers went down to 600. So, our gene pool is really -- a lot of us tease each other because hey, we're related to one another. You know, when you have a gene pool that small -- so, getting back to some of the words that I presume, and I haven't talked to the Code Talkers.

Now, my dad was on the first island that was invaded, Guadalcanal. And a lot of people don't know how severe it was at Guadalcanal. You know, they talk about Iwo Jima, Aroma, and Peleliu and some of those, but my father told me that they were cut off by the Japanese Navy, and they had to subsist in dried Japanese rations, dried fish, rice,

and he said about the only thing that was good was the sake left they behind. But he went up the complete Solomon chain, and I remember he made a comment one time. He said we captured 11 Japanese on one of the islands, and we load them up on the C47, the Marines flew them back to Guadalcanal. And he radioed back one of the Pawnees back there on Guadalcanal and said what information did you get out of the Japanese? He said, I don't remember seeing any Japanese so they must have flown them someplace else.

Some of the words that could have been used, jadada, enemy. Dadahah, buffalo, would be for a large thing like a tank, for instance. Nekacots, an eagle, would be like a big type of airplane, and a smaller airplane would have been kidwoocuchoo, which means a hawk, kidawka would be like a rifle, kidawkacuchoo would be like a large rifle like a canon. So, those are just some examples that those words could have been used by the Code Talkers.

And getting back, Robert Echo Hawk was with the 45th Division, he went from North Africa to Sicily, to Salerno, what was the other -- Angio. Brummet and I were good friends. He recommended me to go to see the Art Institute. A great artist, and he told me that at Salerno the Germans were zeroed in with the canon and machine gun fire and he said you could not step on that beach without stepping on a body. It was that brutal.

So, I was good friends also with Charles Tribetty. Matter of fact, I've done two tours with him. And Charles told me -- I asked him a question one time. I said, "What was the toughest thing that you had to deal with as a Code Talker?" And he said, "Once we got right across the border from France before we went into Germany," he said, "we shot a German soldier. We went over, rolled him over, and it was a 14-year old kid." He said, "That was probably the hardest thing I had to deal with, taking a young man's life."

We don't know all the things that they had to deal with, but I give credit to all the Code Talkers, each and every one of every tribe that ever served as a Code Talker. Without them could you imagine the thousands of lives that would have been lost if it hadn't been for them. It was quite an honor for them to be honored in such a way, and I want to thank each and every one of you, whoever had a part in it, that I can speak for our tribal members, tribal council, that we're very deeply appreciative of what -- not only what you've done for the Pawnees, but for also all the other tribes that were represented. And I thank the Type 2 Code Talkers, something like 11. And, of course, Type 1 was if I've got this right -- I didn't see it on the email that I got, but there should have been three. That would have been a Choctaw in World War I, the Comanches in World War II that were in the European theater, and the ones that were in the Haitian theater, or the Pacific would have been, of course, the Navajo.

I want to read something to you that I have. You can go ahead and put -- sorry. Kevin Gover, which is a Pawnee. He's also Assistant to the Secretary of Interior, the Bureau of Indian Affairs. And this is what Kevin said back in 1999.

"It's incredibly ironic that my agency, the Bureau of Indian Affairs, dedicated itself for the first half of this century to destroying the native languages that proved to be so useful to our armed forces during World War II. It's a great irony that in just two or three generations of being in conflict with the United States, our warriors would play such a crucial role in the victory over this country's enemies."

My good friend, Charles Tribate, a Comanche, once said, "As a child I was forbidden to speak my native language at school. Later my country asked me to. My language helped win the war, and that makes me very proud."

I don't think I could say any more than what I've

already said of how important it was to have the Code Talkers. We owe them a lot. And I thank you for allowing these to be made, not just for the Pawnees but for the others. Any questions?

(Applause.)

Chair Marks: Any questions?

Mr. Lone Chief: Yes, sir?

Mr. Jansen: So, your obverse choice on the front would be the portrait or the kneeling communicator?

Mr. Lone Chief: The kneeling.

Mr. Jansen: You like the kneeling communicator. All right.

Mr. Lone Chief: I would have liked to have seen -- it was like he was in combat without any kind of weapon to defend himself, but the council already decided so I'm not going to make a big issue of that.

Ms. Stevens-Sollman: On your preference for the reverse, I'm understanding that you like number three?

Mr. Lone Chief: That's correct.

Ms. Stevens-Sollman: The tribe likes three, as opposed to what represents the world on your flag.

Mr. Lone Chief: That's what the council decided on. It's already cut and dry. I'm not going to make any further comment on that.

Ms. Stevens-Sollman: I just want to understand. Thank you.

Mr. Lone Chief: That would be like putting my neck in a noose --

(Laughter.)

Mr. Lone Chief: You know, I keep telling the secretary down there that the President has been out with knee surgery, Marshall Gover, our President. And he had knee replacement surgery May 8th. Would you believe on May 9th everything started going wrong. And I was telling the secretary, I said, "Have you heard any hammering going on over there?", "Hammering? What for?" I said, "Building the gallows."

(Laughter.)

Ms. Wastweet: Can you speak to what it is that they like, because you mentioned the hair. You felt like in the kneeling soldier the hair represented the true hair style.

Mr. Lone Chief: Well, I mean, that's how some of our old scouts and so forth wore their hair.

Ms. Wastweet: What else about that design did the council --

Mr. Lone Chief: They didn't wear fake robes like in Dances with Wolves, no offense, guys.

(Laughter.)

Ms. Wastweet: Can you speak to what else the council liked about that particular design?

Mr. Lone Chief: Well, it was the best of what we looked at.

Ms. Wastweet: Was there anything that they did not like about number one design?

Mr. Lone Chief: I don't recall them saying any dislikes.

Ms. Wastweet: Okay.

Mr. Lone Chief: The thing that made a determination on that was that it shows the radio, so it shows the Code Talker. It doesn't really show that much on the other ones. And it shows the time

period, the World War II helmet and the combat boots for that time period. Yes, sir?

Mr. Everhart: Did they actually wear this hairstyle in combat?

Mr. Lone Chief: Well, they wore both.

Ms. Wastweet: I saw something in the literature that said that the military people said that they wanted the depiction to be short enough to be within military regulations.

Mr. Lone Chief: Good point.

Chair Marks: Any other questions? Thank you, sir.

Mr. Lone Chief: You're welcome. Hope you have a good lunch.

(Applause.)

Mr. Lone Chief: And there will be some copies of that pamphlet run off that gives a run down on everything.

Chair Marks: Just a word on time. We've had some scheduling changes that require us to finish at 1:30, so we've got 45 minutes to finish off both programs that we are looking at today, so I'm going to -- Heidi, if you're ready I'm going to ask you to start your comments on the Code Talkers. And we'll just go around the table. And we don't have a whole lot of designs to pick from, and the tribes have made some strong recommendations. So, I'm anticipating that this will be a brief discussion, but all the same, let's have that discussion. Let's do them all. I don't want to go around four times. Let's cover it.

Ms. Wastweet: Okay. On Cheyenne River Sioux, I have -- I'm strongly in agreement with the stated preference of design number two. Because of the size of the medal, it can accommodate all the detail we see here. And I see no technical issues with any of the design.

On the reverse, also in favor of the tribe's preference of number seven. And I hope that we will later address removing the date. So, that one is easy.

On the Choctaw, the preference of the tribe was design number three. I see no issue with that design. I think that is fine. I want to commend design number five. I think that's a nice design, and I like seeing the profile as I think that would translate very well to the medal. I like the design element. I don't think it's too busy, because the medal is large enough, it can accommodate that design. But I have no problem with endorsing the preference of number three.

On the reverse I'm fine also with the preference of design number one. On the Osage Nation, I'm still not sure how I feel about using the same exact design for two tribes. I think it's going to look a little odd within the scope of the entire series to have two of the same and everybody else different. When we saw this the first time we were all in agreement that we really liked the barbed wire, but since we're doing this again I would be in favor of design number two without the barbed wire just because it adds a little subtle difference. It's not a lot. I would have liked to have seen a unique design, but I will not oppose number two.

On the reverse, I have a strong objection to this reverse. I understand that the tribe is very distinct in its preference that we follow their patch emblem, but a patch emblem is not suitable for a medallion. It doesn't -- here we see a color coated version, excuse me, a shaded version, and it's going to be very -- it's not going to translate well to the medal. It's not going to be clear what that is. This is supposed to be a feather fan. I really wish that we could go back and draw this exact design with the exact size and placement that we have, but in a realistic fashion so we're still honoring the image of the tribe, but in a way that's going to be readable on the medal. I think we do a disservice to them. It

is our job to communicate to them our expertise on making medals, and what's going to be the best product in the end with our experience envisioning what this is going to be. I feel very strongly about this one.

Next, on the Pawnee I have a strong preference for design number one. This shows a strong dignified profile. Profiles always look great on a medal. We do see the equipment on his back. It has the distinctive hairstyle. If the tribe felt strongly we could perhaps put a little fin toward the top of the forehead of the hair to make it more like design number two, but I think design number two is too tall in the hair to be within the military regulations; and, therefore, not representative of what it would actually be.

I also like design number one because it has the arrowheads like their flag, which represents the conflicts that they were in. I think that's an important symbolism there. So, in design number two, the face of this soldier is not realistic, but yet it's stylized in a way that makes it look frankly scary, and the body gesture is not fluid, or graceful, or realistic. It's rather stiff and awkward, and it looks -- I hate to say, but the drawing looks amateurish in the body gesture. And I also am not comfortable with the way - there's his foot just hanging off the edge of the coin. It's cut in an awkward place. So, even though this is the tribe's preference, I'm going to go against that. I'm going to -- based on my expertise and what I know of coin making, I'm going to recommend design number one.

On the reverse, I like the tribe preference of design number three. I like that we've taken their imagery and we've made it come to life. And it's very clear that the side pieces are cedar branches and nothing else. That's very clear, and it's very three-dimensional so it utilizes the depth of a medal. I'm really strongly in favor of that. That's it.

Chair Marks: Thank you, Heidi. Erik.

Mr. Jansen: I have in most cases honored the request of the tribes. The exceptions to that would be on the Choctaw Nation where we had the three individuals, similar drawings on the rock or on the ground transcribing the message coming through, I think the Choctaw Nation wanted design number three. I also like design number five. For some reason it carries more energy to me. Design number three, as the other two before it, are a little more intense and a little more mind-oriented, and number five looks like a more active individual, so I'm kind of going to vote for both of those designs.

And the other one that's worth discussing is the Pawnee Nation obverse one and obverse two. I feel very much like Heidi does. I really liked the -- just the -- and it's a bad pun but it applies, the native intensity of that portrait. And I think it will look great in large bronze format. I do have a question, though, of the tribe here.

Your flag shows seven arrows. This drawing shows eight.

Participant: Yes, there are too many arrows.

Mr. Jansen: Which one -- if we were to go with design number one, I want to make sure at least the number of conflicts you've been in is correctly represented.

Mr. Lone Chief: The only thing I could think of is possibly the added arrow would have been during the Indian wars, you know, when they were -- we had a battalion of scouts that were by the North Brothers there in Nebraska that were very fluent with the Pawnee language. And matter of fact, one of our Pawnees won the Medal of Honor who saved one of the officers.

Mr. Jansen: If it's an issue, and I don't know that it will be, but if it's an issue I really would love to make sure we get that right. But if the other design is the one that's adopted, it's moot.

Mr. Lone Chief: The one that's shown on the flag would probably be the one to go with, go right along with the flag. It's a good point.

Mr. Jansen: That's all I have, Gary. Thank you.

Chair Marks: Okay, Michael.

Mr. Moran: As I have worked through these, I have come to the conclusion strongly to go with what the tribes represent as their desire, because these medals are for them, not for us.

That being said, Gary, I agree with you, there's one too many arrows there. But I would like to ask the Pawnee representative to focus again on those two medals, because that is a powerful medal for the obverse, number one, versus number two. But it's your call for me as to how I vote on this. How strongly does the tribe feel in their deliberations between one and two?

Mr. Lone Chief: That's a --

Mr. Moran: It's a tough one for me to sit here and vote on, too. Because I tell you -- I know this committee well. You're liable to get number one regardless of how I feel.

Mr. Lone Chief: I understand that, sir. I understand that I can't -- I could speak for the council but I have my own opinion. I do art work, and I can't disagree with what was brought up by the young lady. However, I can just go over what the council said either. That leaves me in a tough spot, you know. But I have to agree with you on the art work. It's my own opinion, not the council's, that the reference you made on the one that's there --

Ms. Wastweet: You're an artist. You can see --

Mr. Lone Chief: Yes, I do art work. Like I said, I went to Kansas City Art Institute years ago and I've done a lot of portraits. We don't run -- this is art talk. You do not run any of the art work out of the

picture. It runs your eye out of it. If you want to do things -- and I think that it could have been a little bit better done. I notice from the other medals, the Choctaws with picture, head features and so forth. And I don't know, it looks like the head -- in art work the ear is the top of the brow to the bottom of the nose, and if you draw a line across that thing it -- I am just repeating what I see. And in my own opinion I would have thought that he would have had an M1 somewhere in there. You know, they didn't go out without any armament. You know, the other in the Choctaw shows or the Osage, the hand grenade and the bayonet and so forth, prepared for battle. I'm not trying to tell you what to do. Like I say, it's the council's call. If you have a -- how soon do you have to know? Do you have to know today?

Mr. Moran: You've done a fine job of answering my question. You're going to get lynched.

Mr. Lone Chief: Pardon me?

Mr. Moran: You're going to get lynched.

Mr. Lone Chief: Well --

Chair Marks: Michael, are you done?

Mr. Moran: Yes, I'm done.

Chair Marks: Before we move on, I just want to remind the Committee, we've got 30 minutes to wrap up everything. I hate to put us in such a timing constraint, but that's where we are. We've had a lot of presentation. I'm going to ask us to be very efficient in our comments going forward here. We need to get these items accomplished. So with that, Donald.

Mr. Scarinci: With the exception of the last two, I'm going with the Indian Nation's recommendations. On Pawnee Nation, you were very diplomatic. You did an excellent job discussing it, but I'm going with obverse one because it is a superior design, and the kind of thing I was hoping to be seeing.

On the fourth one, my inclination -- I just can't duplicate obverses, so I just can't vote for obverse one or obverse two knowing whether it's with barbed wire, without barbed wire. And then if we do one with and one without, why did we do it versus for this one with the barbed wire, what are we saying? Who knows? I mean, so I'm just avoiding it by not voting for it. I wish they would have come up with an original design. That's what we asked for. If we had more time I'd probably ask for one more time for the gipper to go back and come up with a new obverse design rather than repeat the obverse design. I'm not going to do that to you, Gary, so I'm just going to give both obverse designs on that one a zero because I can't support either of them.

Chair Marks: Thank you for the gift.

Mr. Scarinci: Maybe if everybody gives them a zero they'll have to give us a new one. So, anyway, done.

Chair Marks: Michael Olson.

Mr. Olson: I completely agree with the recommendations of the tribes with similar comments to what has been made. On the Pawnee, I certainly agree that number one is a better design. It's a very strong looking warrior there. It's very nicely done especially with the arrows. I guess I'm a little confused with how the Mint could -- if there is an extra arrow on there how something as obvious as that could happen, but that's neither here nor there. I'm sure that will be corrected.

In regards to the issue on rehashing the design, this might be discussion for a later time, but I guess I'm not quite sure how that could happen. The design has already been used for a nation. In my view, there really shouldn't be any discussion, or it should not even be opened up for negotiation to reuse somebody else's design. But in the interest of getting something done here today, that is what the nation has indicated as their preference, so I will be supporting their request. That's it.

Chair Marks: Jeanne.

Ms. Stevens-Sollman: And I also will support the nation's request. In fact, when I went through these the first time I actually chose the designs that the nations preferred, so I feel like that was good.

The only piece that I'm a little concerned with is the Osage Nation. And I'm sorry we don't have a representative here. The reverse design, I have to agree with Heidi. I thought she spoke very well to the issue that I think we need to honor the tribal seal. However, I didn't understand that to be a fan. It's not shaped like fans that I am familiar with, the feather fans. And to me when I first saw it I thought it was a grenade, so I would hope that perhaps the Mint if we go with this would maybe articulate that a little better to show that it's actually feathers there, and not something mechanical. That's my only concern.

Chair Marks: Thank you. Michael.

Dr. Bugeja: I support the nations' choices with a couple of small observations. Having both my alma maters at South Dakota State, I lived there in South Dakota. I'm very familiar with the Lakota. I've covered the reservations in Pine Ridge. We were just talking about Leonard Peltier, but nobody knew at my table who Leonard Peltier was, so they know now, and who Russell Means is and they know who Dennis Banks is. And Oklahoma State is also my alma mater, as well.

I want to say that I agree very much with the Choctaw Nation's choices. And there's a design consideration about why I agree with number three, and do not agree with number five at all. Number three does not have a border that conflicts with the reverse of the Choctaw Nation number one. The border on number five does conflict with the border on number one. And, also, I think it's vitally important to have that scribed in the native language writing down. I think that's extraordinarily important, and I support that very much.

I want to speak to our representative from the Pawnee Nation. You know, I'm going to speak not as an Oklahoma State person, or understanding the so-called civilized tribes. I've been through all that, and have great respect for my time in Oklahoma, as I do in South Dakota. I lived in Tea, South Dakota, which is a little -- it's not so little any more.

This here is breathtaking. It's a breathtaking design, and the way you describe the history of the arrows, I was going to buy this as a coin collector. But the way you described the arrows, you have added something to it. You've added a story to the design, and that story is something I could tell and retell based on your presentation. So, I wanted to thank you for that presentation and urge my colleagues strongly for obverse number one. Thank you.

Chair Marks: Thank you, Michael. Mike.

Mr. Ross: I'm supporting the recommendations of the nations. And on the Pawnee I hate to be a contrarian, but I think for the Code Talkers, to portray someone as a stoic person rather than a person of action is doing them a disservice. And just as a glib side remark, I think it looks like he's standing in front of the Sears Tower. That's all I have.

Chair Marks: Robert?

Mr. Hoge: I don't really have anything more to add, except that I think it's a bit disappointing to see so many designs based upon two dimensional art, the badges, and flags, and this sort of thing. I think there's -- if we're going with two-dimensional art, there are traditional elements that date back into early tribal history, beyond the time when these westernized logos, and badges, and flags and all came into existence. I'd like to see a little bit more that is authentic.

Chair Marks: Thank you. As for myself, I'll be supporting the recommendations of the tribe. I'll also be lending support to obverse number one for

the Pawnee for all the reasons that have been stated here already. So, with that I will ask everyone to complete their tally sheets scoring these designs. If you could pass those in to Erik, he'll do our tally.

Meanwhile, while we're waiting for those results, I'm going to shift us back now to the Five-Star General discussion. And the first order of business there would be the tally. And I'll start with the five dollar gold. For time's sake I will be focusing on the top -- the picks, if you will, or the top scorers for each coin face.

So, on the five dollar gold we have receiving 18 of 30 possible points, design number three. This is on obverse gold. So, that would be our recommended design.

Mr. Weinman: How many points?

Chair Marks: Pardon?

Mr. Weinman: How many points?

Chair Marks: Eighteen. The next closest was number five at 14. And I'll just remind everyone that with 30 possible points to earn our recommendation, we have to have 50 percent plus one, so that would be 16. So, this is the only one that qualifies for our recommendation.

On reverse, on the gold reverse we actually did not accomplish the threshold of 16. The highest scoring design at 10 points was number four. Number four which would be the lamp, so unless there's any further motion to make that our recommendation, that would go to the secretary with an indication that was our top scorer, but did not receive our recommendation.

Mr. Olson: I move that that be considered as the reverse.

Mr. Jansen: Second.

Chair Marks: Who seconded, Erik? That's number four reverse.

Mr. Jansen: Yes, I think we need to be a little more offensive. By that I mean asserting of a choice because we're bucking the -- kind of the precast selection process.

Chair Marks: Okay.

Mr. Jansen: It's a --

Chair Marks: I know. It's been moved and seconded to make number four -- indicate number four as our recommended design for the gold coin. I'll dispense with any further discussion. Let's vote on the motion. All those in favor please raise your hand. We have one, two, three, four, five, six, seven. All those opposed raise your hand please. One, I don't have everyone. Two abstentions.

Participant: I'm abstaining, yes. This is just --

Chair Marks: Okay, so that motion carries. On the silver one dollar coin obverse we have 18 points for design number six. That was the recommendation of the College. For the reverse we have design number six, which I believe is the eagle. And that was with 18 points.

And then on the clad half dollar on the obverse we did not reach our threshold of 16. The highest score was 10 to design number six. So, unless there's a motion to make that our recommendation, it would go forward as our highest scorer but not our recommendation.

Mr. Jansen: And you're doing silver right now, obverse?

Chair Marks: No, this is the clad half dollar.

Mr. Jansen: Obverse.

Chair Marks: Obverse.

Mr. Olson: Wait. The obverse with the clad half dollar was number six?

Chair Marks: Yes. This one that's up on the screen with 10. The next score was 9 points to number three.

Mr. Olson: Would there be additional support for number six if we asked the artist to possibly put some military hardware on those two gentlemen?

Mr. Jansen: It's going to screw up the balance. If he does hats, it's history. He'd have to do it on collars and things.

Chair Marks: This may be a case where this is the best we can do. I hate to say that, but --

Mr. Olson: Well, I guess I would move that this be the consideration.

Chair Marks: The recommendation?

Mr. Olson: Right.

Chair Marks: Is there a second to make this our formal recommendation?

Mr. Jansen: Second.

Chair Marks: Erik seconded. So, the motion is to make obverse number six on the half dollar our recommended choice. All those in favor please raise your hand. One, two, three, four. All those opposed? One, two, three, four, five, and one abstention. That motion fails 4-5, so that'll go forward with 10 votes as our highest score.

On the reverse for the clad half dollar we didn't get our threshold but almost, 15 points were assigned to number seven.

Mr. Olson: Move to recommend.

Mr. Ross: Second.

Chair Marks: Who seconded?

Mr. Ross: I did.

Chair Marks: Number seven reverse for the half. Okay, all those in favor raise your hand, please. One, two, three, four, five, six, seven, eight. Opposed? Two. That motion carries 8-2. Okay. That's the balance of the designs.

Participant: Gary, could you give us the addition -- was there -- the silver obverse, could you give us what was in second place?

Chair Marks: Silver obverse was 18.

Participant: Eighteen for six. Was there a second place?

Chair Marks: The second highest was number four with 10 points.

Participant: Thank you.

Mr. Scarinci: And, Gary, what's the highest vote you could get if -- what was the high number?

Chair Marks: The highest possible is 30.

Mr. Scarinci: Thirty.

Mr. Jansen: Twenty-seven because you put zero on everything.

Chair Marks: Yes. Okay. Are there any more questions on that program? If there aren't, then we are done with that.

At this point, Erik, are you still -- you're almost there?

Mr. Jansen: I'm almost there. Yes, thank you. That was the one I was missing.

Chair Marks: So, we'll pause the proceeding here just briefly and we'll --

Mr. Moran: Can we have a point of order here, Gary?

Chair Marks: Yes, sir.

Mr. Moran: Let the record show we did work through lunch.

Chair Marks: Yes, we are working through lunch.

Mr. Jansen: Trying to get a better deal out of travel?

Mr. Moran: No, it's dragging me back.

Chair Marks: That's fine. Erik, do you have a whole lot more to go?

Mr. Jansen: Two.

Chair Marks: Two, okay. We're almost there, folks. I apologize for the pause.

Mr. Jansen: I don't think there any surprises. It looks like Pawnee obverse one is the only one that's going to buck the trend.

Chair Marks: Okay. So, if the Committee -- let me ask you this, Erik, if the Committee wanted to move forward with the Cheyenne River potential motion on the date, are you seeing that that design --

Mr. Jansen: Oh, yes, that's a no brainer, go for it. Yes, it's done.

Chair Marks: Okay. Is there a -- I'm sensing from our discussion that there was a desire for a motion to recommend removing the 1868 date from reverse number seven.

Ms. Wastweet: I will make that motion.

Mr. Ross: Second.

Chair Marks: I'll recognize Mike Ross on that. Okay. All those in favor please raise your hand. It's unanimous. Thank you. The other was --

Mr. Jansen: Gary, I think you're going to have to address the number of arrows on the Pawnee Nation.

Chair Marks: Yes, that's the next one up. I've actually kind of sketched that one out.

Mr. Jansen: I'm sorry to not be fast enough here.

Chair Marks: Can we go to the Pawnee design? So, Erik, are you telling us that --

Mr. Jansen: Yes, we're going to choose number one.

Chair Marks: Okay. In that case we need to make sure that the number of arrows is correct. There's eight shown now. I understand there needs to be seven, so if I'm correct is there a motion to that regard?

Mr. Olson: Oh, yes.

Chair Marks: Okay, Mike Olson and Michael Moran is a second. All those in favor. All right. Mike Ross, are you --

Mr. Ross: Seven arrows.

Chair Marks: Seven arrows.

Mr. Ross: There's been an issue to be raised.

Chair Marks: Okay.

Mr. Ross: By going with the seven arrows they're representing wars that are post World War II wars. Have there been Code Talkers in the post World War II wars?

Ms. Stevens-Sollman: No, not Code Talkers.

Participant: It's a symbol of the tribe.

Ms. Stevens-Sollman: It's a symbol. I understand that these were conflicts that the Pawnee Nation were involved in. I don't know if it was --

Chair Marks: There's seven arrows on their flag.

Ms. Stevens-Sollman: Seven arrows on their flag.

Mr. Ross: Veterans of seven wars. Veterans of seven wars that are honored -- just to make sure we know what we're doing. We're honoring veterans of seven wars, but the medal is for the Code Talkers.

Ms. Stevens-Sollman: Yes.

Mr. Ross: So, there is a discrepancy between arrows and honorees.

Mr. Olson: I think the fact that it's on their flag probably lends credence to how many arrows --

(Simultaneous speaking.)

Chair Marks: The seven arrows is a tribal symbol.

Mr. Ross: That will change --

Ms. Stevens-Sollman: Yes. This is the medal now.

Chair Marks: So, I have nine votes in favor of the seven arrows. Did you -- how do you want to --

Mr. Ross: I'm now concerned, and I'm going to vote against it.

Chair Marks: You're voting what?

Mr. Ross: I don't know. I'm not c-- I have to think about this. It complicates it. I'm going to abstain.

Chair Marks: You're abstaining. Okay. That motion passes.

Mr. Harrigal: I just want to make a note, our instructions, what we talked about from prior meetings about resetting the obverse and reverse design concepts. We talked about the obverse designs represent the Code Talker's dedication to military service, so that was our instructions going forward. Now that, of course, remains within the Committee's jurisdiction of recommendations, but that has been the charter that we've been going forward with.

Chair Marks: Okay, thank you. Okay. Do we have --

Mr. Jansen: Very close.

Chair Marks: We're almost there, folks.

Mr. Jansen: Almost there.

Chair Marks: We've cleared all of our motions.

Mr. Jansen: Going as quick as I can. I'm going to add those two columns. She's got the Cheyenne River there, which is the first set, Gary.

Chair Marks: Okay. As soon as you guys total a sheet, I'll take it. Can I take that? Okay. Did you -- okay. On the Cheyenne River Sioux obverse number two was selected with 27 of 30 votes. And reverse number seven was selected with 29 of 30 possible points.

I've just been handed Choctaw Nation, obverse number three was selected with 28 of 30 votes. Obverse five received five votes. Reverse number one for the Choctaw received 29 of 30 votes.

Moving on to the Osage obverse number one received 22 out of a possible 30. And reverse number one, and only reverse offered received 18 of 30.

And then on the Pawnee obverse number one received 24 of 30 points, and reverse -- I'm sorry, obverse. Did I say obverse? And obverse number two received nine. So, 24-9 on that selection. And then on the reverse, reverse number three received 26 of 30. So, that is -- that concludes the tally for the Code Talkers.

So, having completed the business on our agenda, I want to thank every one --

Mr. Lone Chief: Gary?

Chair Marks: Yes, sir?

Mr. Lone Chief: I need to make a comment. It came up in our council meetings when we were looking at those, and I remember one of the council members made a comment, the old scouts wore that type of mannerism of hair, but during World War II and World War I they wore those specific hard hats, the helmets. And I know enough about Roberts Rules requirements and seeking that you might want to reconsider. I don't know who they researched with to come up with the Pawnee style having it way back. That's not necessarily in World War I and World War II. I don't recall any of those individuals that I grew up with who wore that particular hairstyle back then. Some of the elders may have in World War I, and then those photos in World War II, so I have don't know where they came up with the drawings. I don't know what research was there and so forth. I don't know if it's too late to redo, or you know -- I just want to get that point across in all aspects.

Ms. Wastweet: What are you suggesting would be redone?

Mr. Fishburn: He's suggesting that the hairstyle from obverse number two could be translated into the obverse number one.

Mr. Lone Chief: Obverse number two.

Mr. Fishburn: To the hairstyle on the one on the right, which is the traditional hairstyle. Would you be suggesting that that be put into the other one?

Mr. Lone Chief: I'm not talking about either of those hairstyles. As I look at the others, the Choctaw and the Sioux, I mean, they have their typical gear on, the helmets of that time period. And I -- Code Talkers medals way back during the Indian War so that would be given more -- we just had -- that's the only thing we had to go on. That was sent to us to choose from. We didn't see anything like the other tribes had, like the Osages or the Choctaws, or even the Sioux. The Sioux had the particular hardware. So, I don't like to throw a monkey

wrench into anything, and I don't even know if it's too late to redo or whatever.

Chair Marks: You know, at this point whether there's time to redo is really beyond the knowledge of this Committee. I would suggest that the Mint staff confer with the tribal representatives and try to navigate through that issue.

Mr. Lone Chief: Well, what I'm going to do if it's okay with you, I have those drawings, of the others, and I'll just present that to the council and see if they want to just go ahead and go with it. We don't want to wait forever to get these, but I don't want to work a hardship on any of you either. But if we have to go into it, then I guess -- I just want it to be correct.

Chair Marks: I think the best way to --

Mr. Lone Chief: Like I said, I might hear more hammering down there with the gallows.

Chair Marks: I'd suggest that the staff and the tribe work on that issue. And if something needs to come back to us, I know that that will happen. Did someone --

Mr. Harrigal: Gary, just a point of clarification. We have two committees we consult with, the CFA, Commission of Fine Arts, and also the CCAC, which is this committee. The Director of the Mint or Acting Director takes into account the suggestions from both committees and also the comments that are made from both committees go to the liaison, which can be taken into account on their preference. And all that data goes to the Director of the Mint for formulation of a recommendation that the Secretary of the Treasury would approve or amend, as necessary. So, there is a point of deliberation that we go through to get to the final recommendation. And I just wanted that to be put on the record so people understand that.

Conclude Meeting

Chair Marks: All right. Thank you very much. And as we close, I want to give a special thanks to the staff for all the work that went into preparing all that goes into these meetings. And I want to thank the representatives who came and honored us with their presentations and imparted their knowledge about their respective subject matters, be it the generals or the tribes. And I wish you all safe travels. Pardon me?

Ms. Stevens-Sollman: Before we end, do we have a date for our next meeting in September?

Chair Marks: Yes, we discussed that at the Admin meeting. It's kind of up in the air. We're probably looking at September.

Ms. Stevens-Sollman: Okay. So, we don't know.

Chair Marks: So, if there's nothing else, I adjourn the meeting.

(Whereupon, the proceedings went off the record at 1:27 p.m.)