

CCAC PUBLIC MEETING AGENDA

Wednesday, June 21, 2017

9:30 a.m. - 4:45 p.m.

United States Mint

2nd Floor Conference Room

801 9th Street, N.W.

Washington, D.C. 20220

A P P E A R A N C E S

CCAC COMMITTEE MEMBERS:

MARY LANNIN, Madam Chair

ROBERT HOGE

HEIDI WASTWEET

HERMAN VIOLA

DENNIS TUCKER

JEANNE STEVENS-SOLLMAN

KAREEM ABDUL-JABBAR

ERIK JANSEN

TOM URAM

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P R O C E E D I N G S

MS. LANNIN: Good morning. And welcome to all special guests we have, especially Jovita Carranza, the brand new treasurer of the United States. Welcome. Thank you for attending.

(Applause)

MS. LANNIN: Okay. I'd like to call this meeting to order of the Citizens Coinage Advisory Committee for Wednesday, June 21st, 2017. And Mr. Dave Motl is here. And the first order of business today will be the formal swearing in of our newest member, Kareem Abdul-Jabbar. And Dave is the acting deputy director of the United States Mint.

MR. MOTL: We're going -- there you are.

(Applause)

(Pause)

MR. MOTL: And how are you (indiscernible)? (indiscernible) let you know and officially get you in to CCAC.

(Swearing in as follows:)

So do you -- and then state your name.

MR. ABDUL-JABBAR: Kareem Abdul-Jabbar.

MR. MOTL: -- solemnly swear that you will support and defend the Constitution of the United States against all enemies, foreign and domestic, that you will bear true faith and allegiance to the same, that you will -- that you take this obligation freely without any mental reservation or purpose of evasion and that you will well and faithfully discharge the duties of your office to which you are about to enter.

MR. ABDUL-JABBAR: Yes, I will.

MR. MOTL: Excellent.

MR. ABDUL-JABBAR: Thank you.

(Applause)

MR. MOTL: Mary, (indiscernible) one second?

MS. LANNIN: Absolutely, Dave.

MR. MOTL: I do want to -- I want to take a minute to introduce my boss, the treasurer. She's the 44th treasurer of the United States. I got to witness her swearing in on Monday. I got to see her sign her signature to the 10 times and the blanks (indiscernible) note. So it's very

exciting, very historic. Ms. Carranza rose to the ranks at UPS to become senior vice president. She was also the number 2 in charge at SBA in the 2008 era and so have a lot of experience and a great addition in Treasury. And we're very happy to have a representative in Treasury right now. So it's very important.

Treasurer, did you want to stand up and just say anything?

MS. CARRANZA: Just a couple of words. And that is, I'm looking forward to working with every one of you and really augmenting and elevating the treasurer's role to really be more visible in the community on financial literacy, economic development in various communities, the underserved markets. And I'm sure I'm going to tap on every resource here.

So I appreciate your welcome and I look forward to serving with all of you at the highest level.

Thank you.

(Applause)

MS. LANNIN: I would like to ask Kareem if he would like to say a couple of words about how he got started in coins. We all have our own special stories and how we got sucked into this wonderful hobby. And so, I'll let him talk about that.

MR. ABDUL-JABBAR: For me, it was a pretty quick trip. I started out when I was a kid collecting stamps. I really enjoyed it. But by the time that I was -- before I was graceful, I lost interest.

Moving forward, after going through college and everything and finally having the opportunity to make some money, I started to inquire about ways to invest. And for two minutes there in the early '70s, I was kind of a gold bug. I bought a little bit of gold and had a brief run up to about \$900 an ounce. I played around with that and lost interest and got out while I could, fortunately.

Move forward. Again, 2003, 2004, I had the opportunity to read Ron Chernow's very excellent biography on Alexander Hamilton. And in reading that, I said, geez, he put the Federal Reserve

together and everything. So the money that we used at that time probably at this point are very valuable artifacts. And I started to buy gold coins from the Revolutionary War era forward and really focusing on Type I Double Eagles. But I was able to ride the price of gold up to about \$1200 an ounce and learned a lot. And it was a great education for me about how money works and everything. And I think that's why I'm here now because of that very quick and brief education that I got most recently.

So that's my -- it's not a tale of woe yet but that's my story about how I got into it. And I'm very glad I'm involved and it's a real privilege for me to be involved in this and to have input (indiscernible) a great opportunity. People from a national desk (indiscernible) are calling me now. It's a lot going on. But it's been a nice experience and I'm looking forward to doing this.

Thank you.

MS. LANNIN: You're welcome.

Okay. Before we begin, I need to take a

little roll call here. So I'd like -- I want to introduce the members of the committee. And please respond "Present" when I call your name.

Kareem Abdul-Jabbar.

MR. ABDUL-JABBAR: Present.

MS. LANNIN: Robert Hoge.

MR. HOGE: Present.

MS. LANNIN: Erik Jansen.

MR. JANSEN: Present.

MS. LANNIN: Jeanne Stevens-Sollman.

MS. STEVENS-SOLLMAN: Present.

MS. LANNIN: Dennis Tucker.

MR. TUCKER: Present.

MS. LANNIN: Thomas Uram.

MR. URAM: Present.

MS. LANNIN: Herman Viola.

MR. VIOLA: Present.

MS. LANNIN: Heidi Wastweet.

MS. WASTWEET: Present.

MS. LANNIN: And I'm the chair, Mary Lannin.

Donald Scarinci was not able to be with us today nor is our other member, Mike Moran, able to be

with us.

All right. Today, the CCAC will consider the following items: a discussion of the letter to the secretary and the minutes from our March 21st meeting; a review of the candidate designs for the 2019 and 2020 Native American \$1 coin programs; the selection of jurors for the Apollo 11 50th Anniversary Commemorative Coin program; a review of the Candidate Reverse Designs for the Apollo 11 50th Anniversary Commemorative Coin Program; a review of candidate designs for the Filipino Veterans of World War II Congressional Gold Medal; a review of candidate designs for the Office of Strategic Services Congressional Gold Medal. And finally, there will be a discussion of potential 2018 American Liberty 24-karat gold fractional coin.

So before we begin any deliberation of the proceedings, do we have members of the press present on the phone? Could you identify yourselves, please?

MS. JUDKINS: Maggie Judkins, Numismatic News.

MS. LANNIN: Thank you.

MR. GONSO: Mike Gonso (ph) with Coin News.

MS. LANNIN: Good morning, Mike. Anyone else?

MR. WALDO: (indiscernible) Waldo (ph) with
Coin Week.

MS. LANNIN: Okay.

MR. PEARLMAN: Robert Pearlman with
collectSPACE.com.

MS. LANNIN: Thank you. Good morning.

All right. Thank you very much.

So for the record, I'd also like to
acknowledge the following Mint staff that's in
today's meeting: Betty Birdson, acting liaison to
the CCAC; Greg Weinman, counsel to the CCAC; Don
Everhart, lead sculptor engraver from the
Philadelphia Mint; Ron Harrigal, manager, design
and engraving division, Philadelphia; April
Stafford, chief, office of design management. And
the following program managers from her office:
Megan Sullivan, Vanessa Franck and Roger Vasquez.
And Pam Boer who is also here.

I would like to begin with the Mint. Do we

have any issues that need to be addressed right now?

MS. BURDSONG: No, we don't.

MS. LANNIN: We don't, okay. So the first item on the agenda is the approval of the letter to the secretary and the minutes from the March 21st public meeting. And this document was e-mailed to all of us for review.

Are there any comments?

Okay. Is there a motion to approve the minutes?

MR. HOGE: So moved.

MS. LANNIN: Is there a second?

MS. STEVENS-SOLLMAN: Second.

MS. LANNIN: Jeanne? Okay. Second. Thank you, Jeanne.

All those in favor, please say Aye.

ALL: Aye.

MS. LANNIN: Are those opposed?

Okay. The ayes have it.

Okay. So we are now going to turn to our review of the candidate designs for the 2019

Native American \$1 Coin program. And April Stafford will talk to us about that.

MS. STAFFORD: Thank you, Madam Chair.

The Native American \$1 Coin Act requires the secretary of the Treasury to mint and issue \$1 coins in honor of Native Americans and the important contributions made by Indian tribes and individual Native Americans to the development and history of the United States. The Act mandates a reverse design for these coins with an image emblematic of an important Native American or Native American contribution each year. There's no longer a requirement as there was through 2016 to release these coins in any kind of chronological order by the year of their contributions, however.

The candidate designs you will see today were developed around the following themes: 2019, the American Indians in the space program; and for 2020, Elizabeth Peratrovich and Alaska's anti-discrimination laws.

Per our established process, these themes were

initially developed by the National Museum of the American Indian and then vetted by our legislative consultants including the Senate Committee on Indian Affairs, the Congressional Native American Caucus of the House of Representatives and the National Congress of the American Indian.

Designs were reviewed first by experts at the National Museum of the American Indian. And, in fact, we have invited Jim Adams, the senior historian of the National Museum of the American Indian to be with us today by phone. I'm not sure if he's able to attend.

Mr. Adams, are you with us?

Okay. But we do have his feedback. And all of his comments about technical and historical accuracy were provided back to the artist. Any comments on appropriateness as well. Revisions were made before finalizing the portfolio and sending it then to our legislative consultant.

The Mint further consulted with the Cherokee and Clinket (sic) nations as well as the families of Mary Golda Ross and Elizabeth Peratrovich for

their input on the designs.

All designs you'll see today are, of course, reverses that will accompany the existing Sacagawea obverse which includes the inscriptions "Liberty" and "In God we Trust". Edge-incused inscriptions for this program include "E Pluribus Unum" as well as the year of issuance. Required reverse inscriptions include "United States of America" and dollar sign 1.

So I'd like to note that 2019, interestingly enough, coincides with the 50th anniversary of the first man landing on the lunar surface for which the 2019 commemorative coins are being developed. So these coins that you'll review will also pair with those in that year.

We'll go to the recommendations of our liaisons. The CFA, the Senate Committee on Indian Affairs, the tribe and family of Mary Golda Ross all identified design 10 as their primary preference while the Congressional Native American Caucus of the House of Representatives identified it as a secondary preference.

Okay. So we begin going through the designs. Obverse 1 features several elements symbolizing contributions of Native Americans to the space program including a space shuttle launch representative of aeronautics and technology; and astronaut representative of space exploration; and a handwriting of an equation representative of research and engineering. The intersecting lines in the circle represent the four directions, north, south, east and west. Additional inscriptions include American Indians in the space program. Again, this was the first preferred design by the Congressional Native American Caucus of the House of Representatives.

Moving on, Obverse 2 features a design symbolic of Native American astronaut John Herrington while the International Space Station is seen orbiting the earth. The Pheiades (sic) star cluster, the subject of Cherokee lore, appears in the background. Additional inscriptions include "American Indians in the Space Program".

Obverse 3 features a design symbolic of Native American astronaut John Herrington performing a space walk outside the International Space Station while in orbit over the curved horizon of earth. Two eagle feathers, a means of transporting prayers to the Creator, additionally represent the power of flight and the importance of cooperation between cultures and people. Additional inscriptions include: "Native Americans in the Space Program".

Obverse 4 -- excuse me. These are all reverses. I apologize.

Reverse 4 features a design symbolic of Native American astronaut John Herrington holding an eagle feather. The feather represents the sky and the dream of flight.

Design 5 features an astronaut holding the American flag over a celestial body. The seven-pointed Cherokee star represents Mary Golda Ross, the first female Native American engineer in the space program. Additional inscriptions including "Honoring American Indians in the Space Program".

Design 6 features three golden eagle tail feathers honoring the achievements of John Herrington of the Chickasaw, Mary Golda Ross from Cherokee and Jerry Elliott, Osage and Comanche. Seven stars of the Pleiades are supplaced in the design as a symbol of exploring the vast unknown of space. Additional inscriptions include "The Quest to Understand".

Design 7 features an eagle and seven stars of the Pleiades. The inscription, "Observe, Challenge and Explore Space" represents the important contribution to space exploration for Native Americans. Additional inscriptions include "The Eagle Flies Highest".

Design 8 features three golden eagle tail feathers honoring the achievements of John Herrington, Mary Golda Ross and Jerry Elliott. Finance of our solar system float between the feathers. Venus (indiscernible) to moon, Mercury, Mars and Jupiter. Additional inscriptions include "Charting a Path to Space".

Design 9 features a space shuttle launch

superimposed over the silhouette of a flying eagle as it crosses the sky and seven stars of the Pleiades. Additional inscriptions include "A Journey to the Stars".

Design 10 features Mary Golda Ross writing calculations. Behind her, an Atlas-Agena rocket launches into space with an orbit related equation inscribed in its cloud. An astronaut, symbolic of Native American astronaut John Herrington, space walks above. In the field, a group of stars indicates outer space.

Again, I'd like to remind the committee that this was the first preferred design by the Senate Committee on Indian Affairs, by our liaison to the Cherokee nation and the family of Mary Golda Ross. It was also the recommendation by the CFA though they did make some suggested modification including simplifying the design where possible. So there was some discussion about moving the tower, minimizing the clouds in back and removing some of the star cluster.

Designs 12 and 12A features elements including

13 stars positioned to form a helix, a configuration that conveys a sense of motion while invoking the idea of an orbital path. The Apollo 13 space capsule is a reference to Jerry Elliott who (indiscernible) the safe return of that mission. The eagle feather represents the feather brought into space by John Herrington. Design 12 carries the additional inscription "Native Americans of the Space Program". So this is design 12 and 12A.

Design 13 features the Apollo 11 space vehicle as it launches. The Cherokee star acknowledges Mary Golda Ross' work on the Agena series of rockets that played so prominent role in the Apollo Moon program. A circuit board further represents the work of Native American engineers in the space program. Additional inscriptions include "Honoring American Indians in the Space Program".

Design 14 depicts an astronaut in an extravehicular pose floating above the earth in the background. The feather similar to the one

that Astronaut John Herrington took with him on the mission to the International Space Station in 2002. Additional inscriptions include "Native American Aerospace Engineers".

Design 15 depicts a Gemini module docking with the Agena target vehicle that was developed by Mary Golda Ross and her team at Lockheed. Additional inscriptions include "Gemini Plus Agena Target Vehicle".

Design 16 depicts the hand of Mary Golda Ross reaching for the stars, as it were, to symbolize her efforts and contributions towards America space program achievements. Additional inscriptions include "Native American Ingenuity".

Design 17 features the Apollo lunar module symbolizing man's visit to the moon accompanied by two feathers representing flight and Native Americans' involvement in the space program and the ultimate success of the Mercury, Gemini and Apollo missions.

Design 18 depicts the Gemini A and Gemini 7 rendezvous. Mary Golda Ross worked on the science

and math behind orbiting systems and satellites, the rendezvous and docking of vehicles in space and the rockets that put the Gemini system into space.

Madam Chair, that concludes the candidate designs for the reverses of 2019 Native American dollar coins.

MS. LANNIN: Thank you. We certainly have a wealth of designs to choose from.

All right. I'd like to begin our consideration. But before I do, I know that April had mentioned that the CFA had asked for Design number 10 to be modified somewhat.

Donald, would you like to address your discussion with them about that?

MR. EVERHART: Yes. What was suggested was to remove the tower on the left where the rocket is by simplifying the clouds. Also, maybe just showing a silhouette. And I would think also the removal of several stars. And one thing that the CFA suggested which I agree with is (indiscernible) the arrow which I think is

redundant.

MS. LANNIN: Okay. Does anybody know what the equation stands for?

MR. JANSEN: Good luck.

MS. LANNIN: I'll see you when you go back.

MR. JANSEN: That's probably a -- it's a pretty twisted version of the real equation. So, I mean, if there's anybody out there that's ever going to see that, they assume the size of (indiscernible) being so small. It probably ought to be revisited to at least make it accurate 'cause it's not even close. I mean, there's (indiscernible) symbols in there.

MS. LANNIN: Yeah. Yeah. Okay. So any other technical questions?

All right. Well, I'd like to begin by asking everybody -- we've got a long day ahead of us. So if we could kind of keep our comments to about five minutes a person, that would be great. And, Herman, may I start with you?

MR. VIOLA: Well, thank you. Well, this is all quite exciting --

MS. LANNIN: Turn your mic for me. Thank you.

MR. VIOLA: This is all very exciting especially to the Indian community. And I think maybe you're not aware Herrington's eagle feather is at the Museum of the American Indians on the second floor if you want to take a look at it. And the feather is extremely important, the eagle feather to the Indian community. And so I think all of these designs are quite good but I would love to see a feather in which ever one design we accept. Somehow put it in. Maybe number 10. You know, when you're doing some finagling with that design, if there could be a feather there because that would really be an important symbol to the Indian community.

And so I really don't have much more to add to that. It's quite exciting and I think it's going to get a great deal of attention but it would be wonderful to have an eagle feather somehow represented.

Thank you.

MS. LANNIN: Okay. Thank you, Herman. Heidi,

what do you think?

MS. WASTWEET: Me?

MS. LANNIN: Yes. I'm sorry.

MS. WASTWEET: First, I want to ask Herman a question. On design 8, what do you think about the fact that there are three feathers? There was just the one feather that we need to (indiscernible) there, correct?

MR. VIOLA: Well, I thought that was interesting. There are three different tribes that are represented in the Indian space program. And I suspect whoever was the designer had that in mind to give credit to the three tribes. But I am very happy with just the one feather which is so symbolic.

MS. WASTWEET: April, is that correct?

MS. STAFFORD: Yes. In fact, the design description notes that these three feathers represent the achievements of John Herrington, Mary Golda Ross and Jerry Elliott who were from different tribes.

MS. WASTWEET: (indiscernible). There's a lot

to digest here. And thank you for giving us so many designs. And I'd like to reiterate, as I said many times before, we're not here to judge drawings but to judge coin designs. And part of that is appropriate designs for the palette being a very small and very shallow coin in this particular case. There's a lot of momentum and preference for design number 10. I think it has a lot of merit. And this would be a fantastic medal. But I'm not sure about (indiscernible) quarter. It's just got a lot going on. And I agree with the notes of taking away the tower and simplifying the clouds. I love the fact that the astronaut is upside down. I don't think taking away the stars is going to add any value. I think the stars are not making it more busy. I think the stars are nice. It's the other elements that are making it busy. I agree with taking away the arrow.

When you see this coin in hand, you're really not going to be able to identify a lot of what's going on here. And I would love to see a more

simplified design.

Design number 1, which also is a preference, I don't think has enough symbology of the Native American.

I was drawn to design number 8 although the stars are really overwhelming the planets, I do think it's more simplified and interesting design.

I was also drawn to design number 9. I think this would read really well. And if you can imagine the texture of the eagle, I think that would be really exciting on the order.

And a word on symbology. Design number 4, the fact that he's holding the feather, I think brings it away from being a symbol and brings it into reality that literally it's a feather and (indiscernible) giving the message which is (indiscernible) intended. And I'm going to (indiscernible) short right there. And I'm anxious to hear what everyone else has to say.

MS. LANNIN: Thanks, Heidi. Erik, would you like to speak next?

MR. JANSEN: Thank you.

First of all, thank you to the new secretary -- or the treasurer to be with us today.

UNIDENTIFIED SPEAKER: I'll take both.

MR. JANSEN: I encourage you to handle one first. Thanks for being here. This committee -- I'm surrounded by so much talent and expertise. I represent the general public so I'm kind of -- I'm kind of the shlub in this committee. But the people around me are so incredibly talented. And our mission of assuring the quality of the artistic content and the clarity of its messages remains our focus. So thank you, thank you, thank you for being here.

My comments really are largely in support. Herman's assertion that the symbol of the feather -- hitting that is essential here. And unfortunately, that puts me a little sideways with some of the designs I might otherwise favor. And I'll talk about those in a moment. And Heidi's message of simplicity, I think we're dealing with a very small palette here and shallow relief at that. And so, I'm concerned that potentially,

we're generating a mixed message here against what the CFA may have recommended because I personally think 10 even simplified will become a bit of a mess by committing. And I really don't want to be part of that. So I am then explicitly saying that is not among my recommendations. And I would encourage you to have the courage to stand up for what you believe are the best designs and not fall in line unnecessarily.

I was attracted to design number 1 with the exception that I think the symbology of the feathers is really subordinate here. It's a nice balance design. In that sense, I think it's a safe fallback here. I don't think it's the nicest or the sweetest designs.

Design number 8 caught my attention because it does carry the important theme here of a Native American theme core contribution, strength, pillar to the space program. So to that extent, rather than publish a picture on metal as we are sometimes faced to challenge, I think we have very simple symbols here which may pass the intended

message most clearly in a small world. That is to say, challenge the observer who takes a moment to try to understand this coin. Give them the sense of context to Native American symbolized by the feather with the contextual mission of space. I think it's a startling contrast which adds to the reader's attention gathering of the message here.

Design number 9, in my view, is absolutely spectacular design. Unfortunately, it's a little diluting of the message here. And I might say -- and occasionally we say let's put one of these in the bank and save it. I'm not quite sure what that rainy day looks like but this is a spectacular design although it misses the symbology of the feather. And I'm not going to try to mark it up to modify it that way.

Designs 12 and 12A might seem attractive but, to me, the feather feels unnatural and it seems more like some symbols thrown onto a palette without a lot of integrative thought.

Design 14 is a safe recommendation. It's not spectacular in my mind and in that sense it fails

to meet the best artwork. But it's a default design which could work.

I want to highlight on design number 17 a subtlety that jumped out and grabbed me. And I was up the wee hours of the morning when the man landed. And I recall the discussion. They didn't know how those pads would settle into the moon surface. There was all kinds of fear and uncertainty. And when I look at that design, for some reason, that moment is brought back to me as those pads, hard and large as they are, encounter the soft suppleness of the feather. I'm not recommending this design but kudos to the artist who also felt that as they drew this.

Thank you.

MS. LANNIN: Thank you, Erik.

Kareem, your thoughts.

MR. ABDUL-JABBAR: It's -- excuse me.

I was drawn really to the symbolism of the feather and how effective it was. And for me, number 8 really -- it really conveyed that, just the eagle feathers and its connection to the

cosmos there with the planetary. So that's the one that had (indiscernible) an appeal to me. But I'm very new at this and I will say that --

MS. LANNIN: Thank you so much.

Jeanne, would you like to be next, please?

MS. STEVENS-SOLLMAN: Thank you, Madam Chair.

I have to agree with my colleagues. I think we do need to have a feather in this coin. Number 10, for me, was too much information. And I think we're doing a medal and we have more space. I think we were (indiscernible) of (indiscernible) here even if we cleaned up the background. So I'm moving away from that. And I also think that number 1 has, again -- it talks about space but it doesn't talk about Native Americans. So I'm going to probably concentrate more on number 8 and number 9.

When I first saw number 9, it was really very exciting. I thought we could use our technique of (indiscernible) more positively and not lose some of the sculpting that sometimes we do when we have a design. So I go for that. I just sort of miss

the fact that we don't have a feather in there. We have the eagle. The eagle is flying the highest and I think that that's important to remember when we choose these designs.

I think this portfolio is so very well thought out by the artists and I appreciate that very much. I think we look at number 2. And again, if we have number 2 in a bigger (indiscernible), that probably would be my choice because it gives us negative space. It gives us a new direction of the astronaut. And we have the star cluster Pleiades.

So I'm very -- I'm still trying to decide which is my preference. I thank Herman for his astute description of the eagle feather. I think we really need to pay attention to that.

Thank you.

MS. LANNIN: Thank you, Jeanne.

Robert?

MR. HOGE: Thank you, Madam Chairwoman.

I would also like to comment that it's a compliment for us to have our treasurer with us

today. Great (indiscernible) indeed.

I have to agree with the observations that have been made by my colleagues here. My favorite designs are number 8, number 12 and 14. These all have a degree of simplicity and balance and good use of space and include and incorporate the feather. I'm not very pleased with number 10. This is a design which is just not suitable for a coin. It's much too fine in detail if you think of the size. Everything's going to be lost in the little launching tower and the portrait of Ross. I like the astronaut gripping the United States of America's baseline up there. I think the image of the Pleiades is not very good because it's not what can be seen from earth. And it be a space view but that's not explicable. I think is just much too complicated. I agree with Heidi. It would be a nice medal but I think (indiscernible) references expressed.

Number 9, I have reservations about. I agree with the rest of my colleagues because I think that having a great deal in the way of shadows and

clouds, it's almost as if somebody is just not suitable for a coin design in spite of what we might be able to do with frosting and polishing and things like this. I think number 9 -- it doesn't have a feather either. It's just a little bit too complicated. And I think it could be a (indiscernible) of the coin.

Overall, this is a very attractive portfolio and I'd like to compliment the artists for the inspiration of these designs really as a whole. I don't think we can go wrong here.

Thank you.

MS. LANNIN: Thank you, Robert.

Tom?

MR. URAM: Thank you, Madam Chair. And Deputy Secretary, congratulations, and official congratulations also from the Pennsylvania Association of Numismatists. I have to always get that (indiscernible).

MS. LANNIN: Yeah. You do.

MR. URAM: I have to promote the group. Also, I agree with many of the colleagues here this

morning. However -- and I agree with number 10. It's a super medal in the (indiscernible) that we're working on here.

But as far as number 9 goes, and that's the one that I -- is my favorite. However, maybe Don could comment on this in relation to all of the cloud cover underneath. If we just had the rocket boosters and then the flag where all of the cloud -- the flag -- the feather where all of the burst is there, might add to and be able to really create the extra dimension that's needed and missing. As Herman said, no matter which one we go with, I think that it would be appropriate to have a feather that is part of it.

So I lean towards this one (indiscernible). How tough would that be to --

MR. EVERHART: I think it would be pretty tough actually --

MR. URAM: Well --

MR. EVERHART: -- 'cause, you know, you got a design that's been worked out already and then you're throwing a different element into it. You

know, without redesigning it, it might just look like it was just thrown in at the last minute. I'd have to see some examples before I could really comment on that intelligently.

MR. URAM: It's my favorite design for the (indiscernible) that we're working with. But if not then I think I would lean more towards number 8 in relation to capturing the symbolic participation of the mission.

I agree also with colleagues with regards to number 1. It's just a little bit too postcard looking for me. I just think that it's just going in that direction. So if we can't do anything with number 9 then I guess I'm leaning towards number 8 as far as representing what we need to be doing here.

Thank you, Madam Chairman.

MS. LANNIN: Thank you, Tom.

I guess I'd like to add a couple of comments here. My favorite design was number 8 for all of the reasons that we may have (indiscernible). I think that the three feathers representing the

three tribes is very important.

I also like number 9 and wonder if we couldn't sort of (indiscernible) ourselves to the fact that the eagle represents a feather. But "A Journey to the Stars", that could be any (indiscernible). If this were chosen, is it possible to (indiscernible) that phrase with Native Americans in space to be more appropriate for this program? But I agree with everyone. I think we have to have a feather somehow. And so, I'm leaning toward number 8.

Thank you very much. Any other comments?

Dennis? Dennis, did I not call on you?

MR. TUCKER: You did not.

MS. LANNIN: Sorry.

MR. URAM: I was watching (indiscernible) like any --

MR. TUCKER: Can you hear me? Is this microphone on?

MS. LANNIN: Yeah. Go ahead.

MR. TUCKER: All right. For me, Mary, I would echo what you just said. The importance of the

legend "American Indians in the Space Program" or something similar. The space program itself is so dramatic, so big and so interesting that that might be what people focus if they're not given some guidance with a legend or text.

I also think it's important to avoid depicting living individuals. And this is something we discussed in our last meeting. I think that's legislative if I'm not mistaken but it's certainly a numismatic tradition.

MR. WEINMAN: Yeah. In this particular legislation, we have a little more leeway.

MR. TUCKER: Okay.

MR. WEINMAN: -- than we had because the legislation simply talks about honoring individual Native Americans. You're right. It is a tradition (indiscernible). But there are some programs that specifically prohibit featuring a living person. This one does not necessarily do so but it is tradition that we try to honor.

MR. TUCKER: Okay. Thank you for that clarification.

And then a third factor that kind of guided me as I looked at this portfolio was, as others have said, the importance of a feather or eagle symbolism. So I'll just quickly run through some of my thoughts here.

Number 1, I think the details are too fine for 26.5 millimeter canvas which is what we're working with.

For number 3, the feather seemed almost to me like an artificial addition to this design. They're too central almost as if it's about feathers rather the space program.

And design 4, to me, this -- the man holding the feather, to me, specifically identified that as John Herrington. And that was what got me thinking about the depiction of living individuals.

On number 5, I think the word "Honoring" is superfluous. And that's something that I noticed in some of the other legends as well. Also, the Cherokee star is significant but I don't think it's immediately iconic to the average viewer. It

looks federal, I think, to the average coin collector rather than Native American.

Let's see. Number 7, I love the bald eagle design. I think that's well done. I think the legend is too broad. Again, it's not speaking specifically to Native American involvement in the space program.

For number 8, I don't know if this is significant but the feathers appear to be falling downward rather than going up to heaven. I don't know if that's something that is important to this design. And again, this is a design that does not specifically mention Native Americans although the symbolism is there with the feathers.

Number 9, I like the symbolism of this design and I think the questions I had about the technicalities of the shadow have been addressed by Don. Again -- and as Mary said, this is a design that does not specifically mention American Indians.

Number 10 is too busy. We've been over that.

Number 12 I like. And this is actually my

favorite in this portfolio. It's simple but it's well balanced. It includes a relevant legend. My only concern, it might be a bit too finely detailed, again, for the 26.5 millimeter canvas that we're working on.

13 is too busy and finely detailed.

14 makes specific mention of engineers which leaves out electricians, mathematicians, astronauts, system designers, architects, software techs and others. I don't know if that's a big issue but that's something that jumped out at me for number 14 although, again, the design is simple and bold enough, I think, to translate well to a dollar size coin.

15 I think is too finely detailed to translate to the canvas. And the legend is too specific.

16 is not gearing up toward space. It's too generic.

And 17 and 18 lack the legend, again, specifically connecting to Native Americans.

Those are my comments.

MS. LANNIN: Thank you so much, Dennis.

We all have our score sheets in front of us.

MR. VIOLA: Mary?

MS. LANNIN: I'm sorry. I didn't look up.

Herman, yes?

MR. VIOLA: Can I add something?

MS. LANNIN: Sure.

MR. VIOLA: I'm very pleased with the discussion. And I have to agree that some of these designs -- first of all, number 9 could really work if you change the suggested clip to American Indian (indiscernible) effort. You got to realize that for Indians, the ultimate feather carrier is the eagle. And it is so important in Indian -- you know, the eagle is what takes us to the spirit world afterwards. And so it's (indiscernible) really (indiscernible). And then the stars are so important because many tribes believe that they came to earth as fallen stars. So you've really got a nice combination there for the Indian community.

But again, also, I'm very happy with number 8. I think that works, too. So I just thought that

I'd throw that in for you.

MS. LANNIN: Thank you for that clarification, Herman.

I also have a question. On one of our designs it said American Indians and the rest seemed to say Native American.

MR. VIOLA: Right.

MS. LANNIN: How would you define the most correct term --

MR. VIOLA: Well --

MS. LANNIN: -- that a tribe would appreciate.

MR. VIOLA: The truth is, in the -- American Indians want to be known as American Indians. They say everybody born in America is a native American. And in the Indian country, you know, this -- I probably shouldn't say this publicly but anyhow, you know, we all know that Columbus was looking for India and he took a wrong turn and he got to South America and he met this people and he said, Oh, I'm in India. But they all had their own names. And my Indian friends say, well, we've had this name now for 500 years. We're so

grateful he wasn't looking for the Virgin Islands. But that means Indians -- all you have to do is look at the name of the Museum of the American Indians.

MS. LANNIN: Okay.

MR. VIOLA: It's run by American Indians. They could have picked what they wanted.

MS. LANNIN: Sure.

MR. VIOLA: And so, really, a lot of Indians think that people are so focused on native American their headbands are too tight. And so, the path -- but either way, Indians would be very grateful if you have native American just so they get the recognition that they're all part of this (indiscernible), too, and they get some recognition.

MS. LANNIN: So do you think that it would be important if we choose a design that uses the word Native American that we could change the text to read American Indian?

MR. VIOLA: Well, you could (indiscernible) very easily.

MS. STAFFORD: And, Madam Chair, the theme American Indian in the space program actually was developed by the National Museum of the American Indian to (indiscernible) at this point.

MS. LANNIN: Okay. Thank you.

All right. Any other questions? Heidi?

MS. WASTWEET: I just want to echo that I like your idea, too, of changing the text in that design to make it work. I like the idea that the eagle is the carrier of the feather.

As we're going through this program, it brings to mind that in my seven years on the committee, I've noticed a trend in that the stakeholders and all of the people involved in these programs, it is a monumental effort to get to this point to get a coin made. And by the time they get here, they have a tendency to want to put everything but the kitchen sink on here because they're so invested in this and they're so steeped in their organization. They want everything on the coin. And it's our job on this committee with our combined expertise, it's our job to hold them

back, to let them know that more -- less is more. And when you try to put on too much and try to be all inclusive, you end up excluding someone or something. And we here on this committee, we've looked at coins more than most people and we know that the symbolic speaks louder than anything else.

MS. LANNIN: Thank you. Letting people's imaginations run wild is far better, I think.

So Greg would like to say a little bit about the scoring system so that Kareem understands and so we can all go over it again.

Greg?

MR. WEINMAN: Yes. First of all, whoever is on the phone, please remember to please mute your phone. We're getting some static over the line.

The scoring system, for everybody in the room and those that are new members, this is a ballot but it's not private. In other words, we will take these -- your name should be on it. It's a public record. And we will compile into a summary document.

There is a score required for every design. A 0, 1, 2 or 3. This is a matter of how strong you feel or don't feel about a particular design. So you're not voting for any one design. You're giving a score to every design. Obviously, the 0, for the sake of convenience, you can just leave it blank. But ideally, a 0, 1, 2 or 3, 3 being the strongest. And then we compile the scores and a maximum score for a particular design would be a 27 today based on nine members in our quorum.

And there has been a policy that the CCAC has followed for a number of years that in order to receive a recommendation from the CCAC, it needs to have at least 50 percent support which today would be 14 points.

And so, once again, for those in the room, this is not a private voting system, it's a public voting system. This is for convenience and (indiscernible) very efficient system that was developed at the very beginning of the CCAC and very able members of design office will quickly compile your scores.

So if you could at this moment, take the time and put either a 0, 1, 2 or 3 by each design.

Yes, Tom?

MR. URAM: Would you like to make a comment on the merit?

MR. WEINMAN: Yes. Thank you very much for that. This is something that was added by a resolution by this particular group of CCAC members understanding that not every design may necessarily be the perfect design for this particular program. But because these scores are taken into consideration when we decide whether or not to renew contracts of our outside artists, we decide that it's important to note -- if you think a particular design has artistic merit, it may not be appropriate for the program because of symbology or because of some other consideration but if it is a design that you think this is an artist you'd like to see continue with the program, we encourage you to check the "Merit" box. And that will be taken into consideration when we evaluate how a particular outside artist

is serving the Mint and serving the program.

So please make sure to put your name on the ballot. Do your scoring and then when you're ready, pass it -- either bring it or pass it down to me and I will pass it over to our very able staff members who will get to work.

Thank you.

(Pause)

MR. WEINMAN: I will also note that once the scores are calculated, and that could take a little while so we may start the next program, we will report out what the scoring was and at that time, it is generally the tradition of the CCAC to entertain any motions as to what the recommendation should be and what form the recommendation should be.

MS. LANNIN: So while you're tabulating, we should start with 2020.

MR. WEINMAN: Absolutely.

MS. LANNIN: Okay. I'll say that for the record. While Greg and the staff are tabulating, April, could you go through the candidate designs

for 2020, please?

MS. STAFFORD: Absolutely.

For 2020, the design theme is Elizabeth Peratrovich and Alaska's anti-discrimination law.

One of the first anti-discrimination laws in the United States prohibiting discrimination and access to public accommodations was passed in the Alaskan Territorial government in 1945. There was Elizabeth Peratrovich of the Tlingit nation through her tireless advocacy for Alaskan natives along with her husband, Roy, who gave an impassioned speech, a testimony, in the Alaskan Senate in support of the law. She's widely credited with getting it passed. 2020 marks the 75th anniversary of Peratrovich's famous testimony and the anti-discrimination law itself.

The CFA, the Senate Committee on Indian Affairs and the tribe and family of Elizabeth Peratrovich identified design 6 as their primary preference. The Congressional Native American Caucus of the House of Representatives identified design 11 as theirs.

So to go through the reverse designs for consideration:

Reverse 1 shows Elizabeth Peratrovich during her compelling testimony to the Alaskan Senate and her push to pass the anti-discrimination law. The Big Dipper and the North Star represent Alaska. Additional inscriptions include "Equal Rights for all and Elizabeth Peratrovich."

Design 2 depicts Elizabeth Peratrovich testifying before the legislative assembly of the Alaska Territory. Placing the viewer behind and to the side is intended to direct the emphasis away from her portrait and focus it instead on the power of action required to change hearts and improve the circumstances of the marginalized people.

The pulpit and microphone symbolize free speech as guaranteed by the First Amendment and suggests the moral justice of her message. Additional inscriptions include "Elizabeth Peratrovich and Anti-Discrimination Act of 1945"

Design 3 shows Peratrovich giving her famous

testimony in support of one of the nation's first anti-discrimination laws. Additional inscriptions include "Elizabeth Peratrovich".

Design 4 depicts Elizabeth Peratrovich wearing a button blanket, the Tlingit garment usually worn for ceremonial purposes. In her hands, she holds notes for her presentation. The background features a ceremonial Chilkat blanket. Additional inscriptions include "Anti-Discrimination Act of 1945".

Design 5 depicts Peratrovich as she holds notes for her presentation. The background features a ceremonial Chilkat blanket with additional inscriptions "Anti-Discrimination Act of 1945".

Design 6 features a portrait of Elizabeth Peratrovich whose advocacy was the deciding factor in the passing of the anti-discrimination law of 1945. The foreground features the symbol of the Tlingit raven moiety of which she was a member. Additional inscriptions include "Anti-Discrimination Law of 1945". Again, this was the

recommendation of the CFA, the first preferred design by the Senate Committee on Indian Affairs, the Peratrovich family and the first preferred design of the Tlingit nation.

Design 7 shows Peratrovich as she opens ornately-carved doors symbolic of her efforts to secure one of the first anti-discrimination laws in the United States which prohibits discrimination in access to public accommodations. Additional inscriptions include "Elizabeth Peratrovich", "1945" and "Anti-Discrimination Act".

Design 8 features a raven symbolic of Peratrovich's Tlingit moiety entering through barred doors. The raven holds the sun symbolic of the light of truth in its beak. The hand pushes open the door which has an equal sign symbolic of fair access. Additional inscriptions include "Elizabeth Peratrovich".

Design 9 commemorates Peratrovich's advocacy of the Anti-Discrimination Act by depicting a raven with a key to open the door to equality.

Additional inscriptions include "Anti-Discrimination Law of 1945".

Design 10 features a raven set in the Alaskan landscape. Above it, the Aurora Borealis shimmers in the sky. Additional inscriptions include "Alaska Anti-Discrimination Act of 1945" and "Elizabeth Peratrovich".

Design 11 shows a Tlingit person dancing cloaked in a Chilkat blanket. The dancer shadow takes the form of a raven in flight meant to symbolize freedom from discrimination while also serving as a nod to Peratrovich's moiety. Additional inscriptions include "1945 Anti-Discrimination Law".

And, Madam Chair, that concludes the candidate designs for 2020 Native American Dollar Coin program.

MS. LANNIN: Thank you very much. These are all very exciting.

I would like to ask Jeanne if she wouldn't mind starting on this.

MS. STEVENS-SOLLMAN: Thank you, Madam Chair.

MS. LANNIN: Oops.

MS. STEVENS-SOLLMAN: No?

MS. LANNIN: Yes. Now we can hear you.

MS. STEVENS-SOLLMAN: Thank you.

I think that this portfolio gives us an opportunity to put something pretty exciting on our coin list. Something extraordinary beyond what people think the coins should be. So I would strongly recommend moving away from the portrait and going toward the abstract design of the raven.

I especially like number 10. Number 10, to me, simply says (indiscernible) it says in words "Alaska Anti-Discrimination Act of 1945". And also it's Elizabeth Peratrovich. We need those things on this coin, I think. But also, the raven is so outstanding. And I also think that number 8 with the raven coming through the doors, those symbology of Elizabeth's work with anti-discrimination is really important.

I think if we have these simple -- simple designs that are extraordinary beyond what we've been doing, we will make a good statement to for

this reverse program, Native American coins.

Thank you.

MS. LANNIN: Thank you, Jeanne.

Kareem, what are your thoughts?

MR. ABDUL-JABBAR: I particularly like number 9 because it seems to combine all the issues, equality, the Native American take on what their rights should be and the Tlingit raven. I think it's very well depicted. I thought that one was very well done.

And I also thought that number 7 was very well done depicting a woman breaking through the doors. Again, the Native American (indiscernible) depiction of the raven, I think, tells what it's all about very simply and eloquently.

MS. LANNIN: Thank you.

Herman?

MR. VIOLA: Thank you, Madam Chairman.

These again are wonderful designs. And I do think I have to highlight this very distinctive northwest coast art. I mean, it is so unique and distinctive in the Indian community.

And, you know, and I appreciate the family liking number 6. In fact, I was chatting with one of my colleagues at the museum. She actually works with the son of Peratrovich. And so, I mean, he's a sculptor himself. He's an artist. The fact that he likes it is nice.

But I would have to agree with Jeanne. I think number 10 is so distinctive and striking and it will be such a dramatic (indiscernible) that I would -- my vote would be for that one.

But I also like number 9 which, again, is quite creative. And I agree, we want to show the representation of the raven which is very important in the Indian community.

And so it's -- all of these kind of combine it pretty well. But my first choice would be, I think, 10 and my second choice would be 9.

Thank you.

MS. LANNIN: Thank you, Herman.

Dennis?

MR. TUCKER: Thank you, Madam Chair.

For me, some of these designs were like coming

home because my father and my brothers took trips up to Canada and in the northwest back in the day back before I was born. But they brought back souvenirs and artwork that showed the raven and other symbols, other Canadian symbols. So I grew up seeing these hanging on our walls at home.

Designs 1, 2, 3, 4 and 5 are a little too photographic for what we are moving toward and the type of designs that we are recommending in recent years. Getting away from the concept of pictures on coins. And there's really not -- there's space to tell part of a story but not the entire story. And that's where symbolism becomes more important.

Number 6 stood out to me. I think it's a great portrait. The unique typography, I would mention, in the lettering of the "United States of America". It has an excellent raven symbol. So this is one that stood out for me as I was reviewing the portfolio.

I think 7 is too finely detailed for the canvas.

8, to me, looked like a soccer logo.

Number 9 is the one that really stood out to me as the winner in this group. It's an excellent use of texture and varying incuse work and relief. It has the symbolism not only of the raven but also of the raven opening up that locked door to equality. And that's something that some of the other designs don't really capture as well, I think. So I think it's a beautiful design and it tells the story once you really spend some time with it.

Number 10. I liked -- I was wondering if it would translate well to the (indiscernible) canvas though -- so I had some reservations with that one.

And I did like number 11 but I think it would be better for a medal canvas as opposed to the small dollar size.

So, for me, number 9 is a clear winner in this portfolio.

MS. LANNIN: Thank you, Dennis.

Robert? Put your coffee down there. Yeah.

MR. HOGE: I agree that it's probably a little

bit unfortunate to have portraiture as a really dominant part of this design because, remember, we do have another Native American woman's image on the other side, the imaginary (indiscernible) --

MS. LANNIN: That's a good point.

MR. HOGE: -- of Sacagawea. And here -- it's nice to think of in terms of Elizabeth Peratrovich image but maybe it's not fully necessary.

However, I do especially like the designs of number 6. I think it has a handsome portrait of her and it has a very nice representation of the raven. It has a certain amount of simplicity. It says what it needs to say. Again, I especially like the lettering style.

For the other designs, number 2, it's okay, but I don't like (indiscernible). And I think just looking at it in a straightforward way, we're not really going to think about what this means unless we read all the details and inscription.

Number 3. I think this really just looks a little bit too cartoonish for my taste. And again, it isn't really conveying the message

necessarily.

Number 4 is a beautiful piece. I think it's probably just a little bit too complicated, however, and more suitable for a medal design than for a small coin.

Number 5. Again, a beautiful piece but just a little bit too busy. The fine detail of those fringes. They would be like little die cracks or something or hairline scratches on the coin.

Number 6. We've already mentioned.

Number 7. Again, a handsome looking thing. And I like the idea of thrusting open the doors. But the details, I think, would be lost again. Trying to define this, we see a nice drawing here but the quality of the clothing and the carvings on the doors, this is not going to come through very well on the coin.

I felt that number 8 kind of (indiscernible) through thing but, like Dennis, I agree that this looks like some kind of a cartoonish logo.

Number 9. I feel this is somewhat the same. It's a very flat design. And it's sort of

anomalous to have the traditional looking raven image with this western key and a funny little lock mechanism, what looks like an equal sign. So like a key is equal to a dollar. Kind of strange.

Number 10 I think is beautiful and inspired design but I'm not sure it would come across terribly well. It looks like it would be very flat. It might be uninteresting because of that and not really represent the Aurora Borealis in a nice way.

Number 11, again, a beautiful design but probably much better suited for something like a medal.

Thank you.

MS. LANNIN: Thank you.

Erik, your comments.

MR. JANSEN: Let's see. I probably shy away from any of the portraiture designs here, a two-headed coin and a tail side. I don't know. But I'm finding the message of anti-discrimination and the fact that that primary message here as the wake-maker of this coin to me seems to be more

important than the personage of the individual.

So I'm going to start -- I will say something about 6. I live in Seattle and not that this coin has to be a technical work but the Native American Tlingit or otherwise northwestern art design, Ovoid art, it's known as, has some very specific rules. And not that artists don't have freedom and latitude and artistic freedom here. But the raven on design number 6 so violates the Native American art ovoid form that is -- I find it very visually disturbing, personally. That's only because I've been immersed in the genuine art form for 20 years.

The only design on here that really carries forward any sense of integrity to the ovoid art design is design number 10. And I wouldn't say it's perfect but it's the closest approximation. It doesn't really round off to kind of insulting, to be quite frank with you.

And I would encourage the Mint to bounce those (indiscernible) comments off of the Native American Museum because their word obviously is

stronger than mine. But I'm just calling to attention saying please help here.

MS. STAFFORD: No. We appreciate that actually very much. The form line of the Tlingit nation here was something that the artists struggled with.

MR. JANSEN: Yeah.

MS. STAFFORD: There were several (indiscernible).

MR. JANSEN: Very obvious.

MS. STAFFORD: But -- and so, it's on our radar to absolutely go back round to curators in the Tlingit nation --

MR. JANSEN: Thank you.

MS. STAFFORD: -- experts in form line about the -- they're very aware of them.

The raven moiety on 6 was remarked to be acceptable. But we would --

MR. JANSEN: It's barely --

MS. STAFFORD: -- still --

MR. JANSEN: -- (indiscernible).

MS. STAFFORD: Yes. I understand. And so

they knew that we would be coming no matter what design goes forward its recommendation.

Thank you for that.

MR. JANSEN: Yeah, you bet.

So I am really pretty firmly not interested in design number 6 for all the reasons I've described.

Number 7. This as well as design number 8, and the lesser extent 10, are all a little deceptive because when we get these drawings which use an excessive amount of gray scaling, it becomes very difficult to translate that to what will be an effective sculpt. Normally, this is Heidi's platform. But in this case, I think it applies.

And when you use that dimension to look at number 7, we're very quickly going to migrate to just too much detail in too small a format. You'll never be able to tell that this is even a woman, per se, with the size of the palette and the sculpt resolution.

So 7, to me, disappears into almost a

meaningless form when you reduce it to the palette we're talking about.

Number 8. Wow. I don't think I've ever seen a smiley face in an ovoid art design as the central body of this thing is. And I'm not sure the hand I've ever seen with an equal sign on it. Again, artistic merit being what it is, it's kind of an abusive form of artistic interpretation on top of a relatively sacred Native American art form.

So it's just such a mix mode that I'm having a hard time enjoying it. And the gray scaling around the perimeter of this is very deceptive because it takes away the impact of the negative space. I think in a sculpt, those doors would end up being way too lightweight and they would never contrast to the open air that the artist has intended for the opening that's there. So I think the sculpt would totally lose any focus here and would just be a smattering of lines that wouldn't make any sense visually.

Number 9. Same comment on the integrity of

the ovoid art. I think there is kind of a bit of a reach here to get the equal symbol on top of the lock with the key in the beak of the raven. It's kind of a long -- that's a long story there.

10, unfortunately, I think, when you take away the blackness of this, unless that's going to be an incuse major element -- is it?

MR. EVERHART: Yes. Yeah. That's the way it's -- that's the language that we use when we're going to incuse. We have a black --

MR. JANSEN: Okay. If that is a major incuse element, that's going to be the gravity of this design and would, I think, make it more effective than otherwise what was going to come across is almost like a menu oriented thing of text and some stuff. So if that's a heavy incuse as deep and as flat as you can go and if the ovoid symbols can be corrected for integrity, April, I think 10 kind of is where I end up defaulting as a design I would vote for.

Now having said all of that, number 11 was actually the design I liked the best. And I think

it uses the negative space most effectively. When you read the text of what the artist has in mind, the raven, as the shadow, is a very powerful symbol. And the blanket which the detail, again, will be lost on the quarter -- or, excuse me -- on the palette of the dollar here. The blanket is positively one of the most powerful tribal symbols, the Chilkat blanket. It's really an elegant design which might work better in a larger flatter metal palette that artistically, I think it's by far the best design on the page.

Thank you.

MS. LANNIN: Thanks, Erik.

Tom.

MR. URAM: Madam Chairman, thank you. I focus pretty much on designs 8, 9, 10 and 11. And, first of all, congratulations to the artists that did these. We're finally getting to the point where, you know, if my colleagues recall, we almost had the turtle. I think (indiscernible) turtle, right?

MS. LANNIN: Some day we'll get a turtle.

MR. URAM: And so we almost had that.

But I'll address number 10 first. And I think it's being incused in the different things there. But what struck me there is the first thing I saw was "Alaska". And it just reminded me of the quarter program. You know, it just looked like that's what we were revolving into here. So, I mean, I think it's a great design. I like the fact that her name is on there and I like the fact -- the opportunity there. That bothers me. I would probably be for it if "Alaska" wasn't on there, simply, really.

11, from what was just said, is a little too much,

So that brings me to number 8 and number 9. And I really don't think in number 8 that is too logo looking. Look at the (indiscernible) that we're going to be dealing with and the size. I think we're finally getting some creativity from the designers and the artistic -- when someone would look at this on the small (indiscernible) and ask what it is or question what it might be.

And so, I do like it and I think that it would be up to the Mint to make sure that those doors were what they are supposed to be and that the reflection -- if anything, I would have liked to have seen it with even just by itself with maybe a circle around it or something versus the doors. But I understand where it's coming from. But I think that it's going to get some of my vote.

Coming to number 9, I think is where I'm going to -- is going to be my default here. The only thing that I wish was Elizabeth's name would have been on here. Maybe that key could be made a little smaller in relation to what Robert said about the key and how large it is or whatever. But maybe if it was smaller.

But what bothers me a little bit about this design is the "United States of America", the stylistic -- doesn't seem to match. I'd rather see a different stylistic lettering to reflect what we're trying to do here in the Native American tone.

So my vote's going to go for number 9 with

maybe a stylistic approach or something where that lettering could be more Native American looking or a little different stylistic if that's possible, Don. I suppose lettering is possible.

MR. EVERHART: Yeah. The thing is, we kind of settle on two typefaces when we do the Native American. We use Lithos and Papyrus. And I think we're trying to post some variation into that because it gets old after a while. But I'm sure that there's something that we could figure out with that if we do go forward with it.

MR. URAM: And even if it was even the smaller where the image was a little bolder and the lettering was a little smaller. Like I said, the only thing that I miss is the fact that Elizabeth's name is not on there. But all in all, I think that's where I'm going to gravitate, between 9 and 8.

MS. STAFFORD: Madam Chair --

MR. URAM: Thank you, Madam Chair.

MS. STAFFORD: -- may I assert one comment?

MS. LANNIN: Yes. Yes.

MS. STAFFORD: I just wanted to piggyback on Mr. Uram's and Mr. Hoge's commentary about design 9. We would be -- the Mint would be remiss if we didn't share with you that for this particular design, while it was agreed that it should remain in the portfolio for consideration that some of the feedback that we received from historians at the National Museum of the American Indian, they, too, agreed that there was somehow an incongruity with pairing the raven moiety with the very, very western key and that door. So they had a hard time processing that pairing.

I will say -- this speaks to Mr. Jansen's observations as well. We felt -- we often struggle with wanting to keep as many designs in the portfolio so the committees can see what the artists are trying to do knowing that there is still oftentimes some work and oftentimes many considerations about appropriateness and is it right for this particular theme. So I just wanted to be sure to share that with everybody.

MS. LANNIN: Thank you.

Heidi?

MS. WASTWEET: Since we're talking about design 9, we might as well stay there and I'll address that. I, too, am drawn to this design but I disagree with the criticism of being incongruous with the western symbolism. Isn't the idea of an anti-discrimination about two cultures getting along? It makes perfect sense to me to have the strong Indian style of the eagle with the western key and door. I think it works very, very well as a symbol.

And I also think that the boldness of the design would look great on a coin. It does seem a little crowded. I think maybe that's why the lettering doesn't look as good because the eagle's just a little crowded. And if it were just shrunk a little bit so there's a little breathing space around the eagle then I think the lettering would look much better and it's not a big change. I really love this design.

Design 10. I actually didn't even really look at this design until Jeanne talked about it. I do

like the eagle. I think the reason --

MS. STEVENS-SOLLMAN: (indiscernible).

MS. WASTWEET: Excuse me. Thank you. Thank you for correcting me. The raven. I think the reason I overlooked this is that, again, it's a big busy because of the representatives of northern lights above which also look like claw marks. And really, it's not necessarily. It says "Alaska". That's where this originated so I think having the word "Alaska" is appropriate because that is where this took place.

But then the northern light serves no purpose. And I want to send a message to the artist. It's okay to have open space on (indiscernible). You don't have to cover every single bit of the coin with design and images and pencil strokes. So if we just took out the northern lights, it would really clean up this design and be much more attractive.

Design 11. This is a beautiful drawing and this would make a beautiful medal. But it doesn't look to me like a coin design. And there are

distinct differences between medal designs and coin designs. And it's one of those things, like a cliché, I know it when I see it. And to me, this speaks medal not coin. So I want to commend the drawings. I don't support this as a coin design.

If we go back to design 8, I think this is -- symbolically it's muddled. I appreciate what it's trying to say. The sun in the beak doesn't look like a sun. It looks like a star and it's way too small to see. The wing and the hand, to me, is disturbing. The fish doesn't say what it is saying in the written description. And the doors don't look like doors. It looks like a window. And to me, if I wasn't reading the explanation, it looks to me like he's still in the fish and he's trying to escape through the window.

So it's important what it says without the written explanation. As I said before, gestures important and this is the case. So good effort but I think it misses the mark.

Design 7. Some of the same problem. It looks

like a window not a door because of where it cuts her just below the waist or on her hips. It doesn't look like a door. It's very busy for the size of the palette. It's a lovely design, lovely drawing. Love those ravens. But I don't support the (indiscernible) program.

Design 6 which has momentum, again, really lovely drawing of Elizabeth. The raven does have some issues as Erik astutely pointed out is the ovoid style. And it does have all the elements (indiscernible). But if you scrunch your eyes at it and look at it just as a design, it's not attractive as a whole even though the bits of it are very attractive. As a whole, I don't find it attractive. And I also agree with what Robert Hoge said. We end up with two portraits of women on opposite sides of the coin. And we have to be conscientious about obverse and reverse and how they work together. So while she was very instrumental in this, I think it says in the other designs.

And I think enough has been said about

(indiscernible). (indiscernible).

MS. LANNIN: Okay. Thank you, Heidi.

I think that through our discussion, most of us have agreed that we want more symbolic things and not have Elizabeth on there. I'm sure their family won't -- will be saddened to hear that.

My favorite has been -- I've been toggling back and forth between 9 and 10. Number 9 I like very much because I think that that can be a really striking coin. In regard to what Robert said about a key equals a dollar, why does an equal sign even have to be on there? Why can't it just be a doorknob. You know, the raven is still opening a locked door which I think is the message with the anti-discrimination law of 1945. So that -- I think that this is my favorite design currently.

Jeanne's favorite, number 10, is the only one where we actually have the word "Alaska". And to Tom's point, it starts to look like a state quarter. But this one wound up to be too busy for me with the northern lights. It does get

Elizabeth Peratrovich's name in there. And as Erik pointed out, this is probably the closest to the actual art that we should be looking for. But I trust that the Mint will get together with American Indian artists to make sure that what we're doing is absolutely correct.

I do love number 11 but, again, I agree with you, it would make a great medal. It's just a beautiful design. But the fringe would be tough to do on a coin that small. But commendations to the artist for that.

So I think I'm going to throw my votes to number 9 and see what the Mint can do about erasing that equal sign. Okay?

Dennis, you have a question.

MR. TUCKER: Madam Chairman, I would like to make an emphasis for number 9 as well following this discussion. The anti-discrimination law of 1945 came about because natives -- Native Americans and European Americans were living together. If it were a community only of Native Americans then anti-discrimination would not be a

huge issue. And we're talking about two sides of the same coin, if you will. Anti-discrimination means nobody's persecuting us. Equality means we are equal to and the same as our neighbors.

So I understand the discomfort perhaps with combining the native imagery of a raven with the European imagery of a lock and key but I think because this is a community in Alaska and in the broader American landscape where different kinds of people are living together, we have to look at both anti-discrimination and equality. And that's where the key becomes important with the raven.

MS. LANNIN: Thank you. Does anybody else have any comments?

Okay. Greg, would you like to announce how 2019 did, please?

MR. WEINMAN: First, everybody, please complete your ballots for 2020 and (indiscernible) over as you have them completed. And then send them off to our staff.

I do have the results for the 2019 Native American one dollar coin. There were -- I'll just

cut to the chase and say there were two designs that received (indiscernible) threshold votes. The top ranking design is 08 which received 19 of possible 27 votes. Following close behind that was design number 9 which received 15 of a possible 27.

The others, just if you want to keep score: 1 received two votes; 2 received four votes; 3 received two votes; 4 received zero votes; 5 received 1 vote; 6 received zero votes; 7 received 3 votes; as noted, 8 received 19 votes; as noted, 9 received 15 votes; 10 received 3 votes; 12 received 3 votes; 12A received 4 votes; 13 received zero votes; 14 received 5; 15 received zero; 16 received zero; 17 received 2; and 18 received 1.

MR. JANSEN: So as a point of clarification, does that mean our recommended design is number 8 or do we have to take further action, Madam Chair?

MS. LANNIN: Our threshold was 14.

MR. JANSEN: Right. So we have two that qualify. I'm just curious how we move --

MR. WEINMAN: Typically, by default, it would mean that number 8 would be the recommended design. But in the past, the committee has welcomed motions to either modify it or to choose a different design if you so desire.

The key -- the important factor here is this is a tool not an end-all. The voting is meant to be a tool. And so it's -- now you have -- it's providing your data. This is still an open meeting and so therefore it's probably best if there's a motion to make a recommendation or to comment in general.

MS. LANNIN: Comments?

MR. VIOLA: Well, I would make a recommendation for number 9 --

MS. LANNIN: Herman, can you turn your mic on, please?

MR. VIOLA: I would make a recommendation for number 9 if we can change the "A Journey to the Stars" as someone else recommended and put "American Indian Space Program" or something of (indiscernible) 'cause I do think it's a very nice

design and I think it would be very striking with that eagle and the stars.

MS. LANNIN: So you're making a motion?

MR. VIOLA: I make a motion.

MS. STEVENS-SOLLMAN: (indiscernible).

MS. LANNIN: Okay. Jeanne, second.

Any other comments? Dennis?

MR. TUCKER: My concern with 9 is still with the technical aspect of it. And maybe Don and Ron can speak again about the omitting of that shadow and how that would work. I like the design. I like the eagle but I'm curious about the production of the coin.

MR. HARRIGAL: Yeah. I'll take that. This is Ron.

We're looking at those type of designs that have a texture that's sort of like that. There's a number of ways that a sculptor can deal with that. They can raise the plain a bit and we can apply texture either manually or through the laser process or we can keep it flat. I mean, we're going to look at it both ways when it comes that

way. If you are looking to do any incusing of letters then you want to raise the plain. Like where it says "A Journey to the Stars". If you were going to incuse that then you would want to raise that as a plain.

When you think about the girl scout image that we did where you had raised and textured it. And so you're looking at, on a design like this, what would you in a crew fashion, what would you polish and what would you frost. And, you know, when we have the laser capability and they were able to do somewhat more texturing of that frost to give it a little bit more pattern look.

I don't know if that answers your question or not but this one is definitely doable.

MR. TUCKER: Okay. That answers my question.

MS. LANNIN: Any other questions?

Robert?

MR. HOGE: I still have to express a strong difference of opinion.

MS. LANNIN: Can you put your mic down?

MR. HOGE: I still have to express a strong

difference of opinion with regard to using shadow and smoke. I think for coin designs, this kind of subtlety with no relief is really not appropriate. And I think it would be an unfortunate selection. It just -- it doesn't look like a very good design for a coin.

MS. LANNIN: Erik?

MR. JANSEN: I would like to actually encourage voting against this motion. I think design number 8 would be a much more striking integration of the Native American theme. I love design number 9. I said so in my comments. Unfortunately, it doesn't carry forth the connotation of a Native American contribution to the program. And so I think between that primary message in design number 8, I think number 8 will be a much more impressive (indiscernible) coin especially if the planets get their due amount of relief and contrast to the sculpt. I would encourage just to stick with design 8 and vote against this motion.

MS. LANNIN: Okay. We need to vote a motion

run up by Herman and seconded by Jeanne. All in favor of choosing number 9 --

MR. WEINMAN: With modification.

MS. LANNIN: -- with modification -- three. So the motion fails. And we wind up with our selection number 8 -- I'm sorry. Heidi? Were you voting or just asking --

MS. WASTWEET: When you're finished, I'd like to make a motion.

MS. LANNIN: Okay. Would you (indiscernible)?

MS. WASTWEET: I would like to make a motion to adopt design 8 based on the higher point score. And I would like to -- motion changing the "Charting a Path to Space" to "Native" -- or, excuse me -- "American Indians in the Space Program".

MS. LANNIN: Can we fit all that in, Don?

MR. EVERHART: How about "American Indians in Space"?

MS. WASTWEET: Is that accurate? I mean, some of them were not in space but in the space program on earth.

MR. EVERHART: Well, I think putting "Program" in there --

MS. WASTWEET: If it's short enough.

MR. EVERHART: It's going to --

MS. WASTWEET: I mean --

MR. EVERHART: Yeah. It's going to make the lettering so small that I think it's going to be illegible.

MS. WASTWEET: April, do you think that that phrase is acceptable to our groups?

MS. STAFFORD: American Indians in the Space Program is acceptable. It's actually the title --

MS. WASTWEET: (indiscernible) short (indiscernible).

MR. EVERHART: How about "In Space"?

MS. STAFFORD: Oh. "In Space". We would have to go back.

MS. WASTWEET: Okay.

MS. STAFFORD: I would want to go back002E

MR. JANSEN: I think going to two lines in text probably destroys the balance of the coin. So less is definitely more here.

MR. VIOLA: And the "American Indians to Space".

MR. EVERHART: The only other option -- you could switch United States of America and make that smaller and then put your other text where that is.

MS. STAFFORD: That would be great.

MR. JANSEN: That was a creative solution.
Thank you.

MS. LANNIN: Okay. Heidi, we need a second, I think, for your motion.

MR. JANSEN: Second.

MS. LANNIN: Okay. Erik, thank you.

All in favor of Heidi's motion to -- with Donald's massaging of "American Indians" --

MS. WASTWEET: "In Space" or --

MS. LANNIN: -- "in Space" or "to Space" --

MS. WASTWEET: -- "in the Space Program".

MS. LANNIN: -- or in the Space Program" --

MR. WEINMAN: And recommending this design.

MS. LANNIN: I'm sorry.

MR. WEINMAN: And recommending this design.

MS. LANNIN: And recommending this. All in favor, aye.

Those opposed?

Motion passes.

So we have our reverse.

MR. HARRIGAL: Just one clarification here.

MS. LANNIN: Yeah, Ron.

MR. HARRIGAL: Please clarify what inscription do you want us to look at on that.

MS. LANNIN: I believe that April was going to check with --

MS. STAFFORD: We --

MR. HARRIGAL: Okay.

MS. LANNIN: -- the stakeholder.

MS. STAFFORD: We have them. Either "American Indians in Space" or "American Indians in the Space Program" to replace "Charting a Path to Space" which is currently on the design.

MR. HARRIGAL: Even if we have to flip the inscriptions potentially.

MS. LANNIN: Yeah.

MR. HARRIGAL: Okay.

MS. LANNIN: Okay?

MR. JANSEN: Thank you.

MR. HARRIGAL: Do you want --

MS. LANNIN: Oh, perfect. Timing's everything. So Greg will now read our choices for the 2020.

MR. WEINMAN: Hot off the press here.

MS. LANNIN: Hot off the press.

MR. WEINMAN: For 2020, it would appear that once again we have two designs that have received the threshold votes. Without hiding the ball, design number 9 received 19 of the possible 27. And design number 10 received the requisite 14 out of the possible 27.

Just to go over the other designs so you know what they received: designs 1, 2, 3, 4 and 5 all received zero votes; design 6 received 6 votes; design 7 received zero votes; design 8 received four votes; and then, as noted, design 9 received 19; design 10 received 14 votes; and finally, design 11 received 4 votes.

MS. LANNIN: Okay. Any further discussions?

Any motions? Any recommendations?

MS. WASTWEET: Do we need to make a motion to adopt or is that --

MR. WEINMAN: Otherwise by default, your recommendation will be number 9 unless you want to modify it or make any comments. (indiscernible).

(Whispered conversation)

MS. WASTWEET: My recommendation was to make the image just a little smaller so that the lettering looks better. I'm not sure that needs an official motion --

MR. WEINMAN: The answer is recorded in the record. If you wanted to have, obviously, a motion, it gives a little more --

MS. LANNIN: Weight.

MR. WEINMAN: -- weight but it's certainly recorded in the transcript and the record.

MS. LANNIN: So would you like to make that motion?

MR. URAM: So maybe based on that and based on Don's suggestions when we were discussing this that you can look at whether it's the design or

the lettering that could go either way. Whatever made it stand out on the (indiscernible), the design stand out better whatever way it would be.

MS. WASTWEET: I think I'd rather leave it at that --

MS. LANNIN: Okay.

MS. WASTWEET: -- rather than make an official motion.

MS. LANNIN: So my only question would be I had mentioned the fact that I didn't think that the equal sign needed to be there. And I don't know how people feel about that.

Dennis, what do you think?

MR. TUCKER: I think it spells out the theme of the --

MS. LANNIN: Okay.

MR. TUCKER: -- the design.

MS. LANNIN: Okay.

MR. TUCKER: I think it's important --

MS. LANNIN: I'll withdraw that then.

So if --

MS. STEVENS-SOLLMAN: Can I just make a small

comment here?

MS. LANNIN: Sure, Jeanne4.

MS. STEVENS-SOLLMAN: I disagree a bit with Heidi to make that raven smaller because the size of the raven for me in that (indiscernible) was what got my eye. That's the thing. It was like really hello. This is a good statement. What might help this, Heidi, would be to make the dollar sign a little smaller. And then we'd have a little bit more negative space.

MS. WASTWEET: That would help.

MS. STEVENS-SOLLMAN: I do like the fact that the raven is really coming so close to the United States of America. I like that very much. It's very powerful. And I think in this design we have everything that we have asked our artists to do. And I thank you all for doing that.

MS. LANNIN: Thank you for your comments.

And with that, we can adjourn for early lunch. And we'll be back here at 1 o'clock.

MR. WEINMAN: For recess.

MS. LANNIN: Hmm?

MR. WEINMAN: For recess.

MS. LANNIN: For recess. Sorry. We're all going out to play.

MR. WEINMAN: Well, it's important -- before we go off the record -- won't take very long --

MS. LANNIN: Okay. In the interest of timing -- this is a great idea. Thank you, April and Greg. Why don't we take a look at our very last item for today which is the fractional.

MS. STAFFORD: And Megan is going to be --

(Pause)

MS. LANNIN: So, April, are you going to discuss this or are you leaving?

MS. STAFFORD: Megan is.

MS. LANNIN: Megan. Okay. Megan, could you please talk to us about the 2018 American Liberty gold fractional coin?

MS. SULLIVAN: Earlier this year, the United States Mint released the 2017 American Liberty 24-karat one-ounce gold coin in celebration of the Mint's 225th anniversary. In order to provide new and existing customers the opportunity to purchase

an American Liberty 24-karat gold coin with the same unique modern design at a more affordable price point, the Mint proposes offering the coin as a one-tenth ounce fractional gold coin.

The one-tenth ounce coin is a popular fractional gold coin based on historical sale of American eagle coins. And the team is currently pulling up the images of the coin. So we'll give them a second.

(Pause)

MS. SULLIVAN: So the obverse design. This design features a profile of Liberty wearing a crown of stars. Inscriptions include "Liberty 2018" and "In God We Trust".

And the reverse design. This design features a bold and powerful eagle in flight with eyes toward opportunity and a determination to attain it. Inscriptions include "United States of America", "E Pluribus Unum", "1/10 oz. .9999 Fine Gold" and "10 Dollars".

And that's the end of our descriptions.

MS. LANNIN: Thank you very much. I think

that this is going to be a big seller.

Okay. Do we have any technical questions?

This seems to be -- okay. Dennis first, then you, Erik.

MR. TUCKER: My only question would be the location of designers and sculptors initials and mintmarks. I think those are the elements that are missing in these sketches. It's a very small coin. So I'm curious where those would go.

MR. HARRIGAL: We did talk about the -- okay. Okay. So we did talk about that because when you look at our fractional American Eagles, you see the initials netted. When you get smaller on the coin, it becomes very important because you can only make them so small. We will be looking at that. But typically, the designer of the coin -- initials are in the lower left quadrant and the sculptor is in the lower right unless the sculptor is the designer, then there's only one set of initials. And typically, for a mintmark, we put it on the lower plain of the coin unless it just is really very awkward and then we try to find an

alternate spot for it. And there are some exceptions that have occurred over the years on mintmarks but we try to not put the mintmark where it would be confused with engravers' or artists' initials and even near the border so as not to interfere with the artwork. I don't know that I can really add more to it than that at this point.

MR. TUCKER: Thanks.

MR. HARRIGAL: Does that work for you, Dennis?

MR. TUCKER: I just want -- yes, it does. I wanted to make sure that I heard what your thoughts were --

MR. HARRIGAL: Yes.

MR. TUCKER: -- on that.

MR. JANSEN: And what will the mintmark be? Do we know where we're going to produce this?

MR. HARRIGAL: If it's gold, it'll be West Point.

MR. URAM: So we have a W.

MS. LANNIN: For "wonderful".

MR. URAM: You could put it in the congratulations at this time.

MR. JANSEN: Well, I was going to say proof or just business strike?

MR. HARRIGAL: Well, obviously, this strike was in proof. So we would love to do it in proof as well.

MR. JANSEN: So single offer in proof marketing?

MS. EVANS: Yes. It will be proof.

MR. HARRIGAL: That is correct.

MR. JANSEN: Okay. So a proof. And the relief on this, will this be marketed as a tenth-ounce scaled -- I don't know how -- it's like aerodynamic scaling. What's the relief --

MR. HARRIGAL: Yeah. It would be on -- essentially, when we did the fractional buffaloes, it would be on plachets of that style. So they would not be considered high relief.

MR. JANSEN: Okay. So a standard relief for (indiscernible).

MR. HARRIGAL: Yes.

MR. JANSEN: In the marketing of this product, 'cause I know the 2016 commemorative Winged

Liberty dime did very well. Nice price point to the single company and that cost plus metallurgical value.

MS. EVANS: That is correct.

MR. JANSEN: Is there an anticipated add or two, whatever this file press is when you roll this thing?

MS. EVANS: It would be the standard price. It would be in the range between 200 to \$300.

MR. JANSEN: Just encouragement from the committee you ought to keep that as low as possible. Like coming in under 200 if we can probably dramatically impacts the volume opportunity here.

MS. EVANS: Yes. And again, this is going according to the spot.

MR. JANSEN: Yeah. Of course. Of course.

In the marketing of this thing, by putting a tenth-ounce out there, this starts to move from -- at least in this guy's mind, it starts to open up the opportunity for collectors who might say, well, maybe I'll just do a type collection of all

one-tenth ounce coins from the U.S. Mint as opposed to this is a small change version of Gold Eagle like the traditional fractional eagles were. Any thoughts on marketing in this as a single device or single coin offering or as a paired triumvirate of the existing tenth-ounces that are already out there?

MS. EVANS: At this time, it's just going to be the single one-tenth ounce.

MR. JANSEN: Single proof offering standing (indiscernible)?

MS. EVANS: It's just a standard single proof offering.

MR. JANSEN: Okay. Thank you.

MS. LANNIN: Tom, you had a question?

MR. URAM: Yeah. And Erik asked a number of the ones. But I just I'd say that I think it's a great idea to do a tenth in regards to another opportunity for that price point for a collector to get into. And I would suggest that -- take a look at the one-tenth and the one-twentieth and the program that's gone on now for 30 years. This

could really be a great start to a series of tenth-ouncers as you just mentioned. It could be a continuum of a new collector base.

MR. JANSEN: Yeah. I don't want to imply that any price point is magic or that any price point is reachable necessarily by every collector. But one of the things we struggle with as numismatists

MS. LANNIN: Numismatists.

MR. JANSEN: I don't even know what I am, you know -- is I've always wished there was a way the Mint could -- and, of course, congressional legislation has got to go first. But I wish there was a way the Mint could offer a fifty-one cent half dollar product. And in that sense, I'd love to think that we could open up the lower end for gold oriented collectors who just can't swing the kind price point that Gold Eagles go for or even the quarter-ounce products we put out.

I just can't say how important it is but numismatically, quiet frankly, to the bullion world for this to go out as close to the lowest possible price as possible because then there is a

large section, I think, of potential purchasers here that are not necessarily collectors. They're looking for a fractional denomination gold (indiscernible)-base, quite frankly. And maybe the buffalo fills that spot. Maybe the fractional eagle fills that spot. I don't know how the Mint looks at it. But when you look at the market overall, I think it's really hard to ignore that. And every adder on top of bullion just takes you stratospherically away from that domain.

MR. URAM: One thing that if I would add to what Erik said was that the fact that it's proof as a numismatic element to it versus just the bullion with the business strike. And what's magical is -- Erik mentioned that word -- is what's magical to the young collector, newer collectors or even the numismatic community is the fact that it could be a trend to a new series.

MR. JANSEN: Yeah. That's the real --

MS. LANNIN: (indiscernible) Mint.

Quantities.

MS. EVANS: The Mint has not made that

determination yet.

MS. LANNIN: As many as you can make.

Any other comments?

Let's recess for lunch.

MR. WEINMAN: We're in recess.

(Recess from 11:24 a.m. until 1:00 p.m.)

MS. LANNIN: Okay. I would like to call this meeting back to order. I assume everybody had a good lunch.

The next order of business is the selection of three expert jurors from the CCAC to participate in a juried design competition for Apollo 11 50th Anniversary Commemorative Coin. I ask that the Mint senior counsel assigned to the CCAC, Greg Weinman, to provide the background and the process for selecting members of this committee to comprise the jury for the design competition.

Greg?

MR. WEINMAN: I see I have a new microphone that was here earlier. And this one doesn't seem to be --

MS. LANNIN: Here.

MR. WEINMAN: -- functioning.

This one's better. Okay. And I apologize. My computer's not coming up but nonetheless, we'll do this without a computer.

As -- this is the third coin program recently that requires a jury to evaluate designs from an outside competition, the first being the World War I Commemorative Coin program, the second being the Breast Cancer Awareness Commemorative Coin program and now the 2019 Apollo 11 50th Anniversary Commemorative Coin program.

In the first two, the legislation specified how the jury was to be selected with three members of the CCAC and three members of the Commission of Fine Arts elected to serve in the jury. The Mint had more latitude with this current legislation. But, in fact, the model that we have been using in the past as a service actually fairly well. And so, the Mint made the decision and the decision that I'll -- to the deputy secretary to follow essentially the same model with three members from the CCAC and three members from Commission of Fine

Arts.

Within the CCAC, we followed the same protocol we did before which is that all members of the CCAC were pooled to determine who had an interest in serving on this particular panel. And there were a variety of members who expressed interest. And then the numbers were polled as to who they would prefer to see on the jury.

Without going into great detail, there was two members that enjoyed strong support and that would be Erik Jansen and Tom Uram. There were two additional members who tied for that spot and it is my understanding that, in fact, the two members, Mary Lannin and Jeanne Stevens-Sollman that Mary has graciously decided that as much as she has served on previous panels that this would be an opportunity that would be appropriate for Jeanne.

And so, our pre-work, if you will, is that Erik, Jeanne and Tom Uram would be the three most appropriate to serve on the jury. Therefore, at this point, I'll turn the (indiscernible) over to

the chair who should entertain a motion to officially select Erik Jansen, Jeanne Stevens-Sollman and Tom Uram to serve on the upcoming Apollo 11 50th Anniversary Commemorative Coin program competition jury.

MS. LANNIN: Thank you. And I just have to repeat exactly what Greg just said. I'd like to entertain a motion to formally select Erik Jansen, Tom Uram and Jeanne Stevens-Sollman as the three members from the CCAC to serve on the Apollo 11 50th Anniversary Commemorative Coin program expert jury.

Is there a motion?

MR. HOGE: So moved.

MS. LANNIN: Is there a second? Is there any discussion?

Okay. Hearing none, I will call the question. All those in favor, say Aye.

ALL: Aye.

MS. LANNIN: Opposed?

Motion is agreed to.

Okay. We are turning to Megan Sullivan. And

she is going to present the portfolio of the reverse designs for the Apollo 11 50th Anniversary Commemorative Coin program.

MS. SULLIVAN: Thank you, Mary.

Is this microphone working?

MS. LANNIN: It doesn't appear (indiscernible). This one is working.

MS. SULLIVAN: Public Law 114-282 requires the secretary of the Treasury to mint and issue \$5 gold coins, \$1 silver coins, half-dollar clad coins and five-ounce \$1 silver proof coins in recognition of the 50th anniversary of the first man landing on the moon.

The Act also requires the design on the common reverse of the coins be a representation of a close-up of the famous Buzz Aldrin on the moon photograph taken July 20th, 1969 that shows just the visor and part of the helmet of Astronaut Buzz Aldrin as seen up on the screen.

The reflection in Buzz Aldrin's helmet includes Astronaut Neil Armstrong, a solar wind collector, the United States flag and the lunar

lander. The Act further requires that all four coins be curved similar to the 2014 National Baseball Hall of Fame 75th Anniversary Commemorative Coins so that the reverse of the coins are convex to more closely resemble the visor of the astronaut's helmet.

There are three design series being shown today each depicting four potential variations based on the required denominations. Other required inscriptions include "United States of America" and "E Pluribus Unum".

Please note that weight and fineness is not a required inscription for the five-ounce silver proof coin. If the Mint does decide to include it and placement on the edge is not an option, the candidates' designs show its recommended location.

Per the legislation, the design of the obverse of these coins will be determined by a jury public competition. The competition application period is currently open until June 29th, 2017.

Our liaison for the development of the reverse design is the administrator of NASA or designee.

We've been working with Bob Jenkins, NASA's acting associate administrator for communications, as well as others during our design development.

The NASA representatives prefer the placement of the inscriptions "United States of America" and "E Pluribus Unum" as shown in Series 3 -- I'm sorry.

They prefer Series 3 because of the placement of the inscriptions. The CFA asked that we ensure that we consult with NASA and the original photograph to be sure that the perspective is in context. For example, we were asked to specifically check the leg of the lunar lander. They also suggested that the Mint spell out the denominations of -- across all four plains.

So taking a look at the designs, here are the designs in Series 1.

(Pause)

MS. SULLIVAN: And Series 2.

(Pause)

MS. SULLIVAN: And Series 3.

(Pause)

MS. SULLIVAN: And Series 3, again, is the preference of the NASA liaison as well as the recommended designs by the CFA.

I believe we have with us three representatives from NASA. Bert Ulrich, the multi-media liaison; Bill Berry, the chief historian; and Rebecca Levy, acting associate administrator for legislative and intergovernmental affairs.

Are you all with us on the phone?

MR. ULRICH: Yep. Well, Rebecca is going to be joining us.

MS. SULLIVAN: Okay.

MR. ULRICH: But Bill and I are.

MS. SULLIVAN: Well, great. Glad to have you here. And I'm sure that if the committee members have any questions for you, they will be sure and ask.

MR. ULRICH: Good.

MS. SULLIVAN: And, Madam Chair, that is the end of our discussion.

MS. LANNIN: Thank you so much, Megan.

This is a really great opportunity to ask technical questions especially since they're all curved. Does anyone have any questions? Ron, are you just sort of quaking over there --

MR. HARRIGAL: How do you do a five-ounce silver?

MR. ULRICH: We are definitely shaking in our boots but we're doing okay.

MS. LANNIN: Shaking in your boots. Okay. Erik?

MR. JANSEN: Ron, I think the legislation calls for the design to go over the edge.

MR. HARRIGAL: That was the sense of Congress which we're looking at that right now.

MR. JANSEN: Sense of Congress.
(indiscernible) with that.

And the other question is the -- on the five-ouncer, it has silver .9995 five-ounce. That is optional?

MS. SULLIVAN: It is not required by the legislation. So if the Mint does determine that we will place it if it is placed on the face, that

will be a location -- or a proposed location.

MR. JANSEN: Does anybody on the committee have a sense of the collecting audience whether that's important to them? I don't 'cause I --

MR. URAM: I don't either. And I think, if anything, I'd rather see it on the far side of one side or the other versus in the glass if we were going to do it. But, yeah, I don't think it's even necessary.

MR. TUCKER: I would respond to that, Erik, that question. I think -- I imagine this would primarily be a numismatic product rather than a bullion product. And for that reason, I think putting it on the edge would be sufficient.

MR. JANSEN: I don't think edge is available.

MR. URAM: Well, not edge but how about the side?

MR. TUCKER: If possible.

MR. JANSEN: You mean, more towards the perimeter than --

MR. URAM: Exactly. Like right after "America", somewhere very small.

MR. JANSEN: It just struck me as between the perspective and the destruction of the kind of sky negative space kind of -- it just felt really kind of counterproductive to the design.

MS. LANNIN: And the size of it is going to make it so like literally in your face -- in your face. It's going to be so big.

MR. JANSEN: Well, all of them have the denomination of the reference to the fineness there in the field. It's kind of in your face.

MS. LANNIN: But it's got so much wordage.
Heidi?

MS. WASTWEET: I have a question on the Series 3 in the field area of the sky, the rays. Is that just a product of the shading or is that intended to be in the sculpture?

MR. EVERHART: That's just the technique that the artist used. That will not appear in the sculpture.

MS. WASTWEET: Will that be polished?

MR. EVERHART: I think it will, yes.

MS. WASTWEET: Okay. Thank you.

MS. LANNIN: Does anybody else have any questions? We should just open this up for discussion because I think we're all looking essentially at the same art and the same set -- the stakeholder prefers the third series, 1 and 2.

So, Tom.

MR. URAM: Thanks, Madam Chairman.

I prefer everything like half dollar. Not the denomination. I prefer it like that written out in the small version versus the dollar mark or whatever. It doesn't seem to be as distracting as that would be having it that way. I prefer word of mouth.

MS. LANNIN: Does the legislation cover that?

MR. URAM: I think it's optional.

MR. WEINMAN: I think it's optional.

MS. SULLIVAN: Either is acceptable.

MS. LANNIN: So to be consistent then -- or, Eric, were you -- okay.

MR. JANSEN: And I have a different point. As I look at the series number 1, it's somewhat challenging to compare the three visually here

because they're distinctly different -- they're drawing different modes. And so it's a little -- I think one has to translate them to a sculpt. Now when I do that, one of the items that stands out in the first series is the cratering and the otherwise really definitive, almost iconic texture in the lunar surface there which is really kind of lost to my interpretation of the second and the third design.

The third, in particular, looks almost just kind of a modeled almost --

MR. URAM: Partial (indiscernible).

MR. JANSEN: Yeah. It's -- it really says nothing. And especially in the larger five-ounce version. I think you get so much more space that if we were to go with 2 or 3, I might be prone to introducing a motion to add the texture of the surface -- here I say cratering -- of the surface in 1 to make the image just a little bit more iconic.

MS. LANNIN: Since we have the liaisons on the phone, can they answer the question about

texturing exactly where the lunar lander landed?
How cratered was it versus the dust in that famous
photograph of the bootprint?

MS. SULLIVAN: Can we pull up the photograph
again?

MR. JANSEN: Well, I think the legislation
calls for an interpretation --

MS. LANNIN: Okay.

MR. JANSEN: -- of that image, right? So
we're not so sure we're responsible to do exactly
what we see. I mean, we moved the flag and, in
fact, removed, I think, the scientific instrument
in the third series which I think is a good thing.

MS. WASTWEET: Yes.

MR. JANSEN: I think the flag is a big piece
of this message.

MR. BARRY: Sorry. Bill Barry of NASA.

I would agree that the texturing on the first
series is sort of more moon-like and I think
people recognize it more easily. I'm not -- to
me, it's not an exact depiction of what was in the
picture but then again, we're not bounded by that

either. So it would be nice to have -- whatever design they pick to have it look more moon-like. But again, it's -- each of them is a little bit different and done -- the artists have done different things. But (indiscernible) the appearance is different. I think they all work.

MS. LANNIN: Thank you.

Dennis?

MR. TUCKER: Could the texture be different for different coins? Because the gold piece will be a little less than 22 millimeters and the lunar pop marks might not really even be distinct at that size whereas, maybe for the larger silver piece it could be given a bit more detail. I don't know if that's a possibility.

MR. HARRIGAL: Yeah. When you look at a series like this and think about our quarter series -- we do a five-ounce three-inch version. That has exactly the same detail as the quarter except when you reduce it to that size, you lose a lot of the detail. And this series would be the same. We wouldn't be looking at a different

texturing or scale it a little differently. They would all have the same artwork.

MS. LANNIN: Erik?

MR. JANSEN: Two other thoughts. One is the significant difference in the third series versus the top two. The top two carries forth in the foreground the relatively high important instrumentation that was on the moon with the flag in the foreground and the third one moves the flag up. I like the flag moved forward. I think it carries the intention of the entire program a little bit better.

One thing that troubles me a little bit about design number 3, especially so when you go to the silver dollar and the five-ounce large silver, number 3 almost appears cartoon-like in its lack of precision which probably won't matter in the smaller diameters. But when you get to the larger diameter, I think it will -- dare I say cheapen the perception of how precise and technically rooted the whole program was. And in that sense, I like the finer line art of the first one and,

yet to a lesser agree, the second one.

So, again, I talked about the texturing on the surface. Now I'm talking about the precision, that is, quite frankly, the complexity of the (indiscernible) in the sense that this is a finally articulated success story and not a cartoon.

MS. WASTWEET: I'll comment on that, if that's all right.

MR. BARRY: Bill Barry here from NASA again. One thing I'll point out is that the artist on the first series took the liberty of rotating the module (indiscernible) so you could see the more sort of iconic front face of it. And the other two designs both show the module as is in the picture, a back view of it. So you don't see the (indiscernible).

But I still want to go back (indiscernible). The first two are more correct but -- or, I'm sorry -- the second and third are more correct but the first one, I think, depicts (indiscernible) maybe even rotate that art, too, (indiscernible).

MS. LANNIN: Heidi, you wanted to add something?

MS. WASTWEET: I wanted to jump off of what Erik's comments were. I like in the Series 3, I like the simplification of the astronaut's suit but I agree it could use a little more detail in that especially since we're looking at a larger diameter.

And then if we could go to the clad picture on the board. I do strongly prefer the way this has the lettering for "1/2 Dollar". It really works with the composition artistically instead of interrupting the composition the way the others do. I like to see them all this way so we have "one" spelled out and "five" spelled out. I don't have a strong preference for that.

Like, Erik, I love the way the flag is bigger and moved forward.

The surface of all three of these are not really correct. And I would just leave that to the artist to interpret themselves and have a little more accurate ground texture.

MS. LANNIN: Thank you.

Jeanne, do you have any comments?

MS. STEVENS-SOLLMAN: Well, I believe number 3 is the one that we need to choose whether we agree on how the dollar is indicated, half-dollar, dollar, five dollars. I think that I would like to see it written out. I think it makes it nicer.

And as far as the actual object, the moon-landing device, I don't know how much detail we should ask for because it's already tiny. And if you put more detail in it, it's going to not be there by the time it's reduced. So I agree with Heidi that it'll look differently in the five-ounce silver. But if we design for the five-ounce silver and then it's reduced, perhaps we'll have the correct imagery.

So my only suggestion is that we write out the dollar signs.

MS. LANNIN: Thank you, Jeanne.

Kareem, do you have any comments?

MR. ABDUL-JABBAR: I was trying to figure out how they determined the sky in the background.

The group in the middle looked -- it looked like space and then at the top, it looks like it's on earth and it's a regular sky. And then the third group is kind of like in the middle, you know, the clad group. So I think they should determine what they want to do with that.

MS. LANNIN: Okay.

MR. ABDUL-JABBAR: But that's the only thing that I notice. And I agree that the spelling out the denomination amount it works better than --

MS. LANNIN: Okay.

MR. ABDUL-JABBAR: -- the numbers.

MS. LANNIN: Okay. Thank you.

MR. ABDUL-JABBAR: Thank you.

MS. LANNIN: Robert?

MR. HOGE: I agree with my colleague's comments. I do like the look of the sky in the Series 2. I wonder if that was the polished (indiscernible) proof surface or the vacant sky that they use (indiscernible). And I think that that would be attractive if we sell that on the current series of (indiscernible).

MS. LANNIN: Okay.

MR. ABDUL-JABBAR: (indiscernible) series of
(indiscernible) vertical lines.

MR. EVERHART: (indiscernible) that, please?

MS. LANNIN: Yes.

MR. EVERHART: Even though the sky is colored
in in the second one, it's not going to look any
different when it's in a coin form than is in the
other two.

MR. HOGE: Oh, okay. All right.

MR. EVERHART: (indiscernible) of value which
will not appear when it's in the coin form.

MS. LANNIN: Thank you, Don.

Herman, do you have anything -- I'm sorry,
Heidi. I didn't see you.

MS. WASTWEET: I just noticed something. In
the photograph, there's a star in the sky. Is
that earth in the photograph?

MR. VASQUEZ: It is earth.

MS. WASTWEET: It is earth.

UNIDENTIFIED SPEAKER: It's a reflection off
the helmet.

MR. VASQUEZ: A small reflection in the upper portion of the helmet.

MS. WASTWEET: Yes.

UNIDENTIFIED SPEAKER: Yes.

MS. WASTWEET: That's a reflection of earth?

MR. VASQUEZ: We did include that in some of our original designs but it was one of those things that was likely not to coin well due to the -- because of the small size (indiscernible).

MS. WASTWEET: Because it's in a polished area?

MR. VASQUEZ: That is correct. We were afraid it would be polished out or seen as a die area.

MS. WASTWEET: Oh.

MR. URAM: It's like a mistake.

MR. VASQUEZ: That's completely okay, though. Polished skies and unpolished. You get a coin with earth and without earth.

MS. LANNIN: Herman, do you have any comments?

MR. VIOLA: (indiscernible) with colleagues' comments. And I like Series 3 the best of all.

MS. LANNIN: Dennis?

MR. TUCKER: I guess I have a question for clarification. Is it or is it not possible to letter the edge of the planchet? Could that be done on the planchet before whatever process?

MR. HARRIGAL: We have the process. We're going to use the same equipment we use for our five-ounce ATBs. And so, yes, it is possible to letter the edge. We can do -- we call that the split collar arrangement or we can use a fixed collar and put reeds on it like we do with a normal coin.

MR. TUCKER: Okay. Good to know. Thanks.

MS. LANNIN: Any more questions that we can ask while all the liaisons from NASA are still with us?

Jeanne, do you have any comments? Any additional?

MS. STEVENS-SOLLMAN: I do --

MS. LANNIN: (indiscernible) sharpening up, I think, the figure.

MS. STEVENS-SOLLMAN: Okay. I think it's a very exciting -- I think this is a very exciting

coin. And I like the coins -- I like the fact that (indiscernible) through the helmet, right? It's through? We're not --

MR. HARRIGAL: It's a reflection.

MS. STEVENS-SOLLMAN: It's a reflection. So, okay, I have to ask Ron then. Is this the part that's going to be convex?

MR. HARRIGAL: Yes. That's the convex side of the coin, yes. Not the concave. The concave side is --

MS. STEVENS-SOLLMAN: Is the --

MR. HARRIGAL: -- the one for competition.

MS. STEVENS-SOLLMAN: -- the competition.

MR. HARRIGAL: Yeah.

MS. STEVENS-SOLLMAN: Thank you.

MS. LANNIN: Jeanne, you wanted to make a motion about the -- whether the dollars were spelled out or as letters. So would you like to make that motion?

MS. STEVENS-SOLLMAN: Yes. I would like to make a motion that we spell the denominations out.

MS. LANNIN: Do I --

MR. URAM: Second.

MS. LANNIN: Tom seconded it. Okay. All in favor of spelling out --

MR. JANSEN: Quick question.

MS. LANNIN: I'm sorry. Okay.

MR. JANSEN: So the conventional silver dollar in a conventional eagle blank, I suppose, is the same (indiscernible) as an eagle?

MR. HARRIGAL: Commemorative, though.

MR. JANSEN: Okay. So the commemorative silver blank and the five-ounce are both monetized as one dollar. So they'll both carry the same "one dollar" and the five-ounce (indiscernible) .999 goes away in this motion. Is that the que -- that's my question.

MR. HARRIGAL: I believe the five-ounce is -- it's in the preamble here. I think Megan said that was optional.

MS. SULLIVAN: It is. It is not a required inscription. The Mint is still determining whether or not we should include it.

MR. JANSEN: Okay. 'Cause that's going to

matter in this motion, I think, 'cause it's going to even clutter this -- the five-ounce even further if we're spelling out "one dollar" there.

MS. LANNIN: Maybe we should just --

MR. JANSEN: You follow my point of clarification.

MS. LANNIN: Yeah, I do.

MS. STEVENS-SOLLMAN: Can I amend that motion before you --

MS. LANNIN: Sure.

MS. STEVENS-SOLLMAN: I move that we spell out the denomination. And with respect that that -- the AG .9999 would be put on the side for a limited --

MS. LANNIN: And what about the five-ounce part of that?

MR. JANSEN: Could it be placed within --

MS. STEVENS-SOLLMAN: On the side. That whole thing be put on the side.

MS. LANNIN: The whole thing we're seeing up there now, you would like --

MS. STEVENS-SOLLMAN: I would like up on the

side.

MS. LANNIN: Okay.

MS. STEVENS-SOLLMAN: Because I think it's important to indicate what that is, that, you know, it is a five-ounce silver piece. And I think for collectors as well as anybody who's joined in (indiscernible) collection box will want to know what that is instead of somebody coming along and not being able to identify it.

So it's important, I think, for this piece to have that information. But I don't think it should be on the face. It should be on the side.

MS. LANNIN: Okay. Anyone would like to second that? Tom will second a second time.

All right. Any further discussion about that or debate?

Okay. All those in favor say Aye.

ALL: Aye.

MS. LANNIN: Those opposed?

The motion passes unanimously.

MR. URAM: Madam Chair, can I just say one thing? I just wanted to thank my colleagues for

voting for me in support of being part of the committee. I really appreciate it. Thank you.

MS. LANNIN: You're welcome.

MS. WASTWEET: Congratulations to the --

MR. JANSEN: Similarly, thank you very much. Thank you very much for your vote of confidence.

MS. LANNIN: Okay.

I think we -- Greg just raised a good point. We should make a motion to all accept Series 3.

Would anybody like to second, though?

MR. JANSEN: Second.

MS. LANNIN: Eric.

All in favor of selecting Series 3.

ALL: Aye.

MS. LANNIN: Those opposed?

Series 3 -- can we turn in our ballots, please?

UNIDENTIFIED SPEAKER: (indiscernible).

MR. WEINMAN: Yeah. You don't need the ballot. You do --

MS. LANNIN: I just want to know (indiscernible) representative.

Okay. So the -- Megan, we are going to read about the Filipino veterans and World War II Congressional Gold Act, correct?

MS. SULLIVAN: That is correct.

MS. LANNIN: All right. Thank you.

MS. SULLIVAN: As we all get ourselves situated --

MR. BARRY: Are you finished with NASA?

MS. LANNIN: Yes, we are. And thank you so very much.

MR. BARRY: Thank you. We are very excited about the form --

MS. LANNIN: I'm very excited about it, too. Thank you.

MR. BARRY: Thank you.

MR. WEINMAN: Thank you.

MS. LANNIN: Okay. Thanks.

MS. SULLIVAN: In accordance with Public Law 114-265, the Filipino Veterans of World War II Congressional Gold Medal Act awards a congressional gold medal collectively to the Filipino veterans of World War II in recognition

of their outstanding wartime accomplishments and service to the United States during World War II.

During the Philippine campaigns from July 1941 to December 1946, over 260,000 Filipino, Filipino/Americans and Americans served. These efforts resulted in a heavy loss of life of military personnel with an estimated 57,000 deaths. Because Filipinos who served in the Commonwealth army of the Philippines were originally considered a part of the allied struggle, the military order issued by President Roosevelt on July 26, 1941 stated that Filipinos who served in the Commonwealth army of the Philippines were entitled to full veterans benefits. The guarantee to pay back the service of Filipinos through veterans benefits was reversed by the Rescission Act of 1946 which concluded that the wartime service of the Commonwealth army of the Philippines and the new Philippine scouts was not considered active and therefore did not qualify for benefits.

The loyal and valiant Filipino veterans of

World War II fought, suffered, and, in many instances, died in the same manner and under the same commander as other members of the U.S. Armed Forces during World War II. Filipinos who fought in the Philippines were not only defending or fighting for the Philippines but also defending and ultimately liberating sovereign territory held by the U.S. government.

Designs were developed in consultation with our liaison, Major General Tony Taguba who is the chairman of the Filipino Veterans Recognition and Education project. In order to depict the breadth of service completed by the Filipino veterans who served in various units of the USAFFV, the liaison recommended that the designs include text references to the five locations of key military campaigns: the Philippine Islands, the fall of Bataan and Corregidor, Leyte, Luzon and southern Philippines.

Additionally, the liaison noted that the use of the World War II era Filipino and American flags would also be an inclusive way to represent

the units.

Artists were asked to consider "Act of Congress 2016" and the "Filipino veterans of World II" as potential inscriptions. Additional inscriptions recommended further use by the liaison include: "1941 The Year of Mobilization of Filipino Veterans of U.S. Armed Forces", "1945 The Year of the Liberation of the Philippines", "1946 The Year of the Rescission Act", "Duty to Country", "United States Army Forces in the Far East", "Heroic Philippine Veterans Who Sacrificed So Much" which is a quote from President Truman referencing the obligation of the United States to the Filipino veterans.

We are fortunate to have Major General Tony Taguba here with us should you have any questions.

So shown here are the liaisons' preferred obverse and reverse which are also the recommendations of the CFA.

We'll go through the design descriptions when we get to them, but the obverse shows the breadth of the service in the array of uniform's relation

to various units. Additionally, the infantry men (indiscernible) in the foreground conveys vigilance and determination.

The reverse features the World War II era Filipino and American flags, key military campaigns, United States Armed Forces in the Far East, 1941, 1945 and 1946, significant years marking the Filipino veterans World War II experience.

Major General Taguba, would you like to say a few words?

MR. TAGUBA: Everybody, good afternoon. Good to see you, everyone. We're delighted to come back to you and provide you some background on our deliberation while we're able.

The preferences that's showed here today, 04, were retail modifications. For example, the helmet shown by the soldier in the middle are absent the straps. We don't have straps. We don't have helmets that are strapless.

Secondly, on his helmet, it looks a little taller than usual (indiscernible) worn that helmet

when I was in my earlier years while I was still (indiscernible). And his uniform that has button all the way up does not reflect uniform worn by World War II soldiers. Nobody wears their uniform buttoned all the way up.

So we provided additional photographs to April in our group which basically shows soldiers open, crumpled and the like to show the wear and tear of combat in four years.

The guerrilla to the right is a replication of a true photograph. And he's holding a golden knife on his left hand. It's folded around. I really want to have that folded in the front because I think it's more cluttered throughout.

They have their weapons. The panoramic view on the bottom was an earlier change. It shows a soldier with a bayonet on the kneel position along with the jungle reflecting he's on guard on the rear. Everybody's looking to the left while he is guarding the rear. The battles of the Philippines were technically held in -- was armed jungle, as my father would say, so there was no clear lines

of operations as 260. So we wanted to depict that.

The reverse, there was some modifications. We added the United States Armed Forces in the Far East which is the command that was ordered by President Roosevelt during (indiscernible) 1941. And it was reinstated after the liberation when other shell forces were placed on ground.

"To Lead the Country" was what we selected and, of course, Megan had mentioned the four major campaigns. The flags replaced morals that were there before and we wanted to reflect the two countries that fought this war.

1941, of course, military order and declaration of war. 1945 also depicted. That's just the liberation but also victory. The Japanese surrendered, was defeated August 1945 (indiscernible) separately in 1945.

Of course, we could not depict the Rescission Act. There was too much text on it. So we just wanted to show that. And, of course, act of Congress.

I had the opportunity to show most, if not all, of the designs, the five living World War II veterans in Seattle and their family members. One of them was 101 years old and the last surviving soldier from the raid of Cabanatuan that we know of. Robert Lapham was his name. Though he was (indiscernible) long time. It did see all, if not some, of the (indiscernible) designs.

And then we went later, last month -- actually this month, to three living World War II veterans that we have remaining in the Washington, D.C. area. They're all disappearing. And they showed -- we showed them all -- I think I did anyway. They had questions. And when I asked them which one do you think reflects your service without me pointing to them, and they selected that, too.

So I gave them the benefit of the (indiscernible) because with their mind diminishing at this point in time, they just wanted to see something visual. And that's what we thought they would recommend. And we explained that to the CFA last week and we're presenting to

you for your comments and (indiscernible).

MS. LANNIN: Thank you so much. May I ask you to clarify one point? Besides having the button unbuttoned --

MR. TAGUBA: Right.

MS. LANNIN: -- and the uniform open a little bit more, are you saying that you prefer to have a rumpled look --

MR. TAGUBA: Oh, no.

MS. LANNIN: -- to where the front --

MR. TAGUBA: We prefer number 1 to be open --

MS. LANNIN: Okay.

MR. TAGUBA: -- 'cause I've not seen any photograph that says it's buttoned all the way up.

MS. LANNIN: Right. Right.

MR. TAGUBA: In fact, we don't button it all the way up, not even today.

MS. LANNIN: Okay.

MR. TAGUBA: So that's part of the uniform or the uniform look.

Again, just the uniform -- the uniform -- it looks fine. There's no rank associated with it.

In most of the photographs that we provided to the team here typically don't have rank. Some of the rank is wearing on the back of their helmet, for example.

MS. LANNIN: I see.

MR. TAGUBA: The two (indiscernible). But in honor, we depict somebody that's a captain or whatever (indiscernible) 'cause having gone to this (indiscernible) soldiers (indiscernible) as is, no rank because we do have some questions about why did you put a cap in on there. What about a regular soldier. So we decided to make it generic.

MS. LANNIN: And you're okay with the clothing on the figure on the left.

MR. TAGUBA: Figure on the left, yes, is good. His (indiscernible) helmet is (indiscernible). I mean, some of them tilted and some of them we decided to show his face more so than just a helmet. His straps are good. The strap on the middle soldier, it needs to be reflected historically (indiscernible).

MS. LANNIN: Do you feel that the strap should be loose or (indiscernible)?

MR. TAGUBA: Sure. All of them are loose. Most of them are loose.

MS. LANNIN: Okay. Okay.

MR. TAGUBA: But that's now how it's supposed to be worn. But, you know, soldiers are soldiers. You know, you fight in war for four and a half years, you're (indiscernible) strap (indiscernible).

MS. LANNIN: Yeah. Okay.

MR. TAGUBA: And we have to be -- and nobody's going to say anything.

MS. LANNIN: All right. Well, thank you very much for your clarification and thank you for coming.

MR. TAGUBA: Oh, thanks very much. Welcome to my team as well.

MS. LANNIN: Thank you both for coming.

MR. TAGUBA: Thanks for coming by.

MR. ABDUL-JABBAR: Excuse me. I have a question.

MR. TAGUBA: Sure.

MR. ABDUL-JABBAR: In picture number 8 --

MR. TAGUBA: Right.

MR. ABDUL-JABBAR: -- the individual -- number
8.

MR. TAGUBA: Right.

MR. ABDUL-JABBAR: I have a different one.

MR. TAGUBA: That looks --

MS. LANNIN: (indiscernible) 8?

MR. ABDUL-JABBAR: (indiscernible) 8. I'm
sorry. (indiscernible) 8.

MS. LANNIN: Oh. 5.

MR. ABDUL-JABBAR: 5. Oh. 5. I'm sorry.

MR. TAGUBA: It's 5?

MR. WEINMAN: Obverse 5.

MS. SULLIVAN: Obverse 5.

MS. LANNIN: Obverse 5.

MR. ABDUL-JABBAR: The gentleman --

MR. TAGUBA: Yeah. So we had a big discussion
as well.

MR. ABDUL-JABBAR: The gentleman on the right,
is it (indiscernible)?

MR. TAGUBA: Could be. But we wanted to depict more of someone --

MR. ABDUL-JABBAR: In a straw hat.

MR. TAGUBA: -- and we wanted the straw hat. So --

MR. ABDUL-JABBAR: Oh.

MR. TAGUBA: -- it looks like a gangster (indiscernible) with a bandana (indiscernible).

MR. ABDUL-JABBAR: The Muslim Filipinos in the south are dressed like that.

MR. TAGUBA: They have that, yes.

MR. ABDUL-JABBAR: Yes. So I was just curious about that.

MR. TAGUBA: That's fine. The majority of the battles were fought in the Luzon (indiscernible). And there were some guerrillas actually that were first organized in (indiscernible). But the major campaign -- but we had to include them in (indiscernible) because there's a guerrilla warfare going on down there (indiscernible).

MR. ABDUL-JABBAR: Thanks very much.

MR. TAGUBA: So we took that into

consideration.

MR. ABDUL-JABBAR: Thank you.

MS. LANNIN: Do we have any other questions for the liaison?

Okay. Dennis, I'd like to begin with you.

MS. TUCKER: Thank you, Madam Chair.

MS. SULLIVAN: Mary, would you like me to go through the design descriptions?

MS. LANNIN: Oh, I'm sorry. I was just -- okay. Yeah, no problem.

MS. SULLIVAN: Okay.

We'll start with the obverse designs.

Obverse 1 features a Filipino soldier saluting which reflects pride in himself, his unit and his country. The background is (indiscernible) palm frond represent the lush tropical environment of the Philippines.

Obverse 2 portrays a Filipino soldier on the left and on the right, a guerrilla Filipino fighter.

Obverse 3 shows a Filipino soldier emerging out of the jungle to defend against the Japanese

invasion of 1941.

Obverse 4, again, both the liaison and the CFA's recommendation, depicts the range and breadth of Filipino veterans involved then in World War II. Featured are a Filipino scout, a Filipino infantry regiment officer and a guerrilla soldier. In the foreground is an infantry man on guard displaying fierce determination.

And again, we did discuss the addition of the strap. That is something that we noted and will be changed if this design is moved forward.

Obverse 5 is a variation on the previous obverse.

Obverse 6 showcases the profile of the Filipino soldier set back into the face of the medal. His stoic brave countenance reveals his willingness to do whatever is asked of him in the name of liberty.

Obverse 7 portrays a brave Filipino soldier calling his comrades to battle.

Obverse 8 showcases a Filipino soldier who fought with the U.S. Armed Forces against the

Japanese. The broken barbed wire symbolizes liberation, freedom and victory.

Obverse 9 portrays a silhouette of marching soldiers above the three stars and sun of the Filipino flag. The laurel and oak leaves symbolize bravery and solidarity and honors the dignity and sacrifice of the Filipino veterans of World War II.

Additionally, an excerpt is featured from President Truman's comments upon signing the Rescission Act of 1946. "The passage of this legislation does not release the U.S. from its moral obligation to provide for the heroic Philippine veterans who sacrificed so much for the common cause during the war. They fought as American nationals under the American flag and under the direction of our military leaders. I consider it a moral obligation of the U.S. to look after the welfare of the Philippine army veterans."

Obverse 10 features many of the elements in obverse 9 but also has a soldier in a dress

uniform saluting as a gesture of respect for the honor, dignity and sacrifice of the Filipino veterans of World War II.

Obverses 11 and 11A depict two uniformed soldiers and a guerrilla fighter. Obverse 11 features the Filipino and American flags in the background while 11A has the additional inscription of "Victory". Both designs feature the inscriptions of "Honor, Sacrifice and Valor" along the border.

Obverse 12 depicts four Filipino soldiers, two uniformed soldiers and two guerrilla fighters symbolizing the four key campaigns waged during World War II in the Philippines. They are set against the backdrop of the eight-rayed sun of the Filipino flag. Around the top border of the design are inscriptions of "Honor, Sacrifice and Valor" while along the bottom of the design is the inscription of "Victory".

Obverse 13 features a Filipino soldier with a rifle.

Obverse 15 depicts components of the Filipino

and American flags with the emphasis on the sun and stars.

Obverse 16, 16A and 16B convey the heroic sacrifice of those involved in the Bataan death march and the courage of the guerrillas in the raid of --

MR. TAGUBA: Cabanatuan.

MS. SULLIVAN: -- Cabanatuan -- sorry. I've been practicing. I still get it wrong -- in which the guerrilla forces liberated POWs and civilians. The battle cross represents fallen soldiers. Both the American and Filipino flags are featured in the background.

Obverse 16 shows a soldier assisting another soldier behind the battle cross while 16A and 16B show only footprints of soldiers.

And moving on to the reverses:

Reverse 1 features both the American and Filipino World War II era flags. "Unites States Army Forces in the Far East" is inscribed along the top border of the design while "Duty to Country" and the five locations of the key

campaigns of Bataan and Corregidor, Luzon, Leyte and southern Philippines are displayed centrally. Inscribed upon a scroll between the flags are the significant years of 1941, 1945 and 1946. And again, these are the preferences of the liaison and of the CFA.

Reverse number 2 features a laurel reef representing the final victory over the Japanese and three stars representing the three main island groups of the Philippines. Centrally inscribed are "Duty, Loyalty and Valor".

Reverse 3 focuses on defining attributes of the Filipino veterans with the inscription of "Valor, Loyalty and Sacrifice" set against the background of the stylized palm frond, a symbol of their ultimate victory.

Reverses 5 and 5A show an eternal flame, a symbol of honor and remembrance to commemorate every Filipino veteran who fought and sacrificed in World War II. The flame is centered within the sun from the Filipino flag and features the inscription "Much is Owed to Filipino Veterans for

Their Sacrifice".

Reverse 5A offers an alternate version of the eternal flame with the inscription "Remembering Those Filipinos Who Fought and Sacrificed".

Reverse 6 features a fist as a symbolic call to action to defend the Philippines during World War II and to resist the Japanese occupation and the inscriptions of "Duty, Loyalty and Victory".

Reverse 7 pays homage to the non-uniformed Filipino veterans who fought. The background features of the American and Filipino flags and the inscriptions "Duty, Loyalty and Victory".

Reverses 8 and 9 feature a soldier of the World War II era and in a leap of time, the same individual imagined as a veteran today. This soldier, despite the great losses suffered in battle and the injustices of the Rescission Acts of 1946 still salutes and honors both his service to the Commonwealth of the Philippines and the United States.

Reverses 10 and 10A focus on the hand of a Filipino veteran with his dog tag slipping out of

his hand symbolizing the loss of the Filipino veterans benefits by the Rescission Acts of 1946.

Reverse 11 portrays the triumphant victory of the Filipino veterans of World War II over imperial Japanese forces represented by inang-bayan which translates to "Motherland". This figure is one from folklore who, in the modern day is often featured during celebrations of Filipino independence.

She is releasing a dove which symbolized liberation while the broken rope tied to her wrist represents freedom. The Sheehan (ph) bolo signifies the end of war.

Reverses 12 and 12A feature many of the same divine elements from reverse 11. 12 and 12A.

Reverse 13 and 13A feature a Filipino soldier standing at attention and saluting. The sun from the Filipino flag represents unity, freedom and democracy. The inscribed names of the five locations of the key military campaigns radiate out between the sun's rays. The design is encircled by 48 stars, the number of stars on the

American flag during World War II.

Reverse 13 also features a background of tropical flora.

So we have 13 and 13A.

Reverse 14 features a Filipino soldier with a bolo knife and a rifle.

Reverse 15 depicts a Filipino soldier waving the Filipino flag in a show of pride and resistance.

Reverse 16 portrays a Filipino soldier using his bolo knife while holding the Filipino flag in his other hand.

Reverse 17 features a Filipino soldier equipped with a helmet, munition spelt and grenades. He fights against invading Japanese.

Reverse 18 depicts an infantry rifleman framed by the flags of the United States and Philippines.

Reverses 19 and 19A feature the President Truman quote with the inscribed names of the five locations of the key campaigns around the border.

19A also has the inscription of "United States Army Forces in the Far East" and a weight pattern

at the bottom signifying the war in the Pacific theater.

And that is the last reverse, Madam Chair.

MS. LANNIN: Thank you. Sorry for jumping ahead of you but I'm still going to ask Dennis to speak first if he wouldn't mind.

MR. TUCKER: Thank you, Madam Chair.

General, on behalf of the CCAC, I'd like to thank you for your military service. Also, thank you for the time and energy that you've put into this particular program.

MR. TAGUBA: Thank you.

MR. TUCKER: Thank you also to your esteemed colleagues.

And thank you to every Filipino and Filipino-American who fought in World War II.

I showed these designs to my mother-in-law whose letter I read into the record last meeting. Her father was in the medical corps during the war. And these are some of her comments. I think these are relevant to this program in particular but also might be relevant to other military

themes that we look at in the future.

She asked that the words "World War II" be spelled out instead of abbreviated as "WWII". She says that this will indicate that the world was at war not merely a few countries and not only a continent.

And as she was going through the designs, she kind of grouped them into designs that focus on a salute and designs that focus on guns which is oversimplified but those are two general themes that stood out for her. And she preferred those that showed the salute. And her words were "The salute is a gesture of respect and honor understood across the globe. It is done from the youth, cub scouts, boy scouts on the line up to cadets to the military from all fields of service and to the very oldest of veterans whether at war or peace."

There are many types of guns but there is only one standard official salute which unites all veterans at war or at peace regardless of age, rank, field of service and someone of combat or

battleground, in active duty or retired. The military community of families of the veterans, the widows, orphans and all others, and the public in general, can easily recognize a salute designed in the medal compared to identifying the rifle or giving the right name for a gun where there are different designs and varied features and technicalities". She also pointed out that not necessarily every soldier or officer would have carried a rifle. She mentions the logistics division, finance management, medical corps.

So those are just some thoughts that she shared with me as she was reviewing these designs.

My personal preference is for the obverse -- for the portfolio of obverses is actually obverse 1. In my opinion, this is -- it's a dramatic angle of vision, a bold design. It has the universally recognized salute. And it has the legend "Duty to Country" which speaks to the Filipinos' calling in 1941. It's not violent or aggressive but it's strong and brave. That's just my personal preference from this portfolio.

Regarding sketch 4, which is the preferred choice of you, our stakeholders, I like the fact that it represents well that breadth of Filipino service with the scouts, the infantry, the guerrillas.

Just a couple points. I'm wondering, Don and Ron -- actually Don, if the sculpting of that kind of cloudy soft edge bleeding between the lower scene and the upper trio of figures, is that something that would be a complicated sculpt?

MR. EVERHART: No, not at all. We'll just --

MR. TUCKER: Okay.

MR. EVERHART: -- feather out -- fade out the relief so that it's -- it looks like, you know, fog or it differentiates between the two entities of the soldier on the beach and then the three soldiers up above. It's not a problem at all.

MR. TUCKER: Okay. And --

MS. SULLIVAN: Mr. Tucker, I'm sorry to interrupt you. I just wanted to be sure, since we were on this design, to add that both our liaison as well as the Commission of Fine Arts suggested

making the central figure a three-quarter profile in keeping with the outermost figures rather than that hard traditional profile that you see now.

MR. TUCKER: Good to know. Thank you.

The arm of the officer in the middle, to me, it looks oddly angled. It looks as if his right arm is kind of going up and would not connect with his shoulder. I just mention that for the record.

MR. EVERHART: It's a good observation. I never even noticed it.

MR. TUCKER: Once you see it, you can't unsee it.

MR. EVERHART: Yeah. You do want to tilt the wrist down --

MR. TUCKER: Once you see it, you can't unsee it.

MR. EVERHART: Okay. Yeah.

MR. TUCKER: But I think that would be an easy fix.

MR. EVERHART: No. That's a (indiscernible) -

-

MR. TAGUBA: It could also depict whether he's

holding it up or is at for regress. So in this particular case, I think they're mentioning that he's holding it up higher than usual. And something, too, that might be -- I just noticed that till now is that the barrel is a little short. And the hand guard might be a little thinner than usual. I'm not sure talking to the artist is whether he was using the screen field rifle or the M-1 rifle. But the part with the metal is that those were the soldiers from the first and third field of regiment but did not have screen field rifles. They had M-1 rifles.

MR. TUCKER: I think your expertise will continue to be very valuable to the
(indiscernible) --

MR. TAGUBA: Well, we can't talk to them so --
it just --

MR. TUCKER: For the reverse designs, just to give some of my thoughts here, reverses 8 and 9 -- these are the designs that I recommended in our last meeting. They illustrate the call to duty and answer to that call in 1941. And implicitly

as sad as it is with knowledge, it illustrates the failed promise of 1946. But then it also illustrates with the date 2016 Congress' redemption and how ever partial that may have been of recognizing the Filipino service.

I think these designs are well executed and would appeal to Filipino audiences. And importantly, to me, these designs, 8 and 9, they tell the story of both past and present. So the story is not ending in World War II. It's not ending in 1941 or 1945 when victory and liberation came. But with the older -- with the depiction of the older soldier, we tell the story that this is a 70-year struggle that is finally starting to heal. And their experience did not end with World War II. So those two designs stood out for me.

I value, of course, the participation and the personal experience and preferences of our living vets. I mean, that's obviously very important.

My recommendation, again, just for the record, would almost be to -- I would recommend using reverse 9 as the obverse. So we would show this

as the obverse. But with the legend "Duty to Country" replaced with the words "Filipino Veterans of World War II". And then for the reverse, I use the reverse 1 as preferred by our stakeholders. And that way "Duty to Country is not repeated and we get reference to the "United States Army in the Far East" and also to the "Filipino Veterans of World War II" spelled out as a legend.

And finally, a technical question, and this would be for the Mint's production, Don, is there any way that these medals could be produced with an antiquing or patination rather than just a flat bronze surface.

MR. EVERHART: I'm glad you brought that up. I'd really like to see that on all of our medals. I think it's part of the process that needs to be completed to really make it -- make the medal a complete statement. So, yeah, I would make note of that.

MR. TUCKER: I think it would add a lot to the design and then to the look and feel of the medal.

It's really a traditional approach to professional medal craft although people today might not recognize it as such because we're used to seeing just a flat --

MR. EVERHART: But it also enhances the relief. It kind of outlines it and the oxidization process allows them to go into areas to received. And then the areas that are up above or higher like (indiscernible) so you get a lot more definition and form than you would if it's not the (indiscernible).

MR. TUCKER: Madam Chair, when the time comes, I would like either myself or someone else to make a motion that that be recommended to the Mint.

MS. LANNIN: Okay. Thank you.

Mr. Taguba, was there --

MR. TAGUBA: Sure.

MS. LANNIN: -- anything --

MR. TAGUBA: Just to refresh your (indiscernible), the preferred was not the one that -- they chose three others and had questions. For example, how come a woman is not on the face

because we had a single Asian-American out of five that wanted (indiscernible). It just happens to be called the (indiscernible), for example, who just passed away last year. She won silver stars as a spy.

We had questions about Motherland which was why is there a motherland. You know, which motherland are we talking about? The Philippines or the United States or do we have to make that distinction.

As far as the veterans being shown there, they have not forgotten that the war has not only ended. It still percolates in their minds today. They care about the facts on the Rescission Act, for example, because it's almost insignificant as what they had suffered when nobody honored them in 1946. They were basically disassociated. In fact, we still have about 4500 go into a veteran store who are still appealing for their claims. One of them is 100 years old who is still (indiscernible). This is his third appeal. And the army, bless their heart, the service that I

served in, refuse to recognize him even though he has six documented records from the National Archives with his name on it. And they will not honor him with a recognition and they denied it for the third time. Even though he used the same documentation to apply for his U.S. citizenship in 1992 where his immigration and natural service granted him U.S. citizenship. But the army won't recognize him.

So they have not forgotten any of that. What resonated with them, because they're still living what they did, way back when -- and that's why I (indiscernible). This particular -- for example, the soldier is wearing a jacket. Philippines don't wear -- Filipino soldiers don't wear a jacket in the tropical area. So it's a depiction -- it's (indiscernible) depiction.

As far as the veteran, I want to agree with you that they were probably depicted but they did not select that one. So I deferred their comments on what their selection was and their families were there. And there probably were some --

probably wear their VMW American Legion hat and whatever have you. But I think their best memory was how they fought and how they were treated.

Now the flags resonated with them because this -- you saw in the six-minute video Mr. Colletta (ph) basically said we're fighting for the United States. So you have to put it in that particular context. Also, the Philippines -- I don't know if any photographs that I saw that a guerrilla or soldier just waved the Filipino flag. They waved both flags. And they (indiscernible) back in the six-minute video.

But well taken. And again, we -- Congressional gold medals, I told the public, our group, that it is for them inasmuch as how we want it designed because once it is designed and minted, there's no redo. You can't go back. And this is for what we think the 15,000 living World War II veterans that we know are still alive today and roughly 20,000 survivors who are eligible to receive the Congressional gold medal. So --

MR. TUCKER: Thank you.

MR. TAGUBA: We don't really count. I don't count. They do. So --

MR. TUCKER: I understand. Thank you, sir.

MR. TAGUBA: I'd like to meet your mother-in-law. I'll be in Atlanta this Saturday. So --

MR. TUCKER: She lives in Denver. She's met you once. And it's been a highlight of her experience.

MR. TAGUBA: All right.

MR. TUCKER: She'd love to see you again.

MR. TAGUBA: She's eligible for this. We just didn't have her name on the registry. So we can present her not only with a Congressional medal but a copy of the 114-265.

MR. TUCKER: That's wonderful. She's very active in that district out there so I'll make sure that she drops you a line.

MR. TAGUBA: All right. Thank you.

MR. TUCKER: I was very happy to see the American flag and the Philippines flag on the design that was of preference. As I mentioned last time, my grandfather's casket was draped with

the American flag when he died.

MR. TAGUBA: April -- I want to commend April and her team and also Megan, Gwen. They put -- me and my liaison team put a (indiscernible) making sure that we know exactly what we're talking about because of the guidance. And I want to read you the guidance: "Use of symbols and images, artistically beautiful and sculpturally done, text as art". So how do you depict 75 years of history on something that's three and a half inches in diameter and back really can't do it. But, you know, we want it to be something that would not only resonate with the veterans but for their children and grandchildren and publicly.

MS. LANNIN: Dennis?

MR. TUCKER: Madam Chair, I have one other comment. I wanted to point out something -- these are great designs. A lot of them are very touching. But I wanted to point that in reverse 3 "Loyalty" is spelled wrong. Reverses 10 and 10A, "Philippine" is spelled wrong. And that hurts. So I would ask our artists please, please be very

careful with that type of thing.

MS. SULLIVAN: Actually, Mr. Tucker, we'll take responsibility for that. Our team reviews these materials in new verbal times. And obviously, I think you know the quality of our work. We strive to deliver the utmost for our liaisons. So thank you. Thank you. But it certainly -- that doesn't belong with the artists.

MR. TUCKER: I'm in publishing. I'm a writer. And I understand you can look at something a million times and miss things like that. But once it's a medal, there are no redoes. So hopefully things like that would be caught but I wanted to mention that --

MS. SULLIVAN: Thank you.

MR. TUCKER: -- for the record.

MS. LANNIN: Thank you.

Tom?

MR. URAM: Thank you, Madam Chairman.

And, General, thanks to you and your team and the due diligence that you guys did between now and last time we saw you.

We have a precedent basically pretty much set for these Congressional gold medals and with all due respect for Dennis and his comments and they were wonderful in some of the things that were said there. But, you know, it is, at the end of the day, your Congressional gold medal. We're not designing a coin here for circulation and general public. So it is yours.

And so, having said that, I respect the designs that you have chosen and the way you chose it, more importantly because we don't get many stakeholders to come in and tell us what they would like depicted on the design. And so, you've already done that on both of them. And I'm very satisfied that if you're satisfied that we continue the precedence of granting our stakeholders, particularly in this case since so much due diligence was done and researched and you've made opinions about (indiscernible) changed, I'm fine with both designs.

Thank you, Madam Chairman.

MS. LANNIN: Thanks, Tom. Jeanne?

MS. STEVENS-SOLLMAN: Thank you. Thank you, Madam Chair. And thank you, General. We are very appreciative for everything (indiscernible).

I agree with Tom and with Dennis about this (indiscernible). When (indiscernible) the portfolio, you know, you want to have something powerful and I (indiscernible) and the duty that was performed during World War II by these veterans. So I send my vote to these obverse/reverse (indiscernible).

Thank you.

MS. LANNIN: Thank you. Could I ask anybody who is on the phone to mute -- looks like I'm -- could you mute your phones, please? Could I ask anybody who's on the phone to mute their phones (indiscernible) clicking.

So thank you, Jeanne. Sorry.

Herman?

MR. VIOLA: Thank you, General.
(indiscernible) working.

Thank you, General. I really appreciate your comments. I appreciate the discussion we had the

last time. And like my colleagues, I feel you as the stakeholders should pick what you want and we'll try to work as best we can with you and we'll incorporate the suggestions you make for the design.

Thank you again.

MS. LANNIN: Thank you, Herman.

Erik?

MR. JANSEN: You put so much effort into this. And your care and concern and detail orientation really shows and it helps us tremendously. So thank you.

I want to share the thoughts that I (indiscernible) be here by looking at obverse 4 trying to make this the best it can be. And the one thing that concerns me, with the lower portion of this, the soldier kind of standing guard on the beach there, his helmet just really is begging for some negative space around it. When I look at this, there are three -- my visual process to take this coin in flows first to the profile of the three. And at about the time I'm done taking

in the differences between those three, I then try to assess and understand the image below and then all of this -- the hand and the barrel and all of that that's fighting me wanting to understand the way the scout on the beach is feeling. And I guess I'm asking Don and the engraving team how do we give that soldier's helmet some negative space to give the observer the sense of solidarity and singularity? And he's there -- I mean, he is -- it's him versus everything around him. And the negative space needs to define him better.

MR. EVERHART: Well, in the medal, I don't think that the evidence of the negative space is going to be it -- will not show as much as it would on a proof. But nevertheless, I think if we continue the fade-out of the figure behind him to the right of his hand around his head would accomplish hopefully what you want it to.

MR. JANSEN: Yeah. And there's the anatomical issue with his wrist. And so maybe we solve this without introducing a whole new forest dysfunctional anatomy. Just give some negative

space around that.

MR. EVERHART: Yeah. A lot of these problems get solved in the sculptural phase automatically when we get to it.

MR. JANSEN: Thank you very much. That would be my primary thought.

When I look at the reverses, I certainly appreciate the -- I'm not even quite sure what the right word is for it -- the flags and the text. They certainly fit in to a traditional reverse -- the medal. And I think I appreciate from the discussions that I've heard why you like that design. And I'd like to honor it and vote accordingly.

What I was going to say is a number of these reverses really kind of conform more to a medallion obverse. And so that potentially might be a message back to the artist. In particular, I was touched by Dennis' comments about dividing the universe in two camps, salutes and guns. And I've never heard that comment before. We do a lot of military oriented work. And, I mean, excuse the

heck out of me. I never saw it that way so thank you for that.

MR. TUCKER: That's my mother-in-law.

MR. JANSEN: Well, (indiscernible) to your mother-in-law.

MR. TAGUBA: There is a form of salute which is the 21-gun salute --

MR. JANSEN: Yes, sir.

MR. TAGUBA: -- as a salute with that. Now that's a formation of seven soldiers fighting the three (indiscernible) --

MR. JANSEN: Right.

MR. TAGUBA: -- and the rest of the salute. And that's well taken. But when I talked to some of these veterans who have yet to be recognized, they're very reluctant in saluting anything. There's some deep seeded and, I say, disappointment. But, you know, they're not discouraging anyone for being disenfranchised for all of these years.

But at the same time, though, we do salute as the former honor, respect and the like. But at

the same time, bearing one's arm is also, as (indiscernible) just said, the best value that you can do defending your country.

MR. JANSEN: Yeah. It saddens me that there is that residual emptiness and disloyalty. It's very saddening.

MR. TAGUBA: It is. There's a picture of them, those who fought during the war, who have chained themselves on the fence line of the White House way back when. Now that's a sign of dishonor. So we don't want to use that in any publication or anything of that nature because now it's just a protest. And either one -- again, it's asking the veterans which do you prefer because we only had one choice.

MR. JANSEN: Well, if this is consolation or potentially even this medal or potentially even reinvigoration to right that wrong, so be it.

MR. TAGUBA: Yes, sir.

And, by the way, we are lacking an education program, developing an education program that surrounds this gold medal. It's never been done

before. Their first group is doing that and nearly completed this Japanese-American (indiscernible) soldiers. I'm still part of their board. And they're nearly completing their education program. And they're partnered with Smithsonian Institution and the National Museum of the United States Army. And we want to replicate that because we just don't want the medal to be shown on the third floor of the National Museum of the American History. We want to provide an education program that this value on one single gold medal and the value of life loss, the value of determination and honor of why a single gold medal.

And I invite you to go to the third floor of the National Museum of American History and Smithsonian because there's an educa -- a digitized exhibition for the (indiscernible) Congressional medal.

So this is how important this is for not just for the Filipinos back home but this is U.S. history that needs to be told over and over and

over again because a lot of folks have forgotten it. It took us a while to get 383 co-sponsors in Congress just to get them to understand in 20-minute time or less why we're doing this for them.

MR. JANSEN: Right. Well, I want to be part of the effort to make this medal as great as it can be to serve every purpose you have. Thank you, sir.

MS. LANNIN: Thank you, Erik.

Heidi? Heidi?

MS. WASTWEET: Thank you.

Dennis, great comments and great catch with the arm. I didn't see it either. Yet, the hand is fine but the angle of the wrist is what's throwing that off. That's a good catch.

There was mention that the CFA wanted to change the middle to the three-quarter instead of a profile. Artistically, actually, I like the profile. You're right about the helmet. The helmet is not correct. It's not just the height and the strap but also the perspective of the helmet to -- so I would -- it would be my

recommendation to leave the profile as a variety to the design. And when you fix the perspective of the helmet, it will give more harmony to all three head coverings.

On the left side, I'd like to see a little bit more gradual (indiscernible) than is representative in the drawing. And that's easily accomplished in the sculpture.

Great comment about the lack of female representation. I wish that was there but it's not. But we can't have it all.

I just want to call out for the obverses, kudos to the artist. I really like design number 1 as well but I will defer to the preference.

On the reverse, again, I put a lot of weight into the preference of design number 1. But I'd also like to call out design number 11 and 12 and 12A are really beautiful. And as the general mention, a large part of this is educating the public. These medals serve two purposes: to honor a (indiscernible) people and events; and the second purpose is to educate the curiosity. What

is that medal about? Look at that beautiful object. I want to know more.

And in that vain, I think this design accomplishes the education portion because this is so beautiful. The people who are not connected in any way will still pick this up because they say, wow, that's a really beautiful medal. What's on the face of it? Who are these people? I want to know more.

Where design number 1 is very informative, very factual, I don't -- for me -- see that it sparks much curiosity as something that's more visually beautiful. Again, I put preference to -- put weight in your preference but that's my additional input.

MS. LANNIN: Thank you, Heidi.

Robert?

MR. HOGE: Thank you, Madam Chairman.

General, again, I follow the rest of my colleagues. I really appreciate your input. I think we've had a very thorough presentation and discussion of these materials and we're all really

thoroughly behind the program and getting something really fine (indiscernible).

I would tend to agree with my colleagues who like to defer to the wishes of your people and the design selections of obverse 4 and reverse 1. But I was impressed also with Dennis' mother-in-law's suggestion about the idea of the salute versus the gun because having a gun, warfare types of things really tends to put this into the category of so many other military medals that we're doing which have a lot of similarity. You got so many (indiscernible) medals would be (indiscernible) things like this and other World War II commemorations.

But even so, Dennis' suggestion of having a salute on both sides of the piece I think might be a little bit of overkill for that sort of thing also.

I really like some of these designs. I think they're -- many of them are powerful. But -- actually, I thought number 13A was supposed to be a representation of Filipino women in the

military. It's kind of a feminine looking soldier there. And like a Filipino version of the black. Oh well. Never mind.

And I agree with Heidi that the classical look and representations of the inang-bayan? Is that how we pronounce -- I'll take your representation. Very lovely pieces. It's really a fine tune of medals.

Thank you.

MS. LANNIN: Thank you, Robert.

Kareem?

MR. ABDUL-JABBAR: Well, in general, I knew some people that grew up with -- their dads were in the navy and the Filipino army. And the stories I heard were really inspiring. Their courage and determination was awesome. So I really happy to be part of all this.

I think that any of the dictions that are inclusive that (indiscernible) variety of support the Filipinos devoted towards their dream, their country, any of those will work for me. So I don't need to be very specific. I just hope that

we can please the general in terms of putting it in the right context for his nation.

So I will defer and I will give up the mic.

MR. TAGUBA: If I could just add to your comment, this was not just for the U.S. army per se. When Badaame was (indiscernible) in Bergador and when McCarter left to go to Australia much before De Gaulle, a lot of marines on the air corps navy were also caught in the battle. So they're included on eligibility to receive the Congressional medal under Section 3 of the law. It did not exclude any of them. And we did not exclude U.S. army officers who commanded the -- white officers that commanded the units like General Harold Johnson who later became the chief of staff of the army and manned the 57th infantry regiment, the same regiment that my father was in at the time of his capture, both (indiscernible) capture. But he endured prisoner of war status until the end of the war -- General Johnson did. It is a great book.

So every one who I caught in the Philippines

include civilians, you are a guerrilla. If we could have your name. Like your mother-in-law. She's going to be the recipient (indiscernible) survivors, surviving family member, they're all eligible to receive. We just need to know where they're at. We have a registry. And then we purchase as many (indiscernible) replicas as we need or we want and put the call worldwide (indiscernible) 'cause our Philippines are also (indiscernible) in this and those who are still residing in the Philippines.

Thank you, (indiscernible).

MS. LANNIN: I can't imagine a better group to work with. We've had a great time. We've learned a lot. I would vote for what you want.

Okay. Any other questions that anybody has? Any comments?

Dennis?

MR. TUCKER: On the obverse 4, can we spell out World War II? Do you see that as being a problem, Don, design wise? Or to our stakeholders? Is that not a --

MR. TAGUBA: That would be great if there's space.

MR. EVERHART: Yeah. There's not a lot of space there. We'd have to decrease the size of the lettering. I mean, we could do it but it is a three-inch medal so I don't see any problem with that.

MS. LANNIN: So slightly smaller font --

MR. TUCKER: To that point, though, the medal

--

MR. EVERHART: (indiscernible).

MR. TUCKER: The medals will also be available in the one and a half inch format. Is that --

MR. EVERHART: True, but when we designed, we designed for the three-inch.

MR. TUCKER: Right.

MS. LANNIN: So would you like to make a motion for that, Dennis?

MR. TUCKER: I would like to make a motion that we heartily recommend that we follow our stakeholders' preferences with obverse 4, with "World War II" spelled out and reverse 1.

MS. LANNIN: Thank you. Would anybody like to second?

MR. TUCKER: And --

MS. LANNIN: Oh, I'm sorry.

MR. TUCKER: I'm sorry. And also, I don't know if this would be a second motion that we do some sort of antiquing or patination on this medal.

MR. HOGE: And the other divisions with the code and a half and everything.

MR. TUCKER: Yes. Thank you. And also that we follow our stakeholders' recommendation for minor design modifications as noted.

MS. LANNIN: Tom is seconding that motion. Somewhat complicated but --

MR. HOGE: We got it all in there.

MS. LANNIN: Including the patination.

Okay. All in favor of the motion?

ALL: Aye.

MS. LANNIN: Any nos? Motion passes unanimously.

MR. TAGUBA: Thank you, thank you, thank you.

We'll pass this on to our living World War II veterans and they can walk the travel of -- I'm sure that they'll want to (indiscernible).

Thank you.

MR. WEINMAN: And please, please finish voting your ballots any way for the (indiscernible) merit.

(Pause)

MR. TAGUBA: Happy hour?

(Pause)

MS. LANNIN: We'd like to take a 10-minute recess.

MR. WEINMAN: Ten-minute recess.

(Recess from 2:28 p.m. until 2:46 p.m.)

MS. LANNIN: Welcome back from the short recess, everyone.

All right. The next and very last item for today is the Office of Strategic Services, known as the OSS, Congressional gold medal.

April?

MS. STAFFORD: Before I begin, Madam Chair, reading the background to this program, if I

might, at our last CCAC meeting, I just wanted to correct something for the record. We were discussing the 2018 World War I Armed Forces silver medals. At that meeting, I incorrectly identified the Commission of Fine Arts preference for the army obverse as reverse design 5. At that time, Mr. Jansen pointed out that he actually thought that the CFA's preference was design 08 -- sorry -- 06. As promised, we conferred with the CFA and indeed, Mr. Jansen, you are correct. The preference was --

MR. JANSEN: (indiscernible).

MS. STAFFORD: -- to fix. And I just wanted to make sure that we have that in the record. And with that information, that was what, in fact, was provided to the secretary and all of that. I just wanted to make sure you all were aware of that.

MS. LANNIN: Thank you.

MS. STAFFORD: Thank you.

All right. It is Public Law 114-269 that authorizes the presentation of a single Congressional gold medal to the members of the

Office of Strategic Services, known as the OSS, in recognition of their superior service and major contributions during World War II.

The OSS was America's first effort to implement a system of strategic intelligence during World War II and provided the basics for the modern day intelligence and special operations community.

The CIA, Navy Seals, the Army Special Forces and the Air Force Special Operations Command can all trace their lineage back to the OSS. The OSS was comprised of both military personnel and civilians. Women comprised more than one-third of the OSS personnel. Many of America's leading scientists and scholars served in the OSS.

The OSS organized, trained, supplied and fought with resistance organizations throughout Europe and Asia. They conducted covert operations and reconnaissance. They pioneered new technology including the Lambertsen Amphibious Respiratory unit, the precursor to our current scuba technology. They established the modern counter-

intelligence community and provided vital information during World War II.

The designs you'll see today were developed in consultation with our liaison, Mr. Charles Pinck, president of the OSS Society. I'll ask him to address the committee in just a moment. And should you have any questions, he is here with us to answer them.

A few notes about the designs. The liaison requested the spearhead, a device used historically to represent the OSS, be featured on the medal as well as the inscription "Act of Congress 2016". During development, some confusion arose regarding the years that the OSS was in existence. The correct dates are 1942 to 1945. And should any design you recommend move forward and feature this date range, that would be corrected.

The liaison's preferred obverse design is obverse 17. You can see it there in the upper left-hand corner. For the reverse, the liaison would like the design to feature a quote from

General William Donovan, the leader of the OSS. Of all the reverses with this quote, 19 has been identified by the liaison as the most compelling. I should say that when we presented last week to the CFA, initially, the most compelling design from our liaison's point of view was reverse 20. But after conversation with the CFA, 19 is now listed there.

The liaison has a few requested modifications to these preferences which I will outline when we get to these designs and the presentation. For example, all the preferred reverses feature the spearhead which is paired with an obverse that includes this as well may need to be removed. And you can see there, at the bottom that the CFA ultimately recommended a different obverse, obverse 15, and they recommended reverse 19.

So now I would like to ask Mr. Pinck if he'd like to address the committee?

MR. PINCK: Sure. Thank you.

Thank you, April, and thank you, everybody for inviting me here today to speak to the citizens on

the advisory committee.

We're really thrilled to have this bill pass and to get this coin and to get some recognition for the OSS which, because it was a secret organization and because it was only in existence for three and a half years, it's never really received recognition that it deserved. And it continues to have a great effect on our world today. So much of what the OSS did created our modern intelligence and special operations community.

Recognizing that OSS was a very complex organization involved in all kinds of activities, we also realize that it's kind of hard to encompass that really graphically, represent everything the OSS did on a three and a half inch coin. We -- the spearhead was chosen by General Donovan as his insignia unofficially because he really intended the OSS to be the top of the spear hitting the first M. And that's why we selected these images.

So you see B-24. They were flown by the air

arm of the OSS, 801st/49 Second Bombardment known as the Carpetbaggers and they flew single plane missions, low (indiscernible) at night to deliver people like the parachutists you see parachuting right behind them (indiscernible).

On the left, you see the member of the OSS Maritime unit. OSS Maritime unit was the predecessor to today's Navy Seals.

So these folks were not only engaged in direct action against the enemy, they were also engaged in intelligence gathering. And we think that these three images -- well, more than that. The three components of the image and the spirit really capture this spirit of this organization.

Which I think was best described by General Donovan when he said that members of the OSS performed some of the greatest acts of the war. That's what we're trying to capture on this coin, the daring bravery of these people.

And then we were thinking about the back of the coin. And we settled on this quote from General Donovan. When the OSS was disbanded in

September of 1945, General Donovan gave a farewell address to OSS employees. This was the last sentence from that address. And we felt it was important to make a statement about not only what the OSS did in World War II but what our intelligence and special operations community still do today which is, namely, only by decisions and national policy based upon accurate information do we have a chance for peace that will endure. And I think that's also important because it underscores much of what the intelligence and special operations community does is really towards keeping peace. And they wanted to send a message about peace.

CFA -- we like their suggestions about the reverse side. The obverse 1 that they selected, frankly, we didn't love when we first saw it. We kind of felt it was a little dull, for lack of a better word and didn't really capture the spirit of the organization. We want an image on this coin that's going to really grab people in and say what's this all about.

There's two (indiscernible). Few Americans know anything about the OSS. They don't understand that our intelligence and special operations communities have their roots in World War II. So we're really hoping this coin is going to really help educate folks about OSS and what it did.

April, if you have a minute, I wondered if I could introduce Pat O'Donnell.

So honored to have here a member of our board, Patrick O'Donnell. He's an award-winning historian and author. He's written four books about the OSS, interviewed, what, 600 OSS veterans, Pat?

MR. O'DONNELL: (indiscernible).

MR. PINCK: Yeah. So he's really the OSS expert.

MR. O'DONNELL: Thank you, Charles. It's really an honor to be here. And this for us was a really long process to get to the point of this coin. And, you know, as a -- I've been a full-time historian for 18 years and written four books

on the OSS. And nearly every time I've written a book on the OSS, people never even understood what the word "OSS" meant or what they represented. And that has always been something that I've had to convey to readers.

And it's an amazing story. This is one of the greatest organizations ever create by the United States government. It's about individuals that were exceptional and, you know, from base cold cloth, they created special operations and intelligence gathering. And the legacy that they created is here today, the Navy Seals, the green berets and modern intelligence as we know it. And, you know, it's in the headlines all day long.

We really felt that the first image captures the spirit of the OSS. These were not people that -- they were results driven. Everything that they did was results driven. It was out of the box. They were operational. They were behind the lines doing things.

We didn't really feel the second design conveyed that at all. In fact, it seemed a little

bit cartoonish. There's like the woman behind the curtain. That didn't work. There's the gentleman with the army -- seal army helmet. They had been wearing that or the binoculars.

So there's so many things that we just sort of did not even consider that design at all as representative of the OSS and their extraordinary achievements.

Thank you. I wanted to answer any questions, too.

MR. PINCK: The only other thing I wanted to mention is that it's really an honor to be here today 'cause actually, OSS was founded 75 years ago on June 13th. And last Friday, we held a ceremony up on Navy Hill which I'm sure you're familiar with which was the original OSS headquarters and then the CIA headquarters after World War II. And we recently, as a result of our efforts, those buildings were just added to the National Register of Historic Places. So we have the CIA director there, Mike Pompeo, General Trask, the vice commander of U.S. SOCOM, and

Ambassador Smith who's the head of INR.

One of the most interesting things about OSS is that General Donovan recruited some of our country's greatest academics towards research on analysis branch. And he called them his professors. And he said that -- I'm trying to remember the quote. He said so you contributed much of the OSS' success to what he described as good old-fashioned intellectual sweat. So it really was an incredible diverse talented organization.

So thank you. Have any questions? Happy to answer them.

MS. STAFFORD: All right. So we'll move to the candidate designs.

Starting with the obverses:

Obverse 1 and 2 feature the letters "OSS", a strong shadow depicting the nature of the shadow war and the OSS' clandestine operations during World War II. The OSS spearhead is -- depicted the need for a map of Europe as seen in the background.

Design 2 also features a B-24 Liberator plane and a single paratrooper.

So this is design 1 and 2.

Design 3 depicts a lone paratrooper behind the OSS spearhead.

4 depicts an OSS frogman emerging from the surf. He's wearing a Lambertsen Amphibious Respiratory Unit and carrying a knife.

6 depicts three OSS offices parachuting into occupied territory. The design also features the OSS spearhead.

7 depicts four figures standing in front of the sun a paratrooper running with a Tommy gun, a paratrooper in the air and a man and a woman in 1940 attire. These figures represent the variety of individuals who served in the OSS. On the ground, their shadows reveal the letters OSS, an illusion to the notion that this personnel worked in the shadows.

Design 8 depicts a paratrooper running with a Tommy gun, a paratrooper coming in for a landing and silhouettes of a man and a woman in 1940's

attire. The man and woman are rendered in silhouette to represent the OSS agents who operated anonymously. The letters "OSS" are inscribed in the center of the design.

Obverse 9 depicts a man holding a magnifying glass leaning on a globe representing the mini OSS offered as you worked all over the world. The design also features the OSS spearhead and the inscriptions, "Courage", "Bravery", "Daring" and "Innovative".

Obverses 10, 11 and 12 feature elements important to the OSS. Two shadowed figures to evoke the clandestine mission of those behind the enemy lines. They glow to represent the OSS' worldwide mission. The compass often carries concealed letters behind enemy lines and the OSS spearhead.

Designs 10 and 12 also feature a paratrooper.

So this is design 10, 11 and 12.

Obverse 13 depicts a female member of the OSS peering around the corner representing that many OSS members operated in the shadows.

Okay. Moving on to design 15, this is the CFA's preference. It features six OSS operatives representing the wide variety of roles played by the OSS during World War II.

Obverse 16 features two OSS frogmen with the OSS spearhead in the background.

Obverse 17 depicts an OSS frogman carrying a knife, a paratrooper and a B-24 Liberator airplane representing critical roles carried out by the OSS during World War II. Again, this is the liaison's preferred obverse design. And requested modifications from the liaison include:

There are some minor inaccuracies with the parachute equipment. We would want to ensure it represented a World War II parachute;

Remove the word "The" from the inscription "The OSS" and adjust font to match the original OSS emblem;

Our liaison would prefer that the swimmer not obscure the spearhead. So we would suggest either moving the figure slightly to the left or reducing it slightly in size; and

Consider centering the inscription "Office of Strategic Services" on an arc at the bottom of the composition.

Obverse 18 features an OSS frogman carrying a knife.

19 features the inscription "OSS" revealing three figures: a woman, a paratrooper and a man in a suit. Each is rendered as a shape without details hinting at the way OSS agents sought to operate anonymously or in the shadows.

Moving on to the reverse candidate designs:

Reverses 1 and 2 depict men and women in silhouette representing they're to work undercover as members of the OSS during World War II. A globe is visible in the background. The additional inscription reads "America's First Strategic Intelligence Agency".

This is 1 and 2.

Reverse 4 features a satellite version of the OSS spearhead with the inscription "Honoring the Greatest Men and Women of the OSS".

Design 6 features a magnifying glass over the

inscription "Top Secret" representing the covert nature of the work performed by the OSS during World War II.

Reverse 7 features an OSS agent hiding in plain sight as he walks through a small town. The design also features the OSS spearhead. The additional inscriptions read "Hiding in Plain Sight" and "Behind Enemy Lines on Covert Operations".

Reverses 8 and 9 feature OSS paratroopers dropped into occupied territory. Design 8 features the OSS spearhead and the inscription "Daring Parachute Drops Behind Enemy Lines on Covert Operations".

Design 9 features the inscription "So Low Parachute Drops Behind Enemy Lines on Covert Operations".

This is revers 8 and 9.

Design 10 features three OSS paratroopers dropping into occupied territory.

11 depicts an OSS paratrooper dropping behind enemy lines from a B-24 Liberator. The additional

inscription reads "Covert Missions During World War II".

Reverse 12 features an OSS spearhead atop a globe representing the idea that the OSS operated all over the world.

13 depicts an OSS paratrooper who has just jumped from a B-24 Liberator. The OSS spearhead is featured at the bottom of the design.

Reverse 14 depicts the OSS spearhead alongside the name of the branches of the OSS.

15 depicts a hand with a magnifying glass held over the inscription "Top Secret: Confidential" representing the covert work of the OSS during World War II. The design also features the OSS spearhead.

16 features the OSS spearhead inscribed across the entire surface of the medal are also code words related to OSS missions and agents.

Reverses 17, 19, 20 and 21 feature a quote from Major General William J. Donovan: "Only by decisions of national policy based upon accurate information do we have a chance of a peace that

will endure." The designs all feature the OSS spearhead.

Design 21 also depicts two paratroopers.

So here we have reverse 17, 19, the recommendation by the CFA, and now our liaison's preferred reverse, reverse 20 and 21.

I would also add if we could go back to reverse 19, our liaison requested modifications and the CFA agreed that the text of the quote be used -- a uniform font be used and a period added at the end.

That concludes the candidate designs.

MS. LANNIN: Thank you.

Dennis, may I ask you to begin?

MR. TUCKER: Thank you, Madam Chair.

And thank you, Mr. Pinck for your time and effort of working at this program.

I have to admit, I kind of got caught up in the idea of trying to show everything that the OSS ever did and ever became. So some of these designs try to show the spies, they try to show men and women, more civilian type actions as well

as military. But I understand from your eloquent description of obverse 17, these people were results driven, were active. So I agree with your choice there. I think it's a great design. It doesn't try to do too much and pack everything in but I think that's okay. I think that it's actually very good at showing what you want it to show.

For reverse 21 -- was actually my preference. I like the fact that the quote is included. But I also like the fact that we have some action with the dropping of the parachutist.

So I am curious about your discussions that went into that decision. And I think you preferred -- was it 19?

MS. STAFFORD: No -- yeah. They preferred 19.

MR. PINCK: Do you want me to --

MR. TUCKER: Yeah. If you guys are

(indiscernible) --

MR. PINCK: Now that I'm looking at it, was it 21?

MR. TUCKER: Yes.

UNIDENTIFIED SPEAKER: I think 21 --

MS. STAFFORD: Change (indiscernible) --

MR. PINCK: Now that I'm looking at that --
but I take your point of shows some action so
something happening rather than just the words --

MR. TUCKER: Right.

MR. PINCK: -- to reinforce the kind of daring
and bold --

MR. TUCKER: Yeah.

MR. PINCK: I like it a lot. The olive
branches are a little shorter so they don't take
up additional space. It always happens to the
spearhead.

MR. TUCKER: Thank you.

One other I had on some of the reverse
designs, in some cases, we have General Donovan's
rank abbreviated "MAJ. GEN" and then there's no
period. It's just an editorial thing that spit
out at me because my professional background is a
writer and I wanted to ask if there was any reason
not to abbreviate each of those with a period.
That would just be a correction that we'd make if

one of those designs is chosen.

MS. STAFFORD: And just to be clear, from the beginning, our liaison identified all of the reverses that featured that quote as designs he was interested in. So as you can see, I think he's very open to receiving the feedback and the commentary from the committee before (indiscernible) on our final decision.

MS. LANNIN: Thank you, Dennis.

Tom, would you like to go next?

MR. URAM: Madam Chairman.

Since we're on the reverses, we can just stay there. And I agree. I think 19, 20 or 21 are all appropriate in what you're trying to accomplish.

I lean more towards 19 or 20 simply because we have all of the action on the front. I would like to keep the words more relevant than trying to retell the story down on the reverse. So I think you can get just as much mileage by doing it that way than having a duplication. Kind of like what we were talking about earlier on some things having two people and so forth.

So my preference would be 19 or 20 for that reason.

And the branches are significant. I think I would go more or less with 20 because of the branches. If you want to add something versus having another parachute and a plane. And all three have the spear. So that works.

Going to the obverse, I'm going in a little different direction here. If we could look at obverse 10, I really think that obverses 10, 11 and 12 make for a very interesting and very open discussion on what it's about. It certainly has the intrigue and it certainly has a lot of things going for it. So I'd like to get the opinion of the -- of Mr. Pinck on that as well as far as how the committee felt about those three designs because, in particular, number 10, which is not quite as cluttered as that one is, that one tells a great story there.

MR. PINCK: Yeah. We looked at these. I mean, this wasn't an easy decision for us. We were like poured over these and anguished over a

lot of them.

How do I feel about this one? I mean, I like some of the imagery and you'll see that some of the imagery in this one is similar to the imagery of the one we like the most, the spearhead and the parachute. I just think for whatever reason, maybe the composition of the other one is a little cleaner, a little bit more -- I'm not sure of the word I'm looking for. Bold. I didn't dislike these; I just didn't like them as much as the others.

The compass motif, I'm not sure -- I was a huge fan of that. It seemed like it was highlighted in all of these.

MR. URAM: Well, again, the only reason I'm asking you about (indiscernible) the report she said it was carried with everyone.

MR. PINCK: Not really.

MR. URAM: No?

MR. PINCK: No.

MR. URAM: Okay.

MR. PINCK: Not at all.

MR. URAM: All right.

MR. PINCK: 'Cause if they got caught, they know where they came from.

MR. URAM: Okay, 'cause it was mentioned. So

--

MR. PINCK: This one -- my opinion (indiscernible).

MR. O'DONNELL: If they would have taken the compass out and maybe put the frogman in there because then it provides sort of the action. It shows the globe itself. What I did on most of these is actually sort of rank them from 1 to 10 and came up with what I thought was the strongest design based on a variety of factors.

MR. URAM: Let's take a look at the preferred design of -- let's see. That was 15, right? 17. 17. 17. I have no problem with it at all and taking the wording "The" -- taking that out. So from -- if you did move the frogman back, the only thing that I would be worried about is, it looks like we just have three things -- it would be good if we have a defined background here of some sort

because it looks like you're just placing three things on the large three inch silver medal -- I mean, I'm sorry, gold over bronze medal.

Go ahead.

MR. PINCK: My other question for all of you, 'cause you guys are coin experts, I'm kind of a little obsessed with that in balancing the text. Is that important or not?

MR. URAM: No. I don't know.

MR. PINCK: Okay.

MR. URAM: I think that looks good. I'm just worrying about our layering, on how the layering's going to --

MR. PINCK: Yeah.

MR. URAM: -- look on here.

MR. PINCK: Well, my understanding is it starts on the left with water and then moves to air on the right. Is that right, Megan?

MR. URAM: Which would be fine.

MR. PINCK: Yeah. Yeah. The other thing I want to point out, you mentioned the olive branches which you like and which I actually liked

initially. It's interesting 'cause that's very reminiscent of the United Nations logo. And an architect named Donald McLaughlin was head of the OSS presentation branch. And after the war, he designed the UN logo. So it was a nice historical connection with those branches.

MR. URAM: So would you prefer the branches in looking at it now that you look at it?

MR. PINCK: Right. As I look at it now, the way they are in 21 -- 'cause maybe 'cause they're a little bit smaller, they don't take up as much space on the coin, yes.

MR. URAM: Okay. Well, back to 21, though, if we had all these images ---

MR. PINCK: Yeah.

MR. URAM: -- and we have the images again of --

MR. PINCK: Yeah.

MR. URAM: -- what you're choosing --

MR. PINCK: I know.

MR. URAM: -- I just think you have a lot going on.

MR. PINCK: Yeah. No, I hear you. We do have a lot going on there. And your point is very good which is you want to focus on the words.

MR. URAM: Right. Yeah. And then on the action on the art.

MR. PINCK: But then it's somewhat redundant because we have a parachutist on the front.

Congratulations on all your work and then I will vote according then -- that you prefer that. And certainly, once again, it is your gold medal, your presentation.

MR. PINCK: Yeah. We --

MR. URAM: So I'd like to do what you feel is relevant based on the discussion.

MR. PINCK: Okay.

MR. URAM: Thank you.

MR. PINCK: Thanks.

MR. URAM: Thank you, Madam Chairman.

MS. LANNIN: Jeanne, you look like you have an opinion you'd like to share?

MS. STEVENS-SOLLMAN: I have a big opinion.

I would like to encourage Mr. Pinck and Mr.

O'Donnell to look at these designs in a different light. So many times we are collectors in the sense -- you know, we feel safe. We feel safe in certain designs. And certain compositions know a symmetrical formality. And I think sometimes to shake some people up when you tap a little bit asymmetry.

And one of the things that really jumped out at me and I thought was wonderful was obverse 10, 11 and 12 because we have the spirit of the civilians in here, the men and women. And we don't have that in -- unfortunately, in obverse 17.

So I think that if -- 'cause this is too cumbersome for you. It's a -- in my opinion, these are beautiful in that it has action, it has the civilians, it has the military. We don't have a frogman here but I interpreted that compass more as a compass -- the (indiscernible) compass. And I may be very wrong about that. But, you know, it seems to me that we could sort of interpret that compass to be some kind of a (indiscernible)

thing.

But I like the globe. I like the parachute. And I especially like the fact that we have a man and a woman. And we're missing a woman on this 17. So we don't have a woman represented. I think we need to pay attention to that. The fine arts committee chose a design that did use civilians.

MR. PINCK: I'm sorry?

MS. STEVENS-SOLLMAN: The fine arts committee used -- chose the design 15 with civilians in here, men and women.

MR. PINCK: Correct.

MS. STEVENS-SOLLMAN: And it is very cluttered.

MR. PINCK: Yeah.

MS. STEVENS-SOLLMAN: But if we go back to, you know, 10, 11 and 12, that kind of shadow thing. We know who those are. They are hidden. Those are the hidden people. Those -- so I'm just asking you to kind of rethink what we're doing, what we're saying. And these are quite beautiful

designs, all of them, those three, in my opinion.

So I also like the fact that there's a spearhead on the front, you know, of those in your face spearhead. It is -- especially in number 11. I think that's really important. To me, it says who you are. But it says it in a different way. It says it in a more contemporary way to (indiscernible).

Those are -- that's my opinion of those designs. And I appreciate all your help in helping us to understand and learn about the OSS. I think it's quite wonderful.

Thank you.

MS. LANNIN: Tom, you had wanted to add something?

MR. URAM: Yeah. With -- as Jeanne was talking about that, what would you think about number 11 obverse? Even though it has the compass on it and they were using the reverse 21 which would have the other images that aren't duplicated again.

So, in other words, you could use and have

something very creative for your medal and mysterious in a way and then maybe get rid of the entirely or put something on the (indiscernible). But if you took number 11 in conjunction with 21 then you have no redundancies whatsoever.

Just a thought. Well, what's your thought, I should say?

MR. PINCK: Very (indiscernible). Well, I just -- if you want to bring it up on the screen again.

For one, I thought that the shadowy figures, it's not very evident. You had it -- almost can glance at that and you might not even notice them. Number one, it's not really -- it doesn't -- I don't know. I can't really tell what -- this one, the compass, for one, like I said, it doesn't work at all. It's not operational. It's not operational. It doesn't convey the action that they have.

I mean, if you really wanted to include a woman also, the parachutist on the one that we recommended can potentially be wearing a

striptease suit that they wore which was a British kind of smock. And it could be a woman parachutist if you wanted that.

MR. URAM: Okay, Madam Chairman. Thank you. I'll wait and hear from the rest of our colleagues.

MS. LANNIN: Thank you.

Herman.

MR. VIOLA: Thank you. And again, this is quite an exciting program. It's going to bring life to something that's very little known in history and in our society.

And I think they're all very fascinating. I, of course, being a navy veteran myself, I'd like to see a frogman in there. But I do think Tom's suggestion is really quite good. And maybe if you -- on number 11, if you make those two figures larger then get rid of the compass -- 'cause I think the compass attracts your eye so much that it just distracts from having a -- maybe that could be done.

And again, as far as the particulars go, you

know, it depends on how much activity is on the obverse. But I think (indiscernible) done right. I think 11 works with the parachutist. It's got everything in there. So I think a little discussion with our committee and people who have (indiscernible).

Thank you.

MS. LANNIN: Thank you, Herman.

Erik?

MR. JANSEN: When I look at a medal, the obverse and the reverse kind of have two different missions. And the obverse in front of the coin obviously often carries the personality, the physicality of it. And the reverse very often kind of the ethereal mission. And in general, on the reverse, this is a much easier call in my mind because it's very, very clear the degree of focus, value, preference you have for the Donovan statement.

So I think that's a very (indiscernible) narrowing down to 17, 19, 20 or 21. And from there, although I like to follow our artistic bets

here. I think necessarily one has to avoid double instances of key symbols. So if we end up putting the arrow on the reverse, I kind of want to (indiscernible) the obverse just so we're not redundant.

Where I'm going with this, if I could shift now to the obverse, first of all, I want to be crystal clear here. I think obverse 15 is a major blunder. I don't think that will grab anybody's attention. That is a very manila military obverse and it is so attempting to include everything that it's literally the average. And average is not what your organization is about.

Having said that, let's turn to preferences here. So I am analytically -- I'm trying to pull together two things in this art. I'm trying to pull physicality which you guys did with the intangible and intellectual piece of what you guys did. And that's tough. But things that are tough are always made easier through symbolics. And I am really drawn to 10, 11 and 12. And based on what I've heard so far, respecting your version in

the compass, I go straight to 12. And on 12, I get the physicality in the parachuter and that's a pretty physical thing. It would be interesting to put a frog person on here but then we're going to have so much stuff, it's just going to disappear.

I am intrigued by the use of the silhouettes because they're there but you really can't say exactly who's there which is the essence, I think, the intellectual piece of what you did. My question to the sculptors here -- Don, would those profiles be incused as flat? Would they be middle relief and flat? What would they be?

MR. EVERHART: I was just thinking about that myself, Erik.

My original idea would be to have them raised and flat.

MR. JANSEN: Yeah. That's where I came out on as well --

MR. EVERHART: Yeah.

MR. JANSEN: -- 'cause incuse doesn't work. You want these things --

MR. EVERHART: Yeah. Plus it overlaps the

globe. So --

MR. JANSEN: Yeah.

MR. EVERHART: -- that would make more sense, I think, if it was raised.

MR. JANSEN: And you can get the metal movement in a flat plateau? Is that going to satisfy?

MR. EVERHART: I think so.

MR. JANSEN: And maybe that will, I think, work to put some energy into what you were concerned about in disappearing. I guarantee you they won't disappear if they're raised and flat. They will (indiscernible).

The second thing I like about this design is that's not a compass that's true. That's north. That's true north. And that will, I think, reverberate with the essence of the reverse saying we need to focus on truth and factuality, if that's a word, and always go that way.

Now it does use the spear point as the pointer. And I would argue there's something wrong with the spear point. The spear is not in

the middle.

MR. PINCK: Right.

MR. JANSEN: And so we got to clear up that asymmetry there. It's just -- you know, if the thing can have an ergonomic defect, this one is really out of balance.

So I really like 12. I really like 12. It has physicality. It has the intangible intellectual direction. It has the mystery. It has the precision. And I think it'll make a very interesting medal.

Knowing your preferences on 17, I don't think I'd move the dagger off that point because that'll put two points on the front and it will -- it'll confuse --

MR. PINCK: That's a good point.

MR. JANSEN: Well, I seal (indiscernible).

I apologize.

MR. PINCK: No, no.

MR. JANSEN: And the rest of that -- the edits on that one. It does carry a bit of the same physical and intangible, intellectual but

intangible and intellectual is a little harder to get.

So I voted 12 on that. And just touching the reverse again, with the parachute on the obverse, I'd probably shy away from 21. And I end up, quite frankly, between 17, 19 and 20. You pick. The graphical layout of 17 is really nice. Asymmetry is often focusing on the mind as opposed to just letting you fall asleep in comfortable symmetry.

MR. PINCK: I think it's (indiscernible).

MR. JANSEN: Well, you know, on the front, I don't really care whether that's a spear pointing north --

MR. PINCK: Right.

MR. JANSEN: -- or whether it's just an elegant kind of, you know, parabolic air -- I don't really care. The spear disappears on the obverse design as far as I'm concerned. And I think it's really important on the back.

So I end up to reverse 17 just cause I wanted a little (indiscernible) than the comfort zone

perfect symmetry.

MR. O'DONNELL: I think you've got some fair points on the -- what was number 11.

I think the point that I would make is in 1941/1942, there were no -- not 11. I was actually hoping that -- I was looking at 12. This one right here.

Yeah. I think if you put a frogman in here, it might work. And if you take out the globe or you can definitely take out the compass. But the point is that in 1941/1942, scuba was not invented or (indiscernible) either. OSS invented all of that. And that's the spirit of the OSS is the innovation that they created frogmen teams, all of that stuff. Cedar, land --

MR. JANSEN: And we have the die charts from it to --

MR. O'DONNELL: Yeah. And it's something that I think would really -- you know, people could see that. And just look at the coin. They're like, okay, I understand. And I think that that's why the frogmen would really resonate there.

MR. JANSEN: Well, to the extent that the committee goes to 17, I'll probably put a motion out there to put a swimsuit on the guy. Just as a note.

MS. LANNIN: Thank you.

MS. STEVENS-SOLLMAN: Change the parachutist to a frogman and then have the parachute on the reverse.

MR. O'DONNELL: (indiscernible).

MR. JANSEN: No. We want to go to design (indiscernible). Maybe we could look at that. I happen to believe the parachute, the circular --

MS. STEVENS-SOLLMAN: No. It's great.

MR. JANSEN: It kind of gives the design lift like --

MR. O'DONNELL: And we do want to create something that's not just meaningful but beautiful. We're trying to find a design that's aesthetically --

MR. PINCK: Following up on Pat's point, you know, one of the reasons I think we like the frogman so much is because while every American

has heard of the Navy Seals, (indiscernible), no one knows they started with OSS.

MR. JANSEN: Right.

MR. PINCK: One of the things we're trying to do is education folks about that.

MR. JANSEN: Right. Last question, Mr. O'Donnell. You've written several things on this. I guess, you know, here's the worst thing to ask an author. Which one is the best read?

MR. O'DONNELL: My (indiscernible)?

MR. JANSEN: Uh-huh.

MR. O'DONNELL: I would say --

MR. JANSEN: Sorry about that.

MR. O'DONNELL: Washington's immortals.

MR. JANSEN: Washington immortals.

MR. O'DONNELL: But, no. I'm from the OSS standpoint. There's a lot of great books out there but I wrote a book called The Brenner Assignment. It's an incredible story behind the lines as well as First Seals which covers the whole story of the Navy Seals (indiscernible) the OSS --

MR. JANSEN: I asked for one and you gave me all of them. Well done. (indiscernible) on the shelf.

MR. PINCK: The best book about General Donovan, who really created the OSS, is called Wild Bill Donovan. It's by Doug Waller.

MR. JANSEN: Thank you.

MS. LANNIN: Okay. Erik, you've got your book list.

Heidi?

MS. WASTWEET: Oh, this is a tough one. Lots of creativity going on here. Could we pull up the (indiscernible) of the four preferences? The bottom two, number 15 and number 19, to me it's a perfect example of what not to do. The front is everything but the kitchen sink. It's trying to get everything into that (indiscernible) that's nothing.

And the fact -- while this is a fantastic quote and there's no debate about that, I don't believe this is the right place for the quote because if you picture downstairs there's a little

gift shop. And there's a display case with Congressional gold medals. And if you try to mentally put this on that shelf, it does not stand out. And, Mr. Pinck, you had a great point that we want something that's going to stand out. We want something that's going to educate people. And the way you educate people is with curiosity and a design that's going to pull people in and say I want to know more about that. And this blending it in the shelf is not going to achieve that goal. So I'm going to be blunt and say I don't like either of those designs.

MR. PINCK: These are which ones?

MS. WASTWEET: 15 and 19.

MR. PINCK: Oh, okay.

MS. WASTWEET: Design 17, I'm not opposed to but I'm not in love with it. The one tiny detail that bothers me is the diver's left arm is broken the way it's bent. I think it's fine to take out the word "The" but I think that the asymmetry of the text along the bottom is a very purposeful part of the composition and there's no need to try

to force it into being symmetrical.

Having said that, I'm going to go a little off script and if I could see obverse 4. This would look so cool in a medal. It's bold. It's unique. We don't have anything like this on the shelf. And if that foreground of water was raised with the OSS incused into it, almost as if it's coming up against a piece of glass and kind of flat shape. An exciting shape of the water, the bold character. This would be really eye-catching, in my opinion.

Like the others in the group, I also like obverse 12. I appreciate the detail that they didn't carry a compass. And it would be a very easy change to make. This is more of a map compass than a physical metal compass. And that it would donate more symbolically how they work without border.

(indiscernible).

MR. PINCK: No. I was just going to say the comments most interesting but I take Mr. Jansen's comment well that maybe the compass is more not

(indiscernible).

UNIDENTIFIED SPEAKER:

(indiscernible).

MS. WASTWEET: Yes. It has multiple meaning.

MR. PINCK: Yes.

MS. WASTWEET: Yes. Absolutely. I like --

MR. PINCK: It's more of an (indiscernible),
essentially. (indiscernible).

MS. WASTWEET: Yes. I agree with Erik about
the repeating patterns of the circle. That's what
makes this design work. I would personally, if I
were the sculptor of this, I would incuse the
figures because the anonymity was important to
their safety. Am I correct --

MR. PINCK: Yes.

MS. WASTWEET: -- in saying that?

MR. JANSEN: You what the figures? I'm sorry.

MS. WASTWEET: Incuse them.

MR. O'DONNELL: Very.

MS. WASTWEET: Cut them away to the cut end
And it would be bold. It would -- because they're
flat and there's so much other detail going on, it

would stand out very bold.

MR. PINCK: The other thing in looking at this, what (indiscernible) that I like so much now that I don't think I really appreciated before was that in the parachutist is floating above the earth.

MR. JANSEN: Oh yeah.

MS. WASTWEET: Yeah. That's --

MR. PINCK: That's very powerful.

MS. WASTWEET: And I love the fact that we get to represent the women on this.

MR. PINCK: That's true, too. That's something else --

MS. WASTWEET: Yeah.

MR. PINCK: -- (indiscernible) 'cause at this point, obviously, includes them which I think is very important.

MS. WASTWEET: Yes. And it includes them in a non-(indiscernible) way --

MR. PINCK: Right.

MS. WASTWEET: -- and an easy way -- the spear being behind the parachutist slightly obscures so

it's there but it's not that's really the goal
(indiscernible). I really like that.

MR. PINCK: Yeah. This one especially. It's
hard (indiscernible) get the bill passed. And now
I got to pick a design.

MS. WASTWEET: And the three (indiscernible).
I'm going to go out on a limb and I'm going to
look at 16. This is less literal. And again,
this would stand out on the shelf. It would look
so bold the way those letters come up and then
(indiscernible). So the letters are north of the
spear. They cut in. It's really creative.

MR. PINCK: It is. My only -- the only -- I
agree with you. When I saw this, I was like I
love it. My only concern about it is that when
most people are looking at it, they wouldn't
recognize any of those words. It would just say
"(indiscernible) Mission" --

MS. WASTWEET: But I love that.

MR. PINCK: No.

MS. WASTWEET: Yeah. Because they're
(indiscernible)

MR. PINCK: Yeah. It's a beautiful design.
So (indiscernible) you have a frogman on the front
and this on the back or what do you do?

MS. WASTWEET: I'm torn on the obverse.

MR. PINCK: Yeah, which is 11 --

MS. WASTWEET: I have -- yeah. I like 12.

MR. PINCK: That's a beautiful --

MS. WASTWEET: I like --

MR. PINCK: -- design.

MS. WASTWEET: -- the frogmen.

MR. PINCK: Yeah.

MS. WASTWEET: And then this one really stands
out to me on the reverse. The Donovan quote is
fantastic.

MR. PINCK: Yeah.

MS. WASTWEET: I think it has a better place.

MR. PINCK: Okay.

MS. WASTWEET: Whether it's the -- you can be
in the accompanying --

MR. PINCK: Right.

MS. WASTWEET: -- literature.

MR. PINCK: But doesn't the Smithsonian create

like a display stand and they have --

MS. WASTWEET: Right.

MR. JANSEN: Oh, absolutely.

MR. PINCK: I think that's --

MS. WASTWEET: There's an insert in the packaging --

MR. PINCK: Yeah.

MS. WASTWEET: -- usually. That's a great place to put a quote.

MR. PINCK: You're right.

MS. WASTWEET: You don't necessarily want to read a medal. They want to hold it, feel it, see it, (indiscernible) it. It's got to stand out on the shelf. Then once the person has it in his hand, then they're going to read the details and refer to the packaging and that sort of thing.

So --

MR. PINCK: Yeah. Once I -- yeah.

MS. WASTWEET: Some choice.

Now that's what's great about the committee is that --

MR. PINCK: Yeah.

MS. WASTWEET: -- we're torn and then the vote comes up --

MR. PINCK: Yep.

MS. WASTWEET: -- and usually it's the right first step. That's my artistic opinion and I'll --

MR. PINCK: You guys are (indiscernible).

MS. LANNIN: Thank you, Heidi.

Robert?

MR. HOGE: Thank you. I appreciate all the work in this as well.

First of all, I would have to say that I can understand where the CFA was coming from in terms of their selections. Obverse 15 is not very effective in terms of excitement but they tried to be very inclusive here. And I recently learned an aspect of the OSS of which I was totally unfamiliar in trying to assist my wife in a project of seeking some documents through the National Archives. I discovered (indiscernible) that they were involved in investigating the illicit trafficking in Nazi (indiscernible) art,

in a sense.

But how are we going to convey this sort of thing. We want action but there was a terrific amount of intellectual (indiscernible) in the documentary investigation going on. December 15 is really the only one that endeavors to capture this aspect of the OSS. So whereas this is not necessarily effective, they have some things that you wouldn't want to see at all, the idea was a good one. And the reverse selected 19, it's kind of weak but I really do like the quote from Donovan (indiscernible) medal. And this is -- the whole idea -- this process of (indiscernible) war leading to peace and will endure. I think it's really highly important.

I do have to say that I appreciate especially the frog man and sort of (indiscernible) these aspects of the war. But I question how important is it to have the spear point on both sides? Is this like --

MR. PINCK: No. I mean, I think it's adequate to have it on one. I don't think it has to be on

both.

MR. HOGE: So maybe it could be eliminated and something done a little bit differently on obverse 17, for instance?

MR. PINCK: Yep.

MR. HOGE: If we were to (indiscernible) reverse (indiscernible).

I like a lot of these designs but I like -- and I'd like to see a little bit more events. I know that there was so much going on. I'd like to not exclude various aspects of this strategic operation.

That's about (indiscernible).

MR. PINCK: (indiscernible) intellectual comments. It's hard to convey that, I think.

MR. HOGE: It's very hard.

MR. PINCK: Somebody said -- someone said my (indiscernible) Harvard Ph.D. but then (indiscernible).

MS. WASTWEET: Yep.

MR. HOGE: Yeah.

MS. LANNIN: Kareem, you're up.

MR. ABDUL-JABBAR: My (indiscernible) question just -- I noticed a couple of different designs on the spear point. Like in 14 --

MS. LANNIN: (indiscernible) talking about.

MR. ABDUL-JABBAR: Just the spear point in the reverse, the spear point in reverse 14.

So you see that (indiscernible) middle? And it's a little bit different from some of the other ones? Any significance to that --

MS. STEVENS-SOLLMAN: Stylistic choice by the artist.

MR. ABDUL-JABBAR: That's all?

MS. STEVENS-SOLLMAN: Yes.

MR. ABDUL-JABBAR: Okay. So I just thought that while Bill's words were very important, I just would suggest that you compromise maybe to strengthen the frogman a little bit and get his words either the front or the back or eliminate the spear on one side or the other and use that room to convey everything that you want to convey.

MR. PINCK: Okay.

MR. ABDUL-JABBAR: But then I thought you made

good choices.

MR. PINCK: Thank you.

MR. ABDUL-JABBAR: -- (indiscernible).

MS. LANNIN: Thanks, Kareem.

I'm going to do something -- I just want you to think about something that no one's talked about yet. Take a look at obverse 19.

MR. PINCK: Yeah.

MS. LANNIN: Well, to me, that is striking.

MR. PINCK: Yeah.

MS. LANNIN: It's mysterious. It shows action and you really don't know what they're up to. And you really truly don't know where they're going. And if you paired that with the one -- the reverse that Heidi liked which is number 16, you've got all the code words that are sending those shadowy figures out somewhere. And you got -- I think that is a really strong reverse. The spear is great.

I don't dislike the one that you chose. I like -- I'm interested in the fact that they (indiscernible) precursor to scuba. I also think

it's perfectly okay to have that knife pointing toward the tip of the spear. I mean, I'm good with that.

I'm wondering about -- we all watched Adventures in Paradise and (indiscernible) of the Kings in the '60s, right? What kind of flippers did they actually use? They looked really modern to me.

MR. O'DONNELL: They actually invented the flippers.

MS. LANNIN: So is that an accurate --

MR. O'DONNELL: You can get a picture --

MS. LANNIN: Is that an accurate depiction?

MR. PINCK: They can be modified slightly but they're not horrendous.

MS. LANNIN: Okay. Okay.

MR. O'DONNELL: But they invented them and they actually -- for the (indiscernible) utilize them.

MS. LANNIN: Okay. All right. So --

MR. PINCK: But one thing I would just sort of mention, I think you've got some excellent points

about the sort of aesthetics and sort of the mystery of the OSS. One thing I would point out, though, is (indiscernible) four books on the OSS in the cover of (indiscernible). And what I mean by that is, people don't understand what the OSS means. So you almost have to tell them. And if you put something so mysterious like some of these, they're not going to get it.

MS. LANNIN: That would be a great --

MR. PINCK: Some of it --

MS. LANNIN: -- movie poster.

MR. PINCK: I'd like to --

MS. LANNIN: Don't you think? I mean, if you saw that in a theater, you'd think, wow, it's graphic. Really -- it's a really great design.

MR. PINCK: Yeah.

MS. LANNIN: It gets a woman in there

MR. PINCK: It has a woman. And it has --

MS. LANNIN: And it's mysterious. And you've got the action with the parachute and the (indiscernible).

MR. PINCK: Yep.

MS. LANNIN: So I understand --

MR. PINCK: Can we go back to that one for a second?

MS. LANNIN: The very last one --

MS. SULLIVAN: 19.

MS. LANNIN: 19.

MR. PINCK: Yeah. I said this (indiscernible) 19 choice.

MS. LANNIN: So to me --

MR. PINCK: Yeah.

MS. LANNIN: -- I would walk over and pick this up and think what's this.

MR. PINCK: Right.

MS. LANNIN: I'm sorry. I'm just --

MR. PINCK: Yeah.

MS. LANNIN: But I just -- I really like it. I like the way the artist laid it out.

MR. PINCK: Yeah.

MS. LANNIN: I like that they're hidden.

MR. PINCK: Yeah.

MS. LANNIN: At no point do you ever see a whole face. You know, I just -- I think that this

is a really great piece of art. And look at the stance of that woman. Would you mess with her?

MR. URAM: Mary, you would see that on the (indiscernible) but technically you've seen it down the (indiscernible).

MS. LANNIN: Yeah. I just -- I think that this has a lot of mystery to it.

MR. PINCK: Yeah. It (indiscernible).

MS. LANNIN: And I really like for that reason. I could also see that being paired with one of the reverses that you prefer which has the gun and the quote.

MR. PINCK: Yeah.

MS. LANNIN: And then put the one -- the one that Erik liked which was, what, number 16, Erik? With the spear to the left.

MR. JANSEN: Yeah.

MS. LANNIN: It was the unbalanced one.

MR. JANSEN: I like the 17 --

MS. LANNIN: 17. 17. I think that that is also a great graphic.

MR. PINCK: Should we think of this -- I mean,

you said it looks like a (indiscernible) art. I'm wondering in your opinion if we should think of this medal first and foremost as art.

MS. LANNIN: You bet it is.

MS. WASTWEET: It does.

MS. LANNIN: You bet it is.

MR. PINCK: So if it's art then we ought to be thinking --

MS. LANNIN: Yeah. And you want somebody to walk over to the display case --

MR. PINCK: Right. Right.

MS. LANNIN: -- what Heidi was talking about --

MR. PINCK: Right.

MS. LANNIN: -- and not think, oh, it's just another World War II kind of a thing.

MR. PINCK: So, I mean, I'm thinking --

MS. LANNIN: You want them to pick something up.

MR. PINCK: Right.

MS. LANNIN: That's half the sale.

MR. PINCK: Yeah. No, you're right.

MS. LANNIN: You know?

MR. PINCK: That's why I'm thinking maybe you put the OSS one, if you like, on the front and maybe the spearhead on the back and that will be a very --

MS. LANNIN: Yeah. This is clean.

MR. PINCK: Yeah.

MS. LANNIN: The graphics are great.

MR. PINCK: This one?

MS. LANNIN: This reverse is really clean.

MR. PINCK: Yeah, okay.

MS. LANNIN: And then the obverse 19 is just a mystery to everything.

Okay. So that's -- I'm totally --

MR. PINCK: Yeah.

MS. LANNIN: -- the outlier pretty much except for agreeing with Erik on the reverse on this whole thing. But I love this.

MR. PINCK: This one? Yeah.

MR. JANSEN: No. I was just -- yeah.

MS. LANNIN: Okay? So we'll see how my sales ability goes.

MR. URAM: You know what they say? They sell
(indiscernible).

MS. LANNIN: That's right. And then it would
be obviously 1942 to 1945.

MS. WASTWEET: Yes.

MR. PINCK: Well, actually, yes. OSS was
(indiscernible) COI was really (indiscernible).

MS. LANNIN: So that's really all I have to
say on that whole issue.

(Pause)

MS. LANNIN: Okay. For those that have filled
out their ballots and not listened to my winning
argument, everything on this day (indiscernible),
how about we have a 15-minute recess and be back
at 4 o'clock? Okay?

(Recess from 3:46 p.m. until 4:01 p.m.)

MS. LANNIN: Now I mean it. It's 4:02 and
we're back from our 15 -- 17-minute recess.

UNIDENTIFIED SPEAKER: Greg is going to read
our scores.

MR. WEINMAN: Okay. I say hot off the press
but we're not to go press yet. On the screen,

though.

For the obverse, it appears that there is one design that made your threshold which is design 12 which received 16 points. But there are some others that are close. I'm just going to go through them quickly so you know:

01 and 2 and 3 each got zero points.

04 got 11 points.

06 got zero.

07 got three.

08 and 9 both received zero.

010 received four.

011 received five.

012, as noted, received 16.

13 received zero.

15 and 16 each received one.

And then 17 received 13.

18 received three.

And 19 received 10.

That's the obverse designs.

Going to the reverse designs, at the moment, there is no reverse design that garnered 14 votes.

So you'll have to have a discussion about that.

But the votes did come in as such:

Reverse 1 received five.

2 received zero.

4 received one

6 received zero.

7 received one.

8 received zero.

9 received one.

10 received zero.

11 received two votes.

12 received two votes.

13 received nine.

14 received two votes.

15 received one vote.

16 received eight votes.

17 received 11 votes.

19 received six votes.

20 received 10 votes.

And 21 received nine votes. Reverse 21

received nine votes.

(Pause)

MS. LANNIN: Would anyone like to make a motion or to champion their particular favorite for obverse and reverse?

MR. WEINMAN: Typically, the voting is meant to be a tool. So I think if you want to make a motion, this is probably the better time to do that based on the data that you now have in front of you.

MR. HOGE: I'll make a motion that we have a (indiscernible) vote on the three highest (indiscernible), which are 17, (indiscernible).

MR. WEINMAN: They can do it right now if they want.

MS. LANNIN: Okay.

Anyone want to second Robert's motion?

MS. STEVENS-SOLLMAN: Yeah. Reverse 17, 20 and 21.

MR. JANSEN: Do we want to do a revote just --

MR. HOGE: Just based on just those.

MR. JANSEN: If you could vote 3, 2 or 1 on each or any of the (indiscernible).

MS. STEVENS-SOLLMAN: Can we have a

discussion?

MS. LANNIN: Yes, Jeanne. What would you like to say?

MS. STEVENS-SOLLMAN: Well, if we vote on one of these, would it be permissible to make suggestions on what we would add or subtract?

MS. LANNIN: Yes. I think so.

MR. WEINMAN: We have to have another motion.

MS. LANNIN: We have to have a motion.

MS. STEVENS-SOLLMAN: (indiscernible) have a motion, yes.

UNIDENTIFIED SPEAKER: We can vote zero on this, too.

MR. URAM: (indiscernible).

MS. LANNIN: I can't hear you, Tom. Sorry?

MR. URAM: Get it down with one and then vote --

MS. LANNIN: And then make a motion on what we would like to change.

MR. HOGE: Or alternatively, maybe none of them will meet the threshold and we have to come up with more designs --

MS. LANNIN: That's --

MR. HOGE: -- if we get zeros.

MS. LANNIN: Don't go there.

Okay. So Erik seconded Robert's motion of taking the top three obverse designs. Did you put reverse designs in that?

MR. WEINMAN: Only reverse. They were --

MS. LANNIN: Only reverse.

MR. WEINMAN: They were 17, 20 and 21.

MS. LANNIN: Okay. So the obverses we still didn't --

MR. WEINMAN: 16. Obverse (indiscernible) --

MS. LANNIN: 16 was the obverse. All right.

So all in favor of Robert's motion?

MR. URAM: Which (indiscernible) we were doing (indiscernible)?

MS. LANNIN: 17, 20 and 21.

UNIDENTIFIED SPEAKER: That's reverse on all of them.

MS. STEVENS-SOLLMAN: Reverse.

MS. LANNIN: Yes. I'm sorry. Reverse.

MS. WASTWEET: Personally --

MS. LANNIN: Yes, Heidi?

MS. WASTWEET: Personally, I'm okay with just going with our high vote on the reverses as a recommendation.

MR. WEINMAN: You're speaking against the motion. There's a --

MS. LANNIN: Yeah. We have --

MR. WEINMAN: The motion on the full art (indiscernible).

MS. STEVENS-SOLLMAN: What I voted as (indiscernible) --

MR. WEINMAN: Is to --

MS. WASTWEET: So we have to call for (indiscernible).

MR. WEINMAN: Somebody call for a motion.

MS. WASTWEET: I call for a motion.

MS. LANNIN: All right. So all in favor of Robert's motion to just vote on the top three vote getters which are 17, 20 and 21 of the reverse say aye.

THE COMMITTEE: Aye.

MS. LANNIN: Opposed?

(indiscernible) not (indiscernible). Sorry.
Eight to one. Okay.

So --

MR. URAM: Can we discuss the obverse so that we know what we're doing with the obverse?

MS. LANNIN: The obverse is obverse 12. So we've got to pair it with that.

Jeanne, what would you like to say?

MS. STEVENS-SOLLMAN: What I would like to say is we need to pair with this. And while number 17 would pair very well with the obverse --

MS. LANNIN: 12.

MS. STEVENS-SOLLMAN: Yes. It would have paired well with obverse 19 which, I think, garnered several changes of mind which is great. So I would think we could pair 17 and 19. But now we have 12, obverse 12. So in my opinion, even though this is a very -- reverse 17 is a very crisp and wonderful design, I don't think it really goes with obverse 12.

MS. LANNIN: Okay.

MS. STEVENS-SOLLMAN: So I would consider 20

or 21 for that obverse.

MS. LANNIN: So what we have on the obverse of number 12 is that they're using the spear point as the point of the compass. So what would you consider doing with the spear point on the reverse?

MS. STEVENS-SOLLMAN: Well, I believe that's not a redundant issue because the spear point on the reverse is their logo. And the spear point on the obverse is a spear point subtly saying the logo which I thought was very clever.

MS. LANNIN: Okay. So you've got no problem with that.

MS. STEVENS-SOLLMAN: I have no problem with that at all.

MS. LANNIN: Okay.

MS. STEVENS-SOLLMAN: What I would suggest is the -- if 21 was chosen maybe the parachute would be replaced by the frogman.

MR. URAM: Reverse 21?

MS. LANNIN: Yeah. Reverse 21. Jeanne would like to replace the parachute with the frogman.

MS. STEVENS-SOLLMAN: Yes. And then, Mr. Pinck, you would have your frogman.

MR. PINCK: It's a great idea.

MS. STEVENS-SOLLMAN: And you have your -- everybody is there but not there, you know, subtly. It's a

MR. HOGE: Reverse 20 (indiscernible) is obverse?

MS. LANNIN: Yeah. So --

MR. HOGE: (indiscernible) obverse in making a recommendation.

MS. LANNIN: Right.

MS. STEVENS-SOLLMAN: Should I make a motion to that?

MS. LANNIN: So can I just say one more thing about obverse 12 even though my favorite didn't win? Does anybody think that that spear -- the shaft of the spear is off-center.

MS. STEVENS-SOLLMAN: We did discuss that.

MS. LANNIN: Okay.

MS. STEVENS-SOLLMAN: We did --

MS. LANNIN: Okay. So that would be adjusted.

MR. HOGE: The reverse 16 --

MS. LANNIN: Well --

MR. HOGE: You liked --

MS. LANNIN: I know. But, you know, nobody liked it as much as I did.

MR. HOGE: I did.

MS. STEVENS-SOLLMAN: I liked it, Mary, and I did vote for yours.

MS. LANNIN: Thank you.

MS. STEVENS-SOLLMAN: I didn't vote totally for yours.

MS. LANNIN: Totally for mine. Okay. So, Jeanne, would you like to make a motion?

MS. STEVENS-SOLLMAN: I will make a motion. Thank you, Mary. I move that we pair obverse 12 with reverse 21 and (indiscernible) of the parachute becoming the frogman somehow done.

MR. WEINMAN: We can add a point of clarity to that. Nothing we're suggesting --

MS. STEVENS-SOLLMAN: Okay.

MR. WEINMAN: These are (indiscernible).

Just noting that these obviously are -- these

are different artists. And so if we -- if, in fact, a decision is made to replace the parachute with the frogman, it's not necessarily the same frogman from other designs.

MS. STEVENS-SOLLMAN: That's fine.

MR. WEINMAN: Okay.

MS. STEVENS-SOLLMAN: I don't care. A frogman that would grace that reverse and fit with what's going on here, I think I agree with Mr. Pinck. I like those branches. I think I like those branches. I like the exit (indiscernible) of the wording. And I do think we need to include frogmen with scuba diving. I think that's really great.

MS. LANNIN: Jeanne would you take up a claim?

MS. STEVENS-SOLLMAN: Well, no.

MS. LANNIN: See? No.

MS. STEVENS-SOLLMAN: We had (indiscernible) visions. I don't know. The (indiscernible) with this claim (indiscernible) drop the frogman, I don't know.

MS. LANNIN: So, Kareem, what would you like

to say.

MR. ABDUL-JABBAR: I have an idea. I think maybe we could use the obverse of 17 without the spear and the reverse of 16. And that will give you all the elements and the mystery and the action.

MS. LANNIN: Reverse --

MR. ABDUL-JABBAR: Obverse 17 and reverse 16.

MS. LANNIN: But we just voted on the motion to do 17, 20 and 21.

MR. ABDUL-JABBAR: No. It was a different idea.

MS. LANNIN: Oh, okay. Sorry, Kareem. So I thought we were still working on that. Okay.

MR. ABDUL-JABBAR: (indiscernible). You have this voted to have a revote on these three. I was going to ask a clarification on that before you do that.

(Pause)

MS. STEVENS-SOLLMAN: I think there was a motion on the floor. I don't know if it was seconded but there was a motion on the floor to

take reverse -- to vote by reverse 21 because it would pair better with obverse 12. That's my motion.

MR. URAM: You have to ask (indiscernible) for the (indiscernible).

MR. WEINMAN: Yeah. You have to -- yeah. The question is Bob's motion was already put forwarded and seconded and passed. So you'd have to --

MR. URAM: You would have to --

MR. WEINMAN: You would have to ask to rescind your motion or else we got to do a vote first.

MS. LANNIN: Okay.

UNIDENTIFIED SPEAKER: We send them a vote on number 21.

MR. WEINMAN: Okay.

MR. URAM: We do the frogs instead of the parachutist.

MS. LANNIN: (indiscernible).

MR. URAM: That's fine with me.

MR. WEINMAN: So there's now a new motion on the floor.

MS. LANNIN: Okay. So state it again, Jeanne.

MR. WEINMAN: Is there a second?

MS. LANNIN: Tom seconded. Okay.

MR. WEINMAN: The motion is to clarify -- just to clarify so we all know, the motion is to go with obverse 12. Recommend obverse 12 also and recommend reverse --

MS. STEVENS-SOLLMAN: 21.

MR. WEINMAN: -- 21 but substituting the parachute for a frogman.

MS. STEVENS-SOLLMAN: Yes.

MR. WEINMAN: Okay.

MS. STEVENS-SOLLMAN: Thank you.

MR. WEINMAN: The motion -- it's been moved and seconded.

MS. LANNIN: All in favor of this incredibly intricate motion, say aye.

THE COMMITTEE: Aye.

MS. LANNIN: Opposed? Two. So it is seven to two.

MR. WEINMAN: It passed.

MS. LANNIN: Motion passed.

MR. WEINMAN: (indiscernible) the motion.

MS. LANNIN: All right.

MR. WEINMAN: Are there any other motions?

MS. LANNIN: Okay. Pardon me?

MR. WEINMAN: Are there any other motions?

MS. LANNIN: I don't -- I hope not. Are there any other motions?

MS. STEVENS-SOLLMAN: Okay. So now do we recommend -- do we make this an addition or we just leave it to them to (indiscernible) to do like this.

MR. WEINMAN: You have it.

MS. STEVENS-SOLLMAN: And are you happy -- is our stakeholders, Mr. Pinck and Mr. O'Donnell, are you happy?

MR. PINCK: Oh, yeah. Absolutely.

MR. O'DONNELL: But we (indiscernible). I think we got a great coin. That's my opinion. The only thing I would change potentially is the compass style. That's the only thing I would change on that.

MS. LANNIN: I think we can just leave that up to the artist.

MR. PINCK: Yeah.

MS. LANNIN: You know, it'll be nice and clean.

MR. O'DONNELL: I think it's very nice.

MS. STAFFORD: So what I have said to our liaison who's Mr. Pinck. I've recommended to him that he take in all of this information because that when we have conflicting recommendations both from where he started as well as the CFA as well as the CCAC. So much of it -- a really wonderful discussion. And I think they were both nodding to many people as even amongst the committee. So I think we're recommending that they -- before they tell -- before he tells us his official final preference for obverse or reverse that he take this all in and make a consideration before weighing in.

MR. URAM: And, Madam Chairman, I'd just like to also have them -- if the diver and so forth is there, the airplane should be up to your discretion when you look at it as to the proportion as it relates to the medal. And

significance. And you'll have to determine that. I don't think we need to. I think you need to look at it when you look at the whole design.

MS. LANNIN: Okay. Are there any further motions or further discussion or further stirring the pot on this Congressional gold medal?

Okay. I'd like -- before we adjourn, thank you for everybody for coming in. Our next meeting is September 19th, 2017. And it will be at Mint headquarters.

And I would like to move to adjourn. Is there -- are there any further -- Tom.

MR. JANSEN: Make a motion to adjourn.

UNIDENTIFIED SPEAKER: Second.

MR. JANSEN: Then you can ask the question.

MS. LANNIN: I just said Tom -- you second.

Okay. All in favor of adjourning?

ALL: Aye.

MS. LANNIN: Nay? Nobody want to hang out for a while longer? Okay. So it is 4:17.

(Proceeds adjourned at 4:17 p.m.)

CERTIFICATE OF NOTARY PUBLIC

I, SAMUEL HONIG, the officer before whom the foregoing proceeding was taken, do hereby certify that the proceedings were recorded by me and thereafter reduced to typewriting under my direction; that said proceedings are a true and accurate record to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.

Samuel Honig

Notary Public in and for the

District of Columbia

CERTIFICATE OF TRANSCRIBER

I, Lisa Beck, do hereby certify that this transcript was prepared from audio to the best of my ability.

I am neither counsel for, related to, nor employed by any of the parties to this action, nor financially or otherwise interested in the outcome of this action.

June 27, 2017

DATE

LISA BECK