

United States Mint
Citizens Coinage Advisory Committee

Meeting

Tuesday,
March 11, 2014

The Citizens Coinage Advisory Committee met in Conference Room A at 801 9th Street, N.W., Washington, D.C., at 9:30 a.m., Gary Marks, Chair, presiding.

CCAC Members Present:

Gary Marks, Chair
Michael Olson, Vice Chair
Michael Bugeja*
Robert Hoge
Erik Jansen
Mike Ross
Jeanne Stevens-Sollman
Thomas Uram
Heidi Wastweet

United States Mint Staff Present:

Dick Peterson, Deputy Director
Steve Antonucci
Betty Birdsong
Don Everhart
Bill Norton
April Stafford
Megan Sullivan
Greg Weinman

* Present via telephone

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Proceedings

(9:33 a.m.)

Reconvene

Chair Marks: Good morning, everyone. I'm calling this Tuesday, March 11th, 2014 meeting of the Citizens Coinage Advisory Committee to order. Welcome to everyone. This morning we have a couple of guests with us and I'd like to point them out and thank them for their attendance here. We have Drew Wade, who is the chief of the Office of Public Affairs for the Marshals. And we also have Dave Turk, who is a historian for the Marshals. Gentlemen, thank you for being here today. And in fact, just a word on our proceedings. We are in essence a committee of art critics, if you will. And so, in that process you will hear both complimentary comments and you'll also hear some criticism, but I want you to know that it comes from hearts that desire to get to the best possible combination of designs that will bring the highest honor and beauty to the medal program or the coin program that we're looking at today. So I just want you to understand that. And I already invited you to contribute your dialogue to our process, and anything that you could provide would be very valuable to us. So again, thank you for being here today. I also want to recognize that we have Bill McAllister from Coin World here representing his publication and thankful that he's here to send the message of our proceedings out to his readers. So thank you, Bill. With that, that takes us to the review and discussion of our candidate designs for the 2015 United States Marshals Service 225th Anniversary Commemorative Coin Program. And I would ask April Stafford for her report.

Review and Discuss Candidate Designs for the 2015 United States
Marshals Service 225th Anniversary Commemorative Coin Program

Ms. Stafford: Thank you, Mr. Chairman. It is Public Law 112-104 that requires the Secretary of the Treasury to mint and issue gold, silver and clad coins in commemoration of the 225th anniversary of the establishment of the United States Marshals Service, the nation's first federal law enforcement agency. Please note the legislation stipulates that the designs shall be selected on the basis of the realism and historical accuracy of the images and on the extent to which the images are reminiscent of the dramatic and beautiful artwork on coins of the so-called "Golden Age of Coinage" in the United States. Today we have with us from the United States Marshals Service Drew Wade, chief of the Office of Public Affairs, and Dave Turk, historian. We also have -- well, let me go ahead and ask our guests if you would like to say a few words.

Mr. Wade: Thank you for having us here today. It's an honor for us to be here with you for this meeting. Dave and I have both spent about a quarter century each with the United States Marshals Service and are very familiar with this very proud issuing and we hope that we can share with you some of the deliberations that we've had on this important program for our agency as we are about to celebrate our 225th year in September of this year. We've done a lot of work and we've had a number of discussions with our committee and with our director as we came to some final selections also. So we look forward to sharing some of that information with you all today.

Mr. Turk: Thank you. I'm probably not going to say much in addition to what Chief Wade has, but I appreciate you all taking so much effort into this. Our history, our image is really what we hold dear to us, and that's why we're taking this so seriously, because it is very important. This is going to be a symbolic thing for us. So any questions on history or anything you have either here or outside, please don't hesitate to ask. Thank you.

Ms. Stafford: Mr. Chairman, we noted earlier that our guests are going to share their preferences with us today during the meeting. Would you prefer that that be done as we go through the designs or at the end?

Chair Marks: The comments of our guests?

Ms. Stafford: For the preferences to notate.

Chair Marks: No, I think I'd like to have you give your report and then let's have our guests weigh in.

Ms. Stafford: Okay. So we'll start with the gold obverse designs. The legislation requires the gold obverse shall bear an image of the United States Marshals Service Star. Other required inscriptions are "Liberty," "In God We Trust," "1789," "2014," and "2015." The gold obverse designs feature variations of the United States Marshals Service Star. Design 2 features a Western-style backdrop with the additional inscription "225 Years of Sacrifice," while design 4 features Old West-style shackles. Here are the gold obverses 1, 2, 3, 4 and 5. Moving on to the gold reverse designs. The legislation specifies the gold reverse shall bear a design emblematic of the sacrifice and service of the men and women who lost their lives in the line of duty and include the Marshals Service motto "Justice, Integrity, Service." Other required inscriptions are "Five Dollars," "United States of America," and "E Pluribus Unum." We'll start with gold reverse 1. This design features a modern day U.S. Marshal holding his cap to his heart, paying respect to his fallen comrades. Gold reverse 3 features an Old West U.S.

marshal holding his hat to his heart, paying respect to his fallen comrades. The laurel branch is symbolic of victory, honor and success. Gold reverse 4 features a depiction of Sorrow holding an honor roll of names of fallen U.S. marshals. The palm branch in her hand is emblematic of victory and eternal life. Gold reverse 5 depicts an eagle holding a banner inscribed with the word "Sacrifice." Gold reverse 6, 7 and 8 depict variations of a laurel honor wreath. The main inscription reads, "Justice, Integrity, Service." Designs 6 and 7 also feature a banner reading "Sacrifice" while the banner across 8 reads "To Those That Sacrificed." Here are reverses 6, 7 and 8. Gold reverse 9 and 10 depict an eagle holding a flag. The eagle in 9 is protected by a shield inscribed "U.S. Marshal." This is 9 and 10. Gold reverse 11 depicts an eagle in flight clutching a laurel branch. Moving onto the silver obverse designs. The legislation requires the obverse of the silver dollar bear an image of the United States Marshals Service Star. Other required inscriptions are "Liberty," "In God We Trust," "1789," "2014," and "2015." The silver obverse designs feature variations on the United States Marshals Service Star. Design 1 features a Western-style backdrop with the additional inscription "225 Years of Sacrifice," while design 2 depicts a mourning badge worn across the star. Design 5 additionally depicts silhouettes of Old West U.S. marshals on horseback. Here are silver obverses 1, 2, 3, 4 and 5. Moving on to the silver reverse designs. The legislation requires the reverse of the silver dollar bear an image emblematic of the United States Marshals legendary status in America's cultural landscape. The image should depict marshals as the lawmen of our frontiers including their geographic, political or cultural history and shall include the Marshals Service motto "Justice, Integrity, Service." Other required inscriptions are "One Dollar," "United States of America," and "E Pluribus Unum." Silver reverse 1 and silver reverse 2 depict a U.S. Marshal from the 1880s riding his horse with an outline of a badge behind him. Here are silver reverses 1 and 2. Silver reverse 3 through 8 feature a U.S. Marshal who embodies the grit and determination needed to bring law and order to the American Western frontier. The added inscription reads "Justice, Integrity, Service." The marshal in designs 3, 7 and 8 holds a wanted poster. Design 6 features an eagle representing the Federal Government's support of the U.S. Marshals in the field. Here we have silver reverses 3, 4, 5, 6, 7 and 8. Silver reverse 9 and 10 feature a territorial U.S. marshal on horseback. Here's silver reverse 9 and 10. Silver reverse 11 depicts an Old West U.S. marshal in front of a jail. Moving onto the clad obverse designs. The legislation requires the clad obverse bear an image emblematic of the United States Marshals Service and its history. Required inscriptions include "Liberty," "In God We Trust," "1789," "2014," and "2015." Clad obverse 1 and 2 feature a present day U.S. marshal with an Old West U.S. marshal in the background. In design 1 the present day U.S.

marshal speaks into a radio while in design 2 her hand is at her side. Here is clad obverse 1 and 2. Clad obverse 3 depicts an Old West U.S. marshal on duty with a badge in the background. Clad obverse 4 depicts an Old West U.S. marshal swearing in an unseen person as a new U.S. marshal. The artist designed it to pair with reverses 3 and 4. This design pairs well with the reverses mentioned. Clad obverse 5 features a version of the U.S. Marshal Star with silhouettes of Old West U.S. marshals on horseback. Clad obverse 6 depicts the U.S. Marshal Star surrounded by the inscription "225 Years of a Changing Nation." Also depicted are two older versions of the U.S. Marshal badge representing the long history of service to the nation. Moving on to the clad reverse designs. The legislation requires the clad reverse bear an image consistent with the role that the United States Marshals played in a changing nation as they were involved in some of the most pivotal social issues in American history. The image should show the ties that the marshals have to the United States Constitution with themes including the Whiskey Rebellion and the Rule of Law, slavery and the legacy of inequality and the struggle between labor and capital. Required inscriptions are "Half Dollar," "United States of America," and "E Pluribus Unum." Clad reverse 1 transcends time by imagining a scene where an Old West U.S. marshal is swearing in a present day U.S. marshal. Clad reverse 2 and 3 depict a present day U.S. marshal taking her oath of service. This design was created to pair with obverse 4. Here's clad reverse 2 and 3. Clad reverse 4 depicts the scales of justice with Liberty's torch of freedom at its pinnacle and the shape of the U.S. Marshals Service current badge at its fulcrum. Below the scales is a judge's gavel surrounded by 13 stars which symbolize the nation's original 13 colonies. The gavel represents one of the many responsibilities of the U.S. Marshals, protecting federal judges from harm. Clad reverse 5 and 6 depicts the scales of justice with Liberty's torch of freedom at its pinnacle as noted in the previous design. Below the scales is an historical timeline that lists some of the more significant events that the U.S. Marshals were involved with since its founding. As with design 4, the gavel represents one of the many responsibilities of the U.S. Marshals. Here's design 5 and 6. Clad reverse 7 depicts the U.S. Constitution with the simplified U.S. Marshals badge propped against it to show the United States Marshals Service gets its authority from this document. Other elements symbolize some of the other well-known tasks of the Marshals Service in changing time. An 18th Century whiskey jug symbolizes the 1794 Whiskey Rebellion. Old wooden railroad tracks represent the Pullman Strike of 1894. A stack of school books strapped together with an apple resting on top symbolizes the 1960 New Orleans school integration. A pair of open handcuffs represents the task of the U.S. Marshals to apprehend federal fugitives. Clad reverse 8 depicts blindfolded Lady Justice holding balanced scales in her left

hand as she extends a simplified U.S. Marshals badge. The Constitution is at the base of the design. As described by the artist the winds of time blow Lady Justice's hair and robes symbolizing the Marshals Service acts in response to the changing needs of the nation as laws evolve in the passing years. And finally, clad reverse 9 is a combination of previously seen designs 7 and 8.

Chair Marks: Okay. Thank you, April. At this point I'd like to ask the Committee to bring forward any questions of a technical nature that you may have concerning any of these designs that April has presented to us. And these are not questions that bear to your preferences for design or design quality, but rather questions that are of a technical nature that we'd all be better informed if we got those addressed up front. Do we have any technical questions? Erik?

Member Jansen: This is really kind of addressed to the frosting people. Steve, are there any limitations on kind of gradations of frosting that apply to the gold that wouldn't apply necessarily the same way to the silver and the clad? The reason I say that is some of these designs are going to necessarily I think kind of have multiple levels of frosting in order to carry the contrast right. And so when you look at gold versus silver versus clad, do you care?

Mr. Antonucci: No, normally I don't care. The only issue with clad I think, Erik, is the finish on the die, whether it's wire-brushed or sandblasted. That has an impact on the frosting that gets viewed in addition to that. So I wouldn't want to hold anything back on that. I'd rather just leave it wide open and let us have at it, so to speak.

Member Jansen: So we don't need to think in terms of, hey, we're --

Mr. Antonucci: No, I don't want to do that.

Member Jansen: -- limited because clad's a harder strike or --

Mr. Antonucci: No.

Chair Marks: Anything else?

Member Stevens-Sollman: I do have a --

Chair Marks: Jeanne?

Member Stevens-Sollman: Yes. I do. Thank you. I have a couple of historical questions to ask the gentleman. I guess I'm not understanding the total significance of the star and the badge. Is it the American Star? Is it important to have at the points the final, the little round ball, because some of our illustrations have it and some don't.

Specifically obverse 5 on the silver design. And I don't know if I should get into this now, but I'm curious to know how important it is to have those little points. Okay. This does not have the little points or finials on the tips of the star. And on obverse 4, the silver --

Member Jansen: And I might add, when you look at the silver obverse options, there is the finialed star as she describes, this very balanced complete five-pointed star, but the fifth design has a very different star. Is it as authentic and --

Member Stevens-Sollman: Okay. This is what I'm questioning. Which do you prefer? Does it matter or do we need to make it really like the badge?

Mr. Turk: Well, actually the -- can I --

Member Stevens-Sollman: It's on. Please pick it up.

Mr. Turk: This is my first time doing one of these, so you'll have to forgive me.

Member Stevens-Sollman: That's okay. I'm still getting used to it, too.

(Laughter.)

Chair Marks: Is it on?

Member Stevens-Sollman: It's on.

Mr. Turk: Oh, it's on. Yes. Is it on? I speak very softly.

Vice-Chair Olson: Do you carry a big stick?

(Laughter.)

Mr. Turk: Just a big gun.

(Laughter.)

Mr. Turk: Okay. Well, I'll just kind of speak as loud as I can on that.

Member Stevens-Sollman: Apparently this one's run out of batteries.

Mr. Turk: Ah. Better. Can you hear me? Is it better? Okay. Well, I'll speak loud. The ball points on the end is symbolic of our current third nationwide issue U.S. Marshals badge.

Member Stevens-Sollman: Okay.

Mr. Turk: That started in 1979. So that was an actual design that was

voted on by the U.S. Marshals employees in 1979. The one on the left is what it was based on --

Member Stevens-Sollman: Okay.

Mr. Turk: -- from -- because the old ones did not have those --

Member Stevens-Sollman: Okay.

Mr. Turk: -- from the Old West. But we've had so many different varieties of badges --

Member Stevens-Sollman: Okay. Thank you.

Mr. Turk: -- prior to the first nationwide.

Member Stevens-Sollman: Thank you very much. I appreciate that.

Chair Marks: So you're saying both designs are legitimate?

Mr. Turk: Both designs are legitimate.

Member Stevens-Sollman: Okay. Thank you.

Member Jansen: And neither would be more or less appropriate for a Western theme versus a theme tied to maybe the earliest part of the 20th Century?

Mr. Turk: Well, if you were looking strictly to view it from a Western standpoint, probably I would say the left one would be more symbolic of that age. And the right one was purely a modern interpretation.

Member Jansen: You said 1979?

Mr. Turk: 1979.

Member Jansen: So if I were to say the '20s or the '30s or the teens of the 20th Century, we'd be in the left?

Mr. Turk: Well, that would be one of the many designs we had, because each marshal had their own design of badge back then. Each district office was their own design. A lot of them copied each other, though. There were many circle cut-out stars. It did not become a nationwide issue until 1941 with the Eagle Top.

Member Jansen: Right. Because the legislation gives us specific guidelines here that we necessarily need and want to adhere to. So you've helped us. Thank you.

Mr. Turk: Sure. No problem.

Member Stevens-Sollman: Yes, I appreciate that. And I have one more question for you. I'm very curious about the silver reverse. I'd like to address the three silver reverses, yes. From some of these illustrations I understand that our marshals were riders, cowboys. And I'm wondering, is the position of his holster appropriate to this event of jumping on a horse? I mean is this correct?

Mr. Turk: Well, they didn't always ride horses, but you're right, there were quite a few, especially in the Fort Smith area. I mean long days on horseback were common in the Oklahoma Territory.

Member Stevens-Sollman: So would this outfit be correct?

Mr. Turk: Yes, actually it would. Now, he would probably move his gun.

(Laughter.)

Member Stevens-Sollman: Or if he were in a hurry it might be a problem.

(Laughter.)

Mr. Turk: But if he was waiting in a courtroom, you know, because they spent a lot of time in the district courts as well.

Member Stevens-Sollman: Okay. Thank you. Appreciate that. Thank you.

Chair Marks: Robert?

Member Hoge: Referring to this piece specifically, how common would it be for a person to do a left-handed cross-draw like that on a gun?

Mr. Wade: Well, in fact certainly during that time that was the standard training like our marshals have today where they're taught a certain way to draw a weapon. And so it would be based on their preference, their personal preference. So a lot of folks did do the cross-draw as opposed to a straight draw.

Member Hoge: And the gun, is that correct for a Federal Marshals in that time period? What is it, a Smith & Wesson?

Mr. Wade: To be honest I couldn't tell you what kind of sidearm that is, but there wasn't a standard issue sidearm during that time period.

Member Ross: Gary, can I ask a historical question? You were talking about polling the employees when they voted for their badge. If you took all the U.S. marshals that ever existed and put them in the

Nationals Stadium to vote on this coin, would they pick the West? You know, the marshals did a lot of things and it seems like the West gets all the attention because of the Hollywood version of marshals, who sometimes were the least ethical of the marshals in American history.

(Laughter.)

Mr. Turk: I don't disagree that they were gray hats out there.

(Laughter.)

Mr. Turk: Including, by the way, the Dalton Brothers. Some of them were actually marshals before they were outlaws.

(Laughter.)

Mr. Turk: So they thought the pay was better, you know, going the other way. But, no. No, you are correct. When I teach; and I do do seminars, I teach, you know, four huge units of Marshals history. One of the big ones that is addressed is civil rights, and we do emphasize that quite a bit. But because of the coin legislation, and as far as the silver coin is concerned, that was a Western theme, it's where we made our bones. You know, it's where we started, because there were territories out there and there were no state police on that level. And that was really primarily why you hear so much about marshals is because of the territories that were out there. But, no, you're right, there were plenty of -- I try to teach the obscure areas of Marshals history including, you know, the early colonial times, you know, the Whiskey Rebellion and so forth. So that is a good point.

Chair Marks: Are there other technical questions?

(No audible response.)

Chair Marks: Okay. So our normal process is to go through the entire set of designs that we've been presented with.

Ms. Stafford: Excuse me, Mr. Chairman. Would now be the preferred time to hear the preferences from our stakeholders?

Chair Marks: Oh, I'm sorry. Yes.

Ms. Stafford: Okay.

Chair Marks: I'm sorry. Yes, certainly.

Mr. Wade: So, just by way of kind of background, we were appointed by our director, Stacia Hylton, who's actually a career Marshals Service employee. She appointed a committee which I chaired and was made

above a number of employees, a very diverse group of employees, operational employees as well as administrative, to select these coin designs to bring back to her for her approval. And after months of work by that committee she did agree and approve the designs that we brought forth for consideration to this group and to the Mint. So for the gold obverse, we selected as a group G-O-2, the second obverse choice, because we thought it was a very striking design with the mountain range in the back and very boldly the 225 Years of Sacrifice because we considered this the memorial coin. And the Marshals Service unfortunately has lost a number of operational employees in the line of duty, and so this was a very poignant coin to us. We chose this design over the others primarily because some of the others looked like what you might consider a challenge coin or a trinket that might be handed out as a token of appreciation to other people. We did not want that. We wanted to move away from something that was very distinct and very credible and representative of our history and of the mission, so to speak. And we also considered the marketability of these coins as well because there are going to be some beneficiaries to the sale of these coins, like the U.S. Marshals Museum in Fort Smith. So that's probably why we chose the obverse there. On the reverse, we chose No. 4. No. 4, Sorrow. Again, the expression was very solemn. Honor roll was very clear. We spend a lot of time every year during Police Week honoring our fallen, honoring those who died in the line of duty. And we thought the imagery represented on this reverse really did help to convey the feeling that we all have when we honor our fallen during Police Week. Moving to the silver, it's interesting here, the obverses on the silver. We did not find an obverse in the portfolio that best represented we thought the frontier. And so we actually chose clad obverse design No. 5.

Ms. Sullivan: We added it to the silver portfolio at No. 5.

Mr. Wade: Okay. So No. 5?

Ms. Sullivan: Yes.

Member Jansen: That's why there was --

Ms. Sullivan: Yes, that's why there's a duplicate.

Member Jansen: Got it.

Ms. Sullivan: No, Betty, you were right. Silver 5.

Mr. Wade: Obverse?

Ms. Sullivan: Yes. Sorry.

Mr. Wade: Okay. So again, as Dave was saying, we did earn our bones, so to speak, as an agency with the frontier Marshal, with the Old West. And this was very emblematic of those kind of cowboy marshals, those frontier marshals going off to search for fugitives in the outback on horseback. And the badge is representative of some of the historic badges during the time period. So we thought that was very representative of that time period. And so for the reverse, the silver reverse, we chose image 3. Image 3 represents a very strong U.S. marshal. We like the wanted poster with the nod to Fort Smith. Again, that's going to be the location for the U.S. Marshals Museum. It's going to be in Fort Smith, Arkansas. A lot of people look at Fort Smith as the jumping off point from civilized United States into some of the rougher territories of the United States: Oklahoma Territory, Indian Country, where a lot of fugitives absconded to to avoid being captured and a lot were brought back to the courthouse in Fort Smith and appeared before Judge Parker, the famous hanging judge. And so we thought this best represented the strength of the U.S. marshal during the time period with the typical garb of the time period. There was no standard uniform for U.S. marshals during that time, but that badge, that five-pointed badge became very typical of the badge worn by the U.S. marshals even during that time period. So we thought that was a very strong image.

Member Jansen: This is a very similar image to 7 and 8 other than the moving of some of the text in a peripheral treatment of some of that text. Seven and eight only have "Wanted." They don't have "Wanted in Fort Smith." Is the Fort Smith mention the dividing line in your mind, or was it other design elements here?

Mr. Wade: Yes, Fort Smith I think really helped us with this image. The biggest beneficiary of the surcharges is going to be the U.S. Marshals Museum.

Member Jansen: All right. So let me pose the question.

Ms. Sullivan: Erik, can I say something?

Member Jansen: Please.

Ms. Sullivan: We added Fort Smith on their recommendation just to this design.

Member Jansen: Right.

Ms. Sullivan: We can add it to any design.

Member Jansen: Thank you. So would you be indifferent or ambivalent against 3 versus 7 and 8 if 7 and 8 were also to say "in Fort Smith?"

Mr. Wade: Well, again, I think the image on 3 really stood out to us. We thought it was less cluttered and a little stronger. It's a little cleaner as an image. But we're not artists. We did have a couple of folks on our committee who were coin collectors as well. And so again, when we thought about these coins, we thought about marketability. We thought about something that was unique as well as representative of our history and the mission.

Member Jansen: So 3 rose above 7 and 8 on elements other than the "in Fort Smith" mention?

Mr. Wade: Correct.

Member Jansen: Thank you.

Mr. Wade: Right. We could have added that to those, but we chose this image as the base.

Member Jansen: Thank you.

Mr. Wade: So moving onto the clad, we chose obverse No. 2. We thought again earning our bones, so to speak, with the Old West. Earning our bones with the Old West, we thought that historical frontier marshal on the upper left was a very strong image to have on the coin, but the female deputy on the right really speaking to where we have come as a federal law enforcement agency really did represent best who we are today in that changing nation. You know, it's interesting, we just honored just a couple weeks ago for African-American History Month the first two female deputy U.S. marshals who actually trained and performed duties that all deputy marshals perform. There was a time when female deputy marshals were more or less matrons. They handled female prisoners and they didn't go out and do some of the work that the male deputy marshals did. This represents the fact that today all of our sworn deputy marshals are commissioned to do the same work, and she represents where we are. It's also I think representative of the fact that we have a female director who is the head of the U.S. Marshals and the first female director and also one who has risen through the ranks. She came on board as a co-op student, became a deputy U.S. marshal, and then moved on to really do everything within the breadth of our mission area, which is a very wide, perhaps the widest in federal law enforcement with all the things that we do. And so we thought it was great to have a female representative as that modern deputy U.S. marshal.

Member Wastweet: Can I ask you to talk for a moment about the equipment that she's wearing?

Mr. Wade: Yes, so she's wearing on the left lapel a microphone which she can easily access if she wants to call out orders or request assistance or provide some kind of guidance to others who might be in support of her. And it would be attached to the radio that you see on the lower left-hand side of her vest. The deputy U.S. marshals today would wear a ballistic vest like she is wearing with a star, or the badge of the U.S. Marshals on the front. Some of the other images had her holding a gun. I think that was struck. It just was not representative of the way we train our deputies today. There was also an image of her holding a radio mic. Well, she wouldn't have a mic on her lapel and one in her hand at the same time. So we struck that. And we really thought that that image of her with her right arm down was pretty representative of the look for today.

Vice-Chair Olson: Are you satisfied with the expression on her face?

Mr. Wade: Yes, I am. I think it's a strong expression.

Vice-Chair Olson: That was my concern is I'm not sure it's strong enough. Just my opinion.

Mr. Wade: Okay. Yes, I don't think we had, as I recall, an issue with her expression. And moving onto the reverse for the clad, we chose image No. 9. We had a lot of discussion around all these coins, obviously, but on the clad reverse because there were so many to choose from -- the statute asks for so many elements to be on this reverse. It was just a lot, and almost too much, probably. We weren't the framers of the legislation, obviously. We probably wouldn't have required all those elements be included. But we did feel that artistically all those elements were represented fairly in this design. Some of the other images. Image 5 was also one that we were very close on in consideration, again because it was clean and because, you know, it honored the statute in representing all these different acts or laws that were instrumental in kind of the modern history, of the progressive history of the Marshals Service. But it was just text-heavy. We thought the better coin would be that artistic representation. And I think it does a good job of dealing with the Pullman Strike, the Whiskey Rebellion. Really Dave said one of the proudest moments of our history was the integration of the schools in the south, in Little Rock and also at Ole Miss. And so the school books represent that role that we played in history. And, you know, as we celebrate the 50th anniversary of the integration of Ole Miss; and we've done a lot around that ourselves, that really drove home the point. The handcuffs representative of probably what we're most known for today, which is apprehending fugitives. On average we apprehend about 70,000 wanted individuals a year nationwide. So that's a big part of what we do. I'll say this: When we showed this image to our director for her

approval, it nearly brought her to tears. She was so moved by it. And it's just a really strong, strong image. So those are our first selections for all the coins.

Member Wastweet: While I have you at the microphone, I'd like to ask, when I looked at this and some of the others that had the gavel and so forth, I think of law enforcement being necessarily separated from the court system and the judiciary system for specific reasons, and this to me brought them together in a confusing way. Can you speak your opinion on that?

Mr. Wade: Yes, I think that's one of the things that makes our agency unique, is that those two are married. Very, very seldom do you have the executive branch and the judicial branch being married in such a way. And because we play such an integral role in the courts, in the protection of federal judges, in the protection of, you know, witnesses, everybody really who comes into that court is under the protection of the U.S. Marshals Service. I think having Justice there and the winds blowing through her hair, and more importantly the Constitution really, which establishes the powers that we have, married kind of all of our missions together. I think we're represented there pretty well. The gavel was more pronounced on some of the designs, but it's just one mission area.

Member Wastweet: Yes, the gavel to me really speaks of a judge and I don't think of marshals as judge, but like you said protectors --

Mr. Wade: Right.

Member Wastweet: -- apprehending fugitives, that sort of a role, whereas these other symbols, the blind Justice, really says to me judging, where the marshals are not, and correct me if I'm wrong, involved in the judging, just the protecting?

Mr. Wade: Well, I mean, that's one way to look at it. I think it's really interesting. If you look at our history, we have enforced the laws of our nation. You know, we are very proud of our history and our role in integrating the schools in the South and protecting the downtrodden, but there was also a time in our history where we were charged with returning slaves who had escaped slavery. We were charged with locating them and returning them to their slave owners. Again, we're blind to the laws. We just enforce the laws as they are on the books. And I think that kind of when I saw that, that's what I thought about. That's what it represented to me.

Member Wastweet: But even in that instance the marshal is not making a judgment about what he's doing, correct? He's following

what a judge has --

Mr. Wade: He's following the laws. He or she is following the laws on the book.

Member Wastweet: Yes.

Mr. Wade: Yes. You know, I think -- was it the movie *The Fugitive* where Tommy Lee Jones is talking to the guy and -- yes, I didn't kill my wife. Tommy Lee Jones is like I don't care, you know? I don't care. You know, you'll have your day in court, is what he's saying. I'm charged with bringing you back to justice. You know, he's blind to the right or wrong, the defense side or the prosecution side. He just needs to bring you to justice so you'll have your day in the court. You can make your case before a judge, before a jury.

Member Wastweet: Thank you.

Mr. Turk: A couple things, little caveats I want to kind of put in there. When you look at the jug, a lot of people think it's just the Whiskey Rebellion. It isn't just the Whiskey Rebellion. The second largest place we lost deputies was in the Appalachian Mountains busting stills. We did that even through Prohibition and after. I mean, a lot of people didn't realize we were involved in the Illicit Revenue Acts. You know, so that was also part of what we did. But I think what Drew was saying, what he was drawing on is absolutely true. We actually do answer to both executive and judiciary, and that makes us a little bit special. But also because the first part of our history they didn't know where to put us. We weren't put under the Attorney General formally until 1861. Before that we were under State, Interior. So they had us kind of roaming around, you know, sort of doing all that. So I don't know if that clarifies some of the things involved with that.

Chair Marks: I want to thank our guests for those wonderful comments. Thank you. Before we get into our normal process, I need to take just a bit of a digression. And the Committee knows I talked about this previously. As I was going through the designs, there were a couple that kind of struck me in a context outside of the Marshals. And if we could just throw up on the screen quickly gold reverse 9, 10 and 11. If we could just look at those quickly. These are the eagle images. And I'll just ask for our guests' indulgence just for a moment. I need to talk about a different subject. The members of the Committee are well aware that in our annual report for the last, I believe, three years we have called for a change to the Mint's silver bullion coin, which is known as the Silver Eagle. And legislation at this point, because the coin has been in existence for more than 25 years, allows the image to be changed. And it occurred to me that any of

these eagles, if we could go to 10 and 11 also, that don't end up being used for this program, plus other eagles we've seen in the last few years, would make a wonderful collection, if you will, for consideration of a recommendation from this Committee to fulfill that item in our annual report for a change to the reverse of the Silver Eagle. So for that purpose I have called a special meeting on April 8th. It will be a telephonic meeting where we will consider making a recommendation to the Mint concerning a change to the reverse of the Silver Eagle. And I've asked the staff to pull together a set of the unused eagle designs from the various programs that we've looked at in the last few years, certainly with any of these that are not ultimately used or recommended at least by this Committee, that they will be pulled together for us. Also just briefly, there's another recommendation in our annual report concerning art medals. There was discussion yesterday in the program we looked at considering the Mohawk Ironworkers, that there were some designs in there that might make wonderful medals. And without looking at designs at the April 8th meeting, I am going to be asking the Committee to consider a motion, a broad motion asking the Mint to look at some of these past designs that there's been indications might work well in medals to see if we could advance some of those to the medal creation. So, just wanted to make everyone aware of that, and certainly the press in the room, our direction as far as the Silver Eagle. Now, usually we would just jump into a process of trying to identify those designs that we want to go forward with to focus on, but this program is a little bit unique. Congress made it unique when they became very specific in the design instruction. We've not seen instruction to this detail in the past, so I wanted to spend a few moments with the Committee looking at what's been laid in front of us. And basically it comes down to two categories or two areas of design specifications that we need to be very careful about today. And I'm reading this from the legislation. And because this is the direction from Congress, I want to be very careful that we follow specifically what they've asked us to do. The first one is entitled, "Realistic and Historically Accurate Definitions." And reading from the section; it's the third page of the legislation that was provided in your packet towards the bottom, it says, "The images for the designs of coins issued under this act shall be selected on the basis of the realism and historical accuracy of the images and on the extent to which the images are reminiscent of the dramatic and beautiful artwork" -- and here's the key part, folks -- "the dramatic and beautiful artwork on coins of the so-called Golden Age of Coinage in the United States at the beginning of the 20th Century with the participation of such noted sculptors and medallic artists as James Earle Fraser, Augustus Saint-Gaudens, Victor David Brenner, Adolph A. Weinman, Charles E. Barber and George T. Morgan." Now for the numismatists at the table, I don't have to tell you the significance of what that statement is to us and

what that means. So it seems to me that the first order of what we've been asked to do is whatever designs are assigned to the various coin faces in this three-coin program, that all of them need to be compliant with this instruction to the best of our ability. So then the second area that we need to pay very close attention to; and it's at the top of this page, and I think it's the second phase of what we need to do today -- and that is that we need to make sure that our recommendations assign designs that are in compliance with what we've been specifically told about each of the obverses and reverses. And if you want -- I don't know, this kind of helped me. I made some notes just with some one or two-word or three-word bullet points on each of these so I could keep them straight. But on the gold coin basically on the obverse we want the star. Congress told us the star. On the reverse they've told us we want something emblematic of sacrifice and service. Sacrifice and service. On the obverse of the silver coin, the silver dollar, we've been told look for a star. Look for a star. And on the reverse of the silver coin, basically if you read the paragraph there, it comes down to we need to find something that depicts lawmen of the frontier, or frontier lawmen. Frontier lawmen. On the half-dollar, the clad coin, we've been instructed that we need something that looks at the Marshals Service and its history. The Service and its history. And then on the reverse we've been told we need to look at something that represents the role of the Service in a changing nation. So the role in a changing nation. I repeat those things because I believe the process that we need to do here is first to identify, regardless of how the packets have been provided to us as far as obverses and reverses and denominations -- that I'd ask us all to look at all of these as just a set of designs. Inscriptions can be changed later. And I think the first order is to be compliant with the artistic requirement for this artwork that is reminiscent of the Golden Age. Okay. So I'm going to ask us to look at all, the totality of the collection. And when we do our numeric point evaluation, I'm going to ask you to discard the idea of denomination and -- what am I looking for? And the -- it's escaping me.

Member Wastweet: Inscription?

Chair Marks: The denomination and the --

Member Wastweet: Inscriptions?

Chair Marks: Pardon me?

Member Wastweet: Inscriptions?

Chair Marks: Well, yes, the inscriptions can be changed. What we want to do is we want to look at the art. And so, what I'd like to do -- and

this is not without precedent. I'll just remind us. So this is nothing new that I'm introducing here. When we looked at the Star-Spangled Banner Program, it was also a three-coin program. And we ultimately ended up mixing and matching from among the denominations and the various coin faces, obverse/reverse, and I believe we came up with ultimately some really good combinations. And then inscriptions and denomination indicators were all changed to whatever was appropriate. So what I'd like to suggest is that we take some number of the highest scores based on artwork, so the highest scores that we give -- maybe we take a dozen or so, and then the second step in our process would be to take that dozen or so designs and assign them to the coin face according to the congressional instruction.

Member Uram: So what you're saying is that you might end up with the \$5 gold could be the \$1 silver instead?

Chair Marks: Yes. And like I said, that's not without precedent. Some of the members will recall that the reverse of the silver dollar for the Star-Spangled Banner was presented to us as a gold reverse. And also the obverse of the gold coin was proposed to us as obverse on a silver coin. And because of the size and the impact it would have on the size of the various coins, we changed that around. And I think we ended up with a very successful program there. So I'm going to go through the culling process here, and just keep that in mind. The first thing that I hope can be in our mind is the artwork, because we need to identify the best of the best here and then we can decide where those belong on the various faces. So, our normal process, for our guests who aren't familiar with it, is given the large number of designs we have to go through and the limited time, we have about an hour, we need to complete this exercise in, which is going to be a challenge, we need to identify those designs that as a group -- and I'll also make sure our guests are aware that on this group we have experts in U.S. history, we have experts in numismatics, we have experts in medallion art, and we have several numismatists, or coin collectors. And so we're going to try to identify those designs based on all of this background and experience we have that we feel are the ones we want to focus on. So our time is well-spent and not spent on designs that really none of us are going to support, ultimately. So, this can seem a little brutal what's about to happen, because we're going to set some aside, just kind of summarily set them aside because no one is going to indicate they want to support them. Okay. So, we're going to whittle this down. Okay. So, let's start with gold obverse designs. And the Committee knows the drill. If just one member wants to look at a design, we're going to keep it in the process. So, gold obverse 1. Is there interest?

Member Jansen: Yes.

Chair Marks: Gold obverse 2?

Vice-Chair Olson: Yes.

Chair Marks: Three?

Member Ross: Yes.

Chair Marks: Four?

(No audible response.)

Chair Marks: Interest in 4?

(No audible response.)

Chair Marks: Setting 4 aside. Five?

Member Jansen: Yes.

Chair Marks: Interest in 5.

(No audible response.)

Chair Marks: That takes us to the gold reverse images. Reverse 1?

Member Wastweet: Yes.

Chair Marks: Yes. Reverse 2?

Member Wastweet: Yes.

Chair Marks: Yes.

Chair Marks: Reverse 3?

(No audible response.)

Chair Marks: Is there interest in 3?

Member Jansen: Yes.

Chair Marks: Is there interest in 4?

Member Jansen: Yes.

Chair Marks: Five?

(No audible response.)

Chair Marks: Interest in 5?

(No audible response.)

Chair Marks: Setting 5 aside. Six?

(No audible response.)

Chair Marks: Interest in 6?

(No audible response.)

Member Jansen: Yes.

Chair Marks: Okay. Seven?

Member Jansen: Yes.

Chair Marks: Eight?

Member Jansen: Yes.

Chair Marks: We're not making our job easy here, folks. Nine? Yes.

Member Bugeja: Yes.

Chair Marks: Ten?

Member Stevens-Sollman: Yes.

Chair Marks: Yes? Eleven?

Member Bugeja: Yes.

Chair Marks: Okay. You know, just an editorial comment before I move on. It's fine that we're keeping so many in the process, folks, but I'm going to ask -- in the interest of time, that means all of us are going to have to abbreviate our comments or we're not going to get through this in time. So I truly hope that there's not an intent that everyone of has to comment on every one of these designs. So with that in mind, and I'm just trying to keep track of our time and make sure we use the best use of it, let's go to silver obverse 1. Is there interest?

Member Jansen: Yes.

Chair Marks: Two?

Vice-Chair Olson: Yes.

Chair Marks: Three?

(No audible response.)

Chair Marks: Setting 3 aside. Four?

(No audible response.)

Chair Marks: Four?

Member Jansen: Yes.

Chair Marks: 5 is a yes. Going onto silver reverses. One?

(No audible response.)

Chair Marks: Setting 1 aside. Two? I'll say yes.

Three?

Member Wastweet: Yes.

Chair Marks: Yes? Four?

(No audible response.)

Chair Marks: Setting 4 aside. Five?

(No audible response.)

Chair Marks: Setting 5 aside. Six?

Member Jansen: Yes.

Chair Marks: Seven?

(No audible response.)

Chair Marks: Setting 7 aside. Eight?

Member Jansen: Yes.

Chair Marks: Nine?

Member Ross: Yes.

Chair Marks: Ten?

Member Ross: Yes.

Chair Marks: Eleven?

(No audible response.)

Chair Marks: Setting 11 aside. That takes us to the clad coin. One?

(No audible response.)

Chair Marks: One?

(No audible response.)

Chair Marks: Setting 1 aside. Two?

Member Jansen: Yes.

Chair Marks: Three?

Vice-Chair Olson: Yes.

Chair Marks: Four?

Member Hoge: Yes.

Chair Marks: Five?

Member Jansen: Yes.

Chair Marks: Let's talk about this one briefly. Five, this one already exists in the silver collection.

Member Jansen: Yes.

Chair Marks: Do we need both of these in the consideration?

Member Jansen: I think on the --

Chair Marks: Because we're going to assign these wherever we're going to assign them.

Member Jansen: Well, I think the confusion is we didn't want to reject it one place and another. I think the fact that it's been accepted once means do you want to throw it out this time or just leave in the pool?

Chair Marks: Well, what we want is a place holder so members can discuss this design. I don't see a purpose in it showing up twice. Okay. So in this case I'm setting this one aside acknowledging that it exists elsewhere.

Member Jansen: That isn't to say it might not come back as the obverse in the clad --

Chair Marks: Absolutely.

Member Jansen: Okay.

Chair Marks: Absolutely. And 6? Interest in 6?

Member Jansen: Yes.

Chair Marks: Yes? Okay. Going to the clad reverses, 1?

(No audible response.)

Chair Marks: Setting 1 aside. Two?

(No audible response.)

Chair Marks: Setting 2 aside. Three?

(No audible response.)

Chair Marks: Setting 3 aside. Four?

Member Hoge: Yes.

Member Jansen: Yes.

Chair Marks: Five?

(No audible response.)

Chair Marks: Setting 5 aside. Thank you.

Chair Marks: Six?

(No audible response.)

Chair Marks: Setting that aside. Seven?

Member Wastweet: Yes.

Chair Marks: Yes? Eight?

Member Jansen: Yes.

Chair Marks: Nine?

Member Wastweet: Yes.

Member Jansen: Yes.

Chair Marks: Okay. Then for the record I will run through quickly what we have remaining. Gold obverse, we have designs 1, 2, 3, 5. Gold reverse we have 1, 2, 3, 4, 6, 7, 8, 9, 10 and 11. Silver obverse, we have remaining 1, 2, 4, 5. Going on to the silver reverse, we have remaining 2, 3, 6, 8, 9 and 10. Moving to the clad obverse, we have 2, 3, 4 and 6. Going to the clad reverse, we have remaining 4, 7, 8, 9. Okay. So this takes us to the portion where individual members will

offer their comments. Knowing the importance of the instruction we were given in the legislation and its uniqueness to us, Heidi and I got together and kind of tried to team this thing and we wanted to share our ideas with you, and they're on the ideas of two members. Okay? But we're going to kind of jointly do our individual member presentation to you. And I've asked actually the staff to prepare some slides for us. And so, I'm going to try to work through that and Heidi's going to pick up where I fail as far as describing.

Member Jansen: Is this going to be with music and a tap dance?

(Laughter.)

Chair Marks: No. No, I don't think so. You don't want to see me dance, that's for sure. So, just as a reminder, on the gold coin we're looking for a star on the obverse and then the idea of sacrifice and service. And so, what Heidi and I did is we came up with a combination that we felt is very emblematic and poignant. And we saw these two, and clearly these are gentlemen who are involved in the Marshals Service and they are recognizing the service. And I think because of the way they're holding their hats, they're acknowledging a sacrifice of their colleagues, their comrades. And I know that the instruction says we need a star on the obverse, and there's actually two stars that obverse there. Well, actually we're calling for the obverse to be the top one there. It's actually a reverse design right now. The inscriptions would have to be changed. And this is the past. This gentleman looks like he's dressed in garb of another era, a prior era. And then the reverse would be the modern. So we're going from the past to the modern and the enduring sacrifice and the service of the Marshals Service through time. We've often talked about a coin should -- the obverse and reverse should relate to each other and they should jointly send a message. We think this is a great opportunity in a very modern way to send that message. Just a couple of comments here on what we're proposing of the obverse. First is a question to our guests. The star in the background appears to be a six-pointed star. Maybe I missed it, but I don't think we've addressed the six-pointed star. Is that a legitimate image?

Mr. Turk: Yes, there were six-pointed stars as well as five-pointed stars. Actually, I kind of cringe when I hear tin star because sometimes they were even rounds, you know? It really depended on your marshal, what he wanted, but usually they fell within two or three different kinds of varieties. There are also crescents in several of them, but the six-pointed star was -- and by the way, the six-pointed star was a selection for the 1979 one, which was turned down. But it is on our seal.

Chair Marks: Great. Well, thank you. I was concerned about that. And the gentleman is also wearing a six-point star on his jacket. The other comment I have is something that if you went with what Heidi and I are advocating here, I would want the gentleman's eyes -- I don't know. His eyes are closed almost maybe -- I interpret that as he's giving honor, but it could also be interpreted that he's sleeping, and I don't want that misinterpretation. So that's just a concern of mine with that that maybe we would address if we go forward with this. But this idea of sacrifice and service, we wanted something poignant and we wanted something modern because I think those are the kinds of things that could create a very attractive coin and I believe would gain a lot of numismatic interest. So a little different direction than I think how the set was presented to us and even what our guests have recommended, which I think are really great recommendations, by the way. This is just a set of ideas from a couple of the members for you to consider.

Member Jansen: So these would be maybe two alternatives for obverse gold?

Chair Marks: No. The top one would represent the past and the honor and sacrifice of marshals in the past.

Member Jansen: Yes.

Chair Marks: The reverse would be the design on the lower, the modern-dressed man. He's still giving honor and he's clearly still in the service. Okay?

Member Jansen: So this is the obverse and the reverse?

Chair Marks: Yes, that's what we're proposing.

Member Jansen: For the gold?

Chair Marks: Yes. Inscriptions to be changed as appropriate. Okay?

Member Jansen: All right. Let me overlay a --

Chair Marks: Not too many comments, please, but go ahead.

Member Jansen: Let me overlay the --

Chair Marks: We're trying to present here.

Member Jansen: Yes, understood. Between gold and silver, gold carries sacrifice, silver carries lawmen of our frontiers. The image here, which is shown as gold reverse 02, has lawmen of the frontiers and I think carries the sacrifice. The silver, or rather the gold reverse 1

-- I'm sorry. Let me back up. The silver dollar is charged with the frontiers motif. The gold is charged with the sacrifice motif. Could one of these be featured on the gold and the other on the silver?

Chair Marks: Thank you. That gets to the point that I want to make again, and that is I think we can mix and match these however we wish --

Member Jansen: Right.

Chair Marks: -- as long as we stay true to the instruction of what coin face needs to have what kind of representation on it.

Member Jansen: Okay.

Chair Marks: But this is just Heidi and I's recommending in our own cases something we think that would be very appropriate.

Member Jansen: So rising above the specifics, what I think I'm hearing is in the effort to, quote, "choose the best art" as a pool, retain both of these?

Chair Marks: That's what we would be asking you to do, yes.

Member Jansen: Rather than at this point think of them as being assigned to a single --

Chair Marks: Yes. Yes. Yes.

Member Jansen: -- style.

Chair Marks: Thank you.

Member Wastweet: We wanted to propose --

Member Bugeja: Gary, I can't see what you have displayed there. This is Michael.

Chair Marks: I'm sorry, Michael. It's gold reverse 2 and gold reverse 1.

Member Bugeja: Gold reverse 2 and gold reverse 1?

Chair Marks: Yes.

Member Bugeja: Okay. And you've paired them with the star, is that correct?

Chair Marks: No. No. Look at 2. Are you looking at 2?

Member Bugeja: Two reverse?

Chair Marks: Yes.

Member Bugeja: Yes. That's the man with the hat?

Chair Marks: Yes. We're proposing that as the obverse of the gold.

Member Bugeja: Oh, bless your heart. Well, listen, the only thing I want to say on this, Gary, because I didn't see, is if we're going to put a face in a picture, we should honor the numismatic convention of heads/tails.

Member Jansen: Right. And I think one of the points here that's beautiful is --

Member Bugeja: Okay. Yes, okay. So you got that, right, Erik?

Member Jansen: Yes.

Chair Marks: Yes.

Member Jansen: One of the points that are beautiful --

Member Bugeja: You've got that, right, so I don't have to say anything else about that?

Member Jansen: Well, and the beauty here is if an obverse is charged with needing a star --

Member Bugeja: Right.

Member Jansen: -- and the reverse is charged with a sacrifice or a lawman motif, these two images actually carry the flexibility of being applied in either obverse or reverse.

Member Bugeja: Very nice. Very nice. I got it. Thank you, Gary.

Member Jansen: Well done, you two.

Chair Marks: Thank you. Okay.

Member Jansen: Well done.

Chair Marks: So if we could move to the silver coin, again silver obverse we've been asked to do a star, and I'm happy we have some agreement with the Marshals Service here. This is an image that you've recommended. We agree with you. This would make a very nice obverse of the silver dollar. We're saying the silver dollar, because we believe that this one will present better on a larger coin. And then the reverse requires us to look at a lawman. We've picked 8, which is similar to the 3 that the Service has recommended, but in this case I

guess why we went with this one was that it brings a little distinction and uniqueness to the design. It doesn't look like every other coin design. And here again, you know, we want something that is unique, that sets this silver dollar apart from all other coins that have been produced by the United States Mint. The way that the lettering around the edge has been treated, encompassing or incorporating the letters into the two circles that go around the outer portion of the coin and the way that the "E Pluribus Unum" and "United States of America" is presented, we feel like this, like I said, creates some distinction for the coin.

Member Wastweet: And again, we're looking for pairs, things that make sense with the front and the back and the way the letters radiate out on both of these designs echo and support each other as a cohesive pair.

Chair Marks: Right. And one of the difficulties of this legislation was that for numismatists what Congress did could confuse what we know as what should be an obverse and a reverse. Normally a star like this would be a reverse image. But Heidi and I picked this one in particular because of the way "Liberty" is put around the rim, which is very much an obverse device or presentation. We felt like this really takes something that we'd otherwise instinctively as numismatists know as a reverse and really does make it an obverse. Okay? So we felt that that was a way to cure what can seem some confusion in the instruction compared to historically how you would treat these images. So but now we could move to the half-dollar. The half-dollar gives us this instruction that the obverse should be the Marshals Service and its history, and then that the reverse represents the changing times. Now, the obverse, the Service and its history, clearly this gentleman is from the history, and I don't know how much -- do you have anything more you want to add to that? We felt that of the lawmen, or the lawmen images that we've been presented, this one is, I think, fetching, if you will, because it's large. It's large on the palette. It's going to, I think, pop immediately when the eye hits it. So I think it would make a very attractive coin. And in the proof version I'm thinking that the way it's been colorized for us there, that that could be -- if you can imagine the star in the background being a mirrored surface, and then the lighter shaded areas being more of a frosted, and then seeing what kind of magic that Steve and his folks can put to the lawman on the horse with maybe some gradations of the frost, you've got a winner here on the obverse for the history representation. And then on the reverse, you may be saying to yourself what in the heck does the eagle have to do with the changing nation? Well, I think what we have here is in coin iconology for the United States the eagle represents freedom. It always has. When you see an eagle on an American coin,

it says freedom. And I would suggest to you that the Marshals Service has been instrumental in enforcing the law, the law of the nation, not the law of men, to protect our freedom. And that the flag being -- appears to be a 50-star flag, that that freedom has endured to this point in our history where we have the 50 states in the nation we have today, but that is the product of the history. And in this case the Marshals Service's role in this changing nation of ours and their ability to -- along with all the other services and the military, they had a role in protecting that freedom of ours. So with that, I'm going to hand it over to Heidi for any of her comments. And I'm not going to comment on any of the other designs. I know you folks will.

Member Wastweet: I want to talk for just a minute about iconography and devices of American coins, and I know that Mike Bugeja will back me up on this. Eagles are a device of reverses, so I'd really like us to keep in mind and try to avoid eagles on obverses. So, if we talk briefly about the gold obverse 2, which was preferred by our guests and their committee. This is not my preferred design, but I would just like to say if this is ultimately chosen, I will be suggesting that we remove the eagle and let that be a plain star like some of the others that we see so that we avoid putting a reverse icon image on the obverse of the coin. And we've had this problem in the past and we want to be careful that we don't create coins that look backwards. We want obverses to look like obverses and reverses to look like reverses. And then if we can look at the gold reverses 1 and 2. Part of the beauty of coins is having two sides to tell a story, and I'm always looking for pairs and looking to tell a story. And it really struck me, these two, the obverse and reverse being these designs 1 and 2. They back each other up. I think that the gestures really communicate a lot about respecting those that sacrificed their lives and respect from all through history. We can connect from the modern marshal to the historic marshal on the front and back of the coin and really complete the story, connect the history with a profound sense of honor to those who sacrificed in a very straightforward and easy to understand way. And I wanted to present this as maybe a combination that hadn't been considered because they were presented as both reverses. I think this would be a really strong combination and I hope that there's some other support for that. If we can talk about gold reverse 4, which was one of the preferred designs. I want to point out that the words "Honor Roll," because of the size of this gold piece, that will not be legible. So if that is part of your consideration, keep in mind that that will be lost. So all you will see is the Lady Liberty here, and it may not be clear what she's doing and why. Then moving on to the silver. So silver obverse 5. I think Gary conveyed pretty well my sentiments about this. I'm really happy that the Committee and the Marshals liked this design. I like this design very much and I hope that we go with this. I think it's

a really strong design. It doesn't have the eagle on it like some of the others that are going to be mentioned. I'm in strong support of this design. I think it's a beautiful design. I think it's also going to coin very well. It's going to look spectacular. Those horses at the bottom, they connect to the history of the Marshals as they started out in a time of horses. So that section of the coin, if you can imagine, that's going to be raised and frosted with the letters incused. So it's going to have a lot more depth than some of the other options that we have. It will have that raised area standing out, then the star behind it and then the mirrored polish peeking through the cut-out of the star. This is going to be a really attractive coin, especially on the silver size as opposed to using it on the smaller gold size.

Chair Marks: I might add to that quickly. Imagine, and I'll describe this for our guests to understand, the outer area where the words "Liberty" are, in the proof version that's going to be a mirrored surface. The little triangles around the star, those would be a mirrored surface. The star itself and its circle would be frosted. I'm imagining Steve doing a second gradation of the frost for the lower portion where the horsemen are. And then when Heidi says the letters are incused, that means the letters are polished, which means they sparkle. So "In God We Trust" would be a mirrored sparkling eye appeal and then the date would also do the same thing. It would be an absolutely stunning coin.

Member Wastweet: And then if can go to silver reverse 3. I'm fine with this design if this is the one that's chosen. This is the preferred one. I personally prefer design 8 for the reasons that Gary talked about. It's unique. The lettering here I want to call out. This is really beautiful lettering. It's very artistic and it's going to look really great on the coin because of the polish in and around the letters. It may appear busy here, but on the coin it's going to look very spectacular. There was also a similar design, reverse No. 6 with the eagle. And I think this was just trying to be too much. I think it's trying to pull the eagle in here behind him. I think it's just trying too hard. It's too much. Moving on to clad obverses. If we can go to clad obverse No. 2. I didn't like this design at first, but after listening to our guests' point of view on this, I can get behind this more than I originally thought that I could. I recognize the symbology of it is important. I think the woman could have been portrayed a little more interestingly, but of the options we have I think it might be a good option. And I do like the significance of the modern woman marshal considering that you have a director female. That's really powerful. So I can support that. Design No. 3. This is a nice design, but I think it's too repetitive of what we're going to be looking at for the silver reverse. And please, you know, think of these as a set of three. They are pairs and they are a set of three. Imagine them sitting in a box together, how they're going to look side

by side. And we don't want a lot of repetition. We want variety, but yet a cohesive set. So please keep that in mind. And then clad reverses. If we can go to clad reverse 4. There was some interest in that. So I want to talk again, and maybe when Michael Bugeja's turn comes around, he can speak, too, because I consider him the authority on this iconography. When I see scales, I think of the one who make the judgments. They weigh the evidence, the pros and cons. They make the decisions. The gavel is definitely for a judge, not a marshal. Like we talked about earlier, the Marshals were really in a protective role with the courts. Even though they're connected, I think the symbology here just is misleading. And jumping forward to reverse 9, a bit of the same thing. You could say the Marshals were blind and that they blindly followed what they were instructed to do with that profound sense of duty. I can understand that. But in the traditional sense, in the iconography of blind Justice with the scales, it really speaks to judging. And the purpose of the blindfold on Liberty is that she is not biased to who she's judging. She's not biased on race, creed or gender and that she weighs the evidence in an unbiased way. And that's the symbology that we're presenting here. So again, we're sending a mixed message. We have all of the images below which are specific to the Marshals, but then the Liberty really to me still speaks too strongly of the court system and mixes our message. So I would back up, if this is the direction we're going to go, to design No. 7, which has all of those important images arranged without the blind Justice. That concludes my remarks.

Chair Marks: Thank you, Heidi. We'll go to Mike Olson.

Vice-Chair Olson: I'll compliment the Mint again. A lot of nice designs that we're getting a chance to select from here so that there's a lot of good choices and we'll do our best to come up with the best one possible. Running through the designs quickly, I like the service stars. There's a lot of those that are very desirable. I believe No. 5 on the gold obverse was one that was still up for consideration. On that one I would just point out there appears to be a flag background in there that to me is distracting. It doesn't add a lot to that design. On the reverse gold, again compliments to the Mint. There's a lot of great eagle designs here, and I think we'll have a lot to discuss at the next meeting as far as those go. Whoever is coming up with these is really hitting the mark. I want to point out because a couple of these were not thrown out for consideration and I think I can see where the general direction may be going of the Committee that may not include these, but I want to point this out. On gold reverse 6 and gold reverse 7 I understand the denomination is a required device on these coins, but when you put a dollar amount in between "service" and "sacrifice"

(Laughter.)

Vice-Chair Olson: -- if you're really sending the wrong message. I know that may have been an oversight, but if for some reason those might be selected, we would want to maybe tend to look at moving that.

Member Wastweet: Good point.

Vice-Chair Olson: On to the dollar obverses. I appreciate the comments from the marshals who are in the audience; and thank you, gentlemen, for your service, because when I looked at these, being in the military, I was thinking, hey, they're going to want the biggest flashiest piece as a challenge coin. But that's not the direction that you're going, so we appreciate your input there. I want to talk a little bit about obverse No. 2, and maybe to make a suggestion on this one. The gold by legislation is prescribed to be, at least on the reverse, one that memorializes the officers killed in the line of duty. The gold piece is the most expensive. It's the most precious metal. Therefore, the theme for that one is justly remembering the officers that have been killed in the line of duty. One suggestion I would make for consideration by the Committee is to take a look at the star on No. 2 and possibly pair that with one of the designs that is being proposed by Heidi and Gary for the obverse and reverse. You'd be showing two different stars, because we have a star on the silver obverse. This would be a different way to depict that and I think we've all seen on TV or maybe in person officers of every law enforcement capacity, when they are attending a funeral of a fallen comrade, they cover their badge with a black stripe. So I'm offering this up for consideration as possibly an obverse for the gold five dollar. The obverse No. 5 that we have here that's in a couple of design selections that I believe, Gary, you had recommended be the obverse for the silver dollar. That's a great design and I can certainly support that. That was one of my favorites as well. Moving on to the dollar obverse.

Member Uram: You mean reverse?

Vice-Chair Olson: I'm all confused here.

Member Wastweet: Silver obverse is next.

Vice-Chair Olson: Okay. Silver reverse. Silver reverse. I did have some good compliments for No. 2. We always look for action, and one of the things that I wanted to see on these coins in particular was some action. We've certainly got that here. A combination of different fields as well with the background. I think that star would look very attractive in a proof version with maybe some incused lettering for

"Justice," "Integrity," and "Service." I want to talk about the choice that Gary and Heidi are proposing, which I believe is No. 7. Is that right, Gary? No. 8?

Chair Marks: Yes, that one.

Vice-Chair Olson: Okay. When I look at that one, this reminds me of the commemoratives that were done back in the '30s, the ones that when people take a look at -- you know, some of them are a little quirky, but there was a lot of great art back in those days. When you look at the lettering -- and, Michael Bugeja, you might be able to help me out here, but there are several where they stack the lettering around the edge.

Member Bugeja: Yes, that is Connecticut, I think, and the more nouveau-riches ones would stack the logos on the reverse so that you would get more space for the design.

Member Jansen: Yes, there are numerous examples of those.

Vice-Chair Olson: And I think, you know, certainly we could do the -- which is the one that's the regular lettering? No. 3. We could do that, but that's been done many times before. I think for the benefit of collectors, the benefit of the organizations involved, if you do something different, it's going to draw some interest. And you're going to get some folks purchasing this coin that may not have done so otherwise if you do something different. And, yes, it's a little cluttered. It's a little quirky. But it looks okay. And it harkens back to what was done decades ago. Now the one thing that I would recommend if this design is chosen is we add "Fort Smith." I think that's important. I spent a fair amount of time in Arkansas here in the last year and I know those folks over there that are putting the museum together are doing a great job and Fort Smith is definitely important to the Marshals. So that would be an easy add that would not detract from the design at all. Wanted to call out a couple -- I did also particularly like design No. 9, reverse silver No. 9. That's a lawman that's ready for action. And a lot of these guys were out there on their own or in very small groups and ready for anything. And I thought that was a great design. Very plain. There's nothing around him other than his horse. So I wanted to call the obvious for that one. Now, backing up to reverse No. 6, there's a lot going on there. I know that's one that was left in for consideration, but the minute I looked at that, it looks like to me like the eagle is going for his lunch and he's going to get that dollar regardless.

(Laughter.)

Vice-Chair Olson: It just distracts from the marshal. So I would not have much interest in seeing that put on a coin. All right. Onto the half-dollar. Again, the comments from the Marshals present were very instructive. When I saw design obverse No. 1 and No. 2, you know, the Old West lawman has a weapon, but the modern marshal has a microphone. I was expecting a weapon. But you explained why that would work for you guys. And, you know, the only thing I would say is I would look for a little bit more determination or fierceness in the officer's expression. She appears to be staring out into the distance, in my view, with not a lot of determination. Take a look at Tex out there. I wouldn't want to look him in the eye for more than a couple seconds. So just a little bit of a contrast there. I think it could work. But again, I'd like to see a little more fierceness in the modern officer. The only other two I will comment on would be No. 3, obverse 3. We see him in several designs. I think this was neat. It may not be the one that gets selected, but I wanted to pass that out that I believe that was a very nicely put together design. On to No. 6, obverse 6. You know, we're looking at a half-dollar here and those badges are going to be specs of dust, the two minor badges. And there's a lot going on here. It kind of reminds me of the Army obverse where we tried to put three pictures on the same coin and it didn't come off well. So I would caution against using this. It may have been something that would have been nicer on a silver dollar-sized coin, but not on a half-dollar. The reverses. Let's see, several of these were struck from consideration, so really only talking about No. 4. I don't really have a comment on that. That wasn't one that appealed to me. You know, these ones that have the writing, when you have to write it or say it literally, you're missing the message. And there's a lot here. And again, we're talking about a half-dollar-sized coin, particularly on No. 5, which I guess that one was struck. I guess both of those were struck. All right. But moving on to No. 7 and No. 9, when you look at the legislation there were I believe three specific instances of U.S. Marshal involvement in different events in history. And the wording of the legislation that the images should show ties that the Marshals have with the Constitution with themes including the Whiskey Rebellion, slavery and the struggle between labor and capital. And I guess what my preference would have been -- you know, it didn't say that you had to put all three on the same half-dollar, you know, but we didn't see was separately any of them on any other designs. And I guess I'd question why that was the case. You know, this one artist, he really did take a look, or she, at the legislation and attempt to comply with it, but why none of these other designs even gave it a look. It's going to make it tough to really make a recommendation on this one. That concludes my comments. Gary?

Chair Marks: Thank you, Mike. That takes us to Tom.

Member Uram: Thank you, Mr. Chairman. And before I make a couple comments I just wanted to say to David and Drew that you guys should be commended for the work that you and your committees both did to get to the point of where you are. We have a number of groups who come in and sometimes they don't go through as thoroughly as it sounds like you guys have demonstrated, the time and the effort that you've put in, and especially the fact that you looked at the marketability of what you're trying to accomplish. Not only do you want to memorialize the 225 years, but you also want to make sure that you can market the items as well and the history behind it. So I commend your group for that. And having said that, quite frankly, I looked at what you preferred as your choices and I also thought you mixed them quite well, you know, as far as being able to have the stars, the sacrifice and the history and so forth. Having said that, I'll just make several comments. And agree also with the gold obverse No. 2, you know, that the eagle would disappear from that if in fact we wouldn't want to have two eagles there. Moving on to the reverse, if we are going to mix it up, I kind of lean more towards reverse No. 1. I prefer No. 1. And having heard some of my colleagues talk about reverse No. 4, that the "Honor Roll" really wouldn't show up, is the -- depending what denomination reverse 4 would end up, is that "Honor Roll" -- from the Mint staff there, would that "Honor Roll" - - would it show up or would it not?

Mr. Antonucci: Not on both, no.

Member Uram: Not on both? Okay.

Mr. Antonucci: No chance.

Member Uram: No chance? Okay. So I guess I would lean away from that as one of the choices. I do like the eagles, however, if we are thinking of using the eagles for other coins down the road, I would prefer to see something a little bit different than this particular design, that being No. 9, 10 or 11, although those are terrific designs. And particularly No. 10 is a -- not -- excuse me, back to 9. Nine having the shield would be my preference. Moving on to the obverse, once again with the stars. As has been commented, No. 5, that's super strong. And you have the faceless riders of the horses and so forth, and I think that that's just going to strike up great regardless where that ends up. So no more to comment there. Moving onto the reverse, I agree also with reverse No. 2 and reverse No. 8 adding in the "Fort Smith" there is to be in one of the designs to be chosen. I, too, like the stylistic approach of the style there for making it look as a timepiece would look at that time. So that turned out great. And I also think on No. 2 the proof and the way that that's going to look on the coin, you have a horse in motion there and it looks like he actually is

riding, which is great. And I think that will just pop right off the coin and be really nice. Moving along to the clad obverse, I agree. I think No. 2 is a nice design and I think that the -- the only thing I wasn't sure of was it just seemed like -- there we are. It seems like she's falling backwards a little bit to me, more so than looking forward. You feel the same way, Don?

Mr. Everhart: Yes, I'd like to see her increased in size about 10 to 15 percent.

Member Uram: Yes, I think it's great. You're getting there, but it's just something --

Mr. Everhart: Well, the two entities, the horse and the marshal and the woman are both about the same size and they're competing for attention. But I think the woman should be larger to draw your eye into it and should have a primary focus.

Member Uram: There's something that just struck me on it. So thank you.

Mr. Everhart: There's a lot of negative space in there that I think is not being utilized.

Member Uram: And then lastly, I'd just like to make a comment, particularly as it relates to the history. I particularly do like on the clad reverse No. 7 and No. 9. Being from -- there we are. That does have all of the elements of the history as what has been said. And being from Washington, Pennsylvania, home of David Bradford, home of the Whiskey Rebellion there, we still tar and feather every summer.

(Laughter.)

Member Uram: And that's the truth. I will tell you how it's done. And we shoot cannons off and so forth. But we do have great reenactors for that and it is interesting how they tar and feather, and I'm glad I'm not the person getting that. Just in case you want to know, it's done with chocolate syrup.

(Laughter.)

Member Uram: In case you guys ever want to reenact this. So I kind of really, you know, would love to make sure that those historic events and particularly the role the Marshals play in particularly the Whiskey Rebellion as it relates to my history. I really like No. 7. And No. 9, it does not bother me. I can see the point of their committee as it relates to justice and what they do, what the Marshals did and continue to do. So I don't look at it so much as being judgmental as it would be in

taking the entire generalization of what it's trying to portray. With that, Mr. Chairman, that concludes my remarks.

Chair Marks: Thank you, Tom. Given the time that we're looking at, I need to kind of jump around a little bit on our normal progression here. We're expecting the deputy director to arrive somewhere around 11:30 to give honor to a couple of our departing members, so in deference to his schedule we're going to need to kind of break away from this consideration when he arrives and attend to that business. And then we'll come back. But one of the gentlemen being honored today is Michael Ross, who I'm sad to say this is his last meeting. And not only that, but he needs to leave at noon.

(Laughter.)

Chair Marks: So to give him an opportunity to address these designs before he departs and before the deputy director arrives, I'm going to recognize Mike at this time.

Member Ross: Okay. Just very quick remarks. Number one, I am sort of sad that -- you mentioned a number of times the role of the Marshals in both integrating Ole Miss, the iconic image of John Doar and James McShane leading James Meredith in, and then the iconic image done by Norman Rockwell of the Marshals leading Ruby Bridges into William Frantz Elementary School in New Orleans. And what I also find striking about that is those are situations where the Marshals are unarmed and in many ways their most courageous actions. If I'm not mistaken, more marshals are shot at Ole Miss than in any other event involving the Marshals -- single event involving the Marshals in American history. Is that correct?

Mr. Turk: There was, of 127 of our personnel, non-deputized, 78 were wounded.

Member Ross: Yes. So I'm a bit sad that that's not on there. All we get is a stack of books. And then behind the stack of books are railroad tracks representing the Marshals' role in the Pullman Strike where I think they're on the wrong side. So that could have been done a little differently.

(Laughter.)

Member Ross: And I'm sorry --

Mr. Wade: We don't write the law.

Member Ross: What's that?

Mr. Wade: We just enforce the law.

Member Ross: Just enforce the law. I understand. The same thing on the Whiskey Rebellion. I'm not surprised. The more I think about it, in Pennsylvania I think the Marshals were on the wrong side of the Whiskey Rebellion, too. That's why they're still tar and feathering them 200 years later.

(Laughter.)

Member Ross: Because I think it's marshals that were being tarred and feathered.

Mr. Turk: It was David Lennox, but I think he was just detained, but I think the collector as I recall was tarred and feathered.

Member Ross: Just the tax collector, right?

Mr. Turk: Yes.

Member Ross: Not a marshal?

Mr. Turk: I think our guy ran pretty fast.

(Laughter.)

Member Ross: And no offense to our guests, but I think that one with all the things collected on it, when you look at it initially, it looks like some sort of pirate treasure coin, you know? Because you've got the map, which is the Constitution, but all these things that they've acquired. So I don't know. But I love the -- I'm sorry -- two-sided images that you have created I think are great. And I think the Old West, it's a romanticized version of the Marshals, but it's one that people love and one that will sell a lot of coins, so I completely support it. And the clad obverse 2, with the female marshal on it, I think that is somewhere essential to show that it's no longer just an all, kind of, masculine macho organization. That's it.

Chair Marks: Okay. Thank you, Michael. The deputy director is not here yet, so I want to recognize Michael Bugeja on the phone.

Member Bugeja: Yes, Mr. Chairman, I'm here. I'll keep my comments brief because so many good points have been established already. I'm going to not comment on the gold obverse as we have here, because I would be repeating what others said. If we go to the gold reverse, I would just like to point to 09, 010 and 11. These are fantastic designs. I don't really have a criticism. I'd like to have "U.S. Marshal" on the shield of 09. I think that really is a wonderful tribute, the symbolism

here. And the icons do not clash. The eagle is a protective force. It just has all the nice ingredients. And No. 11, I'd like to point out No. 11, we have kind of an allusion to a Gobrecht in the eagle there in flight. I really like No. 11 in terms of not so much what it represents about the U.S. Marshals, but it looks like the eagle emblematic of We the People is flying towards justice, integrity and service with the motto E Pluribus Unum, out of one, many, represented by that eagle. These are really fine points, but this is a pretty magnificent design. And while I am totally enamored of 9, I want to point out that -- I just commend the artist for capturing a numismatic symbol in a way I haven't seen recently. I'm going to skip the silver obverse. Those were said. I'm going to go to the silver reverse. No. 2 is very exciting. It jumps out of the coin. If we could get some incuse on the fields within the star in the background, that is going to pop out even more. So if we're going to do incuse on that design, I would ask Don Everhart to note what would make that pop out more, where that incuse should be in the background there? That's something Don does exceptionally well and has done for so many years. I totally leave that up to him. But I do think we're looking at some depth there. I'm going to honor the Chairman's recommendation that we move quickly. There's so much to discuss. Everything was said on the clad obverse. I do not want to repeat that. I do want to talk a little bit about the iconography of 7, 8 and 9 on the clad reverse. One of the things that you have to be very careful about is putting icons together. When you put icons together, sometimes the clash and they clash in ironic ways. You have handcuffs on "We The People." That is not necessarily what you want to have. You know, I think that this would lend itself to a lot of consternation. And as a former reporter and a national reporter at that, I know the wonderful service that the U.S. Marshals Service does for this country. But in all honesty, knowing that and knowing how they protect folks and the citizenry, I want to talk about No. 8. No. 8 has E Pluribus Unum, which is the people associated with the scales of justice. We do not have to make Lady Liberty blind. The blindfold needs to come off. If it stays on, it's more about the court system. And the U.S. Marshals really are about the prosecution system. And that's why I think E Pluribus Unum represents the people making the decision, and the U.S. Marshals Service merely bringing it to the people. Now if you take the blindfold and make Miss Liberty Miss Liberty, and you see We The People and then the U.S. Marshals' Star over the Constitution, which is wonderful, and then you see E Pluribus Unum, the icons there work without clashing. If you put a blindfold on Lady Liberty, suddenly it becomes something different. So a little thing like that can go a long way. Mr. Chairman, thanks to you for the time you have given me for this. I now yield.

Chair Marks: Thank you, Mike. We'll go to Robert at this time.

Member Hoge: Thank you, Mr. Chairman, and thank you to your guests. I think this was wonderful group of very well-drawn images, and the historicity of it is really quite impressive, too. I like a number of these pieces and I like to look at them a little bit differently, though. Because one thing that I noticed in these, if we're trying to recall the art of the classic age of American coinage from 100 years ago or so, there are a number of things among these that call forth this, but a number of them which really contradict it, too. We have looked at and admired a number of images here which are replete with truncations of bodies. And I challenge you to find a single example of truncated images of figures in any of the Golden Age of American Coinage. Why are we looking at examples here with people having their parts, their heads or parts of their heads chopped off, their elbows, their hips, their shoulders, their lower legs? I mean, what's going on here? Are we a truncated country? I mean, do we show Liberty truncated? I mean, this, philosophically, I have a problem with this kind of thing and I don't think it shows the legislation that we've been requested to try to follow. This is a generality, although these are very fine drawings. Just very quickly to look at a few of these things. I don't want to repeat the recommendations and observations that my colleagues have made here, which I really agree with very largely. Something we really have to try to avoid, in addition to some of these notations, which I think of as a violation, are the images of shackles, manacles. This is something that was addressed from 1793, when the U.S. Mint came out with the chained cent, the first American coin, and there was a great outcry, saying this is a symbol of slavery. It's true that the Marshals Service supported slavery in its first 70 years or so, as apprehending slaves trying to flee. But, you know, is this something we want to try to deal with? We have images on the reverse of several of the clad coins that show the railroad, reflecting perhaps the Pullman Strike. Again, maybe this is somebody being railroaded, though. Is the Justice Department railroading, you know, what's going on? I don't know. I mean, these are things that could occur to someone looking at these things in generalities without knowing our system and our historicity. So there are a number of precautions. One image that has not really been addressed, one that particularly spoke to me, was the clad coinage in obverse No. 4, which shows the peace officer taking an oath. He is upholding his oath to liberty and freedom. And you have the image of the star with U.S. Marshal around that. And I think this would be an appropriate one for one of the denominations, if not for all, because it really seems to comply with what we're trying to show. You can see a man holding a scroll. Now in this case the scroll does not say "Wanted." It does not say "Fort Smith." But I would object to showing those on the ones where that is included as a scroll, because our legislation does not call for wording to say "Wanted," or "Fort Smith" among the lettering that is called for on all of the coinages. And

if we include that, it's going to be weird because that is actually in a larger type face than some of this other minuscule printing. And the thing to avoid is extremely small type fonts. Remember, these are coins. These are small objects. If you put microscopic lettering on them, this is kind of foolish. It defeats our idea of using classical imagery and classical artistry. So, in general, I think we have some beautiful designs, but we have some problems, because they've been done by people who are not really thinking in terms of the small size of the coin. You know, we're looking at things here which are sometimes only barely readable when you've got them four feet in diameter on the wall. I mean, give me a break. I mean, a coin is a very small piece. Think of the lettering, you know, the microscopic features that some of them would show. On some of these images we have a young woman, law enforcement officer, who looks like she could be too young to be in the federal service. I mean, she looks like a Girl Scout. You know, let's take a look at that. I do like some of the other images like the silver reverse No. 2 where you see a federal officer riding directly forward. This is a powerful kind of image. I like that one. I think that the reverse No. 10 with the officer holding a Winchester repeating rifle looks, you know, kind of action-packed as well. I'd like to comment on the eagle, too, which I think are rather wonderful. I particularly like, as Michael Bugeja noted, the images of No. 9 and 10 and 11 of the gold coinages. I'd like to see something done with these. They really reflect well on American coinage, and I think they tie in with the kind of approach to art that we are encouraged to support.

Chair Marks: Thank you, Robert. That kicks is to Jeanne.

Member Stevens-Sollman: Thank you, Gary. I'm not going to repeat what my colleagues have already mentioned, but I do want to add a few thoughts to what we are doing. And listening to everybody has really changed my mind on a few of these designs that I rejected, mentally in the beginning. And one of them, especially, was the silver obverse No. 2. I was not really very impressed with this, however, Michael Olson in his comments really shed a lot of light on this particular piece, and I think it's quite outstanding in terms of a memorial medal. It's simple. It is straightforward. And when it's reduced into a very small coin, I think it's going to read correctly. I think I prefer this to the other proposed reverses because of its simplicity. So thank you very much, Michael, for your insight in helping us understand what these icons mean. Is this on? Silver reverse No. 2 with the rider coming directly toward us, again is extremely simple. It's powerful. I think it's going to reduce to a coin size. If these were medals, three-inch pieces, some of these designs would be spectacular. And when we were talking, we already spoke earlier about doing a medallic program, I think that some of these medals that are

maybe going to be overlooked a little bit, because of their complexity would read very well, maybe in a complementary set for this program. So, I'm thinking when we choose our pieces, we need to choose something more simple. I realize we may be going against a little bit about what the legislature has said that we should strike with the Golden Age of Coinage. I think we need to also remember that with these designs, although they're approaching that mandate, we are also putting too much on a coin. And I'm specifically referring to silver reverse No. 8, which I think would be stunning, or really great. Again, my compliments to my colleagues for their insight in describing what they thought were good elements to this design, however, I think when we make this really small, we're going to lose a lot of detail on his outfit. I love the lettering. I love the fact that this artist took the time to do some hand lettering, and it's going to polish up really nice if we choose this one, but I'm cautioning the choice of the complexity of this gentleman's outfit. As far as the rest of the coins, I'm going to have to go with the comments of my colleagues, which I think are very helpful. Thank you.

Chair Marks: Okay. That takes us to Erik for him to bring us home.

Member Jansen: Well, I don't know about that, but I'll at least give you some thoughts. First of all, I want to commend this effort. The artists have done a really superb job within a very constrained box. And, boy, that on top of this committee's request for symbolism and not pictures on metal, really this is, again a second day of fun picking from nice art. Second of all, thank you for the organization coming and giving us your feedback. We had that in spades in a series of the medals that have been given to Code Talkers and the various Indian tribes, and that's been a special experience. And your comments, bringing your heartfelt and sense of the symbology here has been extraordinarily helpful to me as an individual, and I think to the Committee. I think you've heard that. So, thank you for your time; your time is extraordinarily well spent here with us today, and our appreciation. Thank you. The process you guys initiated with, I thank you for disrupting the normal siloed designs here. Occasionally that happens, especially in these series like this where we had gold, silver and clad and legislation that is especially prescriptive. It's not our job to judge that legislation, but in fact to follow it. That is our job. At the same time I do want to minimize the changes in mottos and devices, and so kind of strike a balance between what has been structured here, versus what is the best we can do. So having said that, I do want to remind the folks that are hearing my comments that I am -- I'm going to reiterate the overall challenge to adhere to classic design. We've heard the sculptors and artists of the past. I think everyone on this Committee knows what that means when you say "the Golden Age

of Coinage." I happen to be a commemoratives guy myself, and I'm sensitive to Robert's comments about truncation. And classic commemorative coins are bust-heavy, whether the bust cuts at the neck or the shoulders or the mid-torso, but there are examples of clipped cherubs and horseless legs, or legless horses rather. And I think in the case of maybe Bridgeport, the classic PT Barnum classic, we even have a truncated eagle who loses his tail feathers and part of his beak. So I'm not quite so sensitive to truncated sentient beings. Having said that, I want to focus on the classic view here. So I'm going to take these out of order, because I think I want to start with the simple and then move to the complex. The simplest decision, in my mind, is this silver dollar here. And whereas I am sensitive to the memoriam black bar on design No. 2, it's not going to be a black bar on the final design, because we don't do black on silver coins. So I'm afraid that's going to look like a swath of what the heck did they take out here? I think it's going to look like a censorship more than a memoriam. I think design No. 5 is an absolute no-brainer. And one of the reasons it's a no-brainer is the proof version of this, where I think Steve and his team can bring in contrasting which could elevate this coin to a Coin of the Year. I think design No. 5 follows the legislation with a star on the obverse in a very powerful way. It follows the symbology of liberty. I just think it's an absolute no-brainer and I am pleased to honor the organizations preference in that regard. When we turn to the reverse on the silver, I like design No. 2. It's kind of nice, but it violates the legislation. Design No. 2 is a modern design. Everything about that says modern, and that fails the legislation. And so I feel an obligation to look to a more classic Saint-Gaudens design and I end up in not design No. 3, but design No. 8 because of the lettering on the perimeter, which follows the way the commemoratives were done in the '20s and the '30s. There are countless examples of those. If you were to look in the Red Book, it would, I think, be easy to validate that. And, boy, if this Westerner -- we've got so many great looking Western officers here. My God. I mean, and if he doesn't strike the pose, I don't know who does. So I would say go with design No. 8, I like the classic style. I'm a little concerned that the dollar sign, number one, is going to get lost in this. And so the incuse, as I think is implied here, is going to be really important against the relief of the officer here. So, I'll reiterate Mr. Olson's comments on the classic style and look of design No. 8. There are some other nice designs here. I like the negative space on the design No. 9 and 10. But again, I don't think they fulfill the demands of the legislation to give us the look of Saint-Gaudens and the Frasers and that time and age. So I think the silver is kind of a no-brainer, obverse 5, reverse 8. Now I'm going to move to the gold. I'm hearing a groundswell of support for gold obverse 2. To the extent that that is the case; and I --

Participant: You mean clad?

Member Jansen: I'm sorry. I'm sorry. The clad obverse 2. Let me move to the clad. A groundswell for support of No. 2. If we can go there? I apologize. Soon as the graphics come up here. Assuming that, and I think it's a pretty good assumption based on what I've seen, and hearing Don Everhart's comment of pumping up the physical presence of the female at the 3:00 and 4:00 and 5:00 positions here, the ribbon that crosses horizontally below centerline I think is going to need to be picked up behind her head in order to complete the balance of that, and the ribbon might in fact need to be widened just a smidge. That's just an artistic cut on this. Again, I'm pleased to see the preference of the Committee or the preference of our representatives here. Although we can't and don't always promise to honor that, it's nice when it overlaps. So obverse 2 looks like a train leaving the station to me. Now on the reverse here, I was actually referring to design No. 4. I left that in because it didn't have as much text as 5 and 6 did, which kind of took them out in my book. But I'm going to walk away from design No. 4, again reiterating the charge in the legislation that we have no choice but honor the overall classic view here. And I'm going to look at 7, 8 and 9. And, boy, it is a nice thing to have an expert like Mr. Bugeja, or Dr. Bugeja on the Committee with us, because he points out things like, you know, you don't want to put handcuffs on "We The People."

(Laughter.)

Member Jansen: And I would add, I think we need to be careful on this star, because there are some folks that might look at that as a pentagram. Now, when the badge is big, it doesn't have that risk. So I might respectfully submit -- and I'm going to leave it to the Committee to decide which one of us likes seven, eight or nine better, but I might respectfully submit that we put that into a five-point format, like we know has been used elsewhere in these designs, just to avoid the unhappy citizenry that might look at that particular five-point all the way out. Go to a six-point, go to an internal five-point, something like that. Personally, I think I prefer design No. 8. As Dr. Bugeja highlighted, take the blindfold off of Justice here. I am leaving off the details of the individual events, the Whiskey Rebellion, the slavery and the legacy of inequality, blah, blah, blah, but I think the simplicity of 8 carries the message of the day, which I think the representatives from the organization brought us. So in summary, for the clad I see a groundswell at obverse 2. And I focus on reverse 8 for not default, but very intentional reasons. So now I'm going to go to gold, which I think is a little tougher one here, and I think may end up with necessarily some motions to tweak and adjust. Thank you to Gary and Heidi for

bringing the reverse 1 and reverse 2 as options for reverse and obverse. I happen to believe that the gold might deserve the star badge on it. So when I speak to the obverse, I would like to recommend that the Committee in the preservation of the best art first, and then we pair them up second. Pick your badge of choice. I think obverse 5 as presented with the kind of starburst-y bars behind the star, I think that was mentioned earlier as being distracting, and I find that distracting as well. So I take that out, and I am left with designs 1, 2 and 3. I don't have a strong preference between those three, although I think design No. 2 preserves the kind of Western theme here. And so I'm going to vote strongly for design No. 2 on the obverse. When it comes to the reverse, I'm going to vote two designs in: reverse 1 and reverse 2. I'm going to vote both of them a solid three, and I'm going to not vote for any other reverses and count on the Committee to balance out those two images with a star as we might for the gold design. I envision the star on the reverse and the starred older agent with the classic hat on his chest on the obverse as my view of where we're going, but I'd like to preserve all three images in the voting. So, with that, I will state the following: in the interest of trying to organize this somewhat chaotic process, I'm going to encourage people to vote strongly where they feel and put threes on things you like and not put a lot of ones and twos in there, which is going to end up striking means and difficult decisions, and say let's stick to the legislation, do the best we can to deliver the best art. Thanks, everybody, for hard work on this one.

Chair Marks: Thank you, Erik. At this moment we need to break away from the subject matter. Deputy Director Peterson is here with us now. And I think we're all aware that we have two members very important to this body who are completing their service and it's time for us to give them their due honor.

CCAC Member Acknowledgments

Deputy Director Peterson: Well, everyone, this is a rather task for me personally, because I have to say goodbye to some very good friends, but more than that the idea I want to convey here now is that the totality of this Committee is so much more than the sum of its members. And I think these two gentlemen who depart from our membership today really help us understand how that can be possible. And with my friend Michael Olson, Michael brought qualities to us and shared them with us that made us better, and therefore what we are in our totality is more than our parts. Mike contributed to that certainly as his role and his experience in the National Guard. He is currently a serving Lieutenant Colonel in the Guard. Thank you for your service, too. And as we're all aware, this Committee sees a lot of themes that

deal with the military: military service, military sacrifice, military history. And Mike has been tireless in examining the designs, pointing out areas that we need to catch and avoid embarrassment in some cases, but also to ensure accuracy. And I think that's one of Mike's hallmarks that he's brought to us. And I think for some of us who are not as militant or military in our thinking he's helped us relate more to those ways of thinking. And I know that he's drawn me into his friendship and I'll treasure that for the rest of my life. Also his background in banking. I think several of us now understand better why certain things circulate, certain coins circulate and why others don't. And so he's helped us in some of those areas also. And with Michael Ross, the first word that comes to my mind is brilliant. The man is brilliant, and I've always enjoyed when it has been Michael's turn to talk. Of course he's our U.S. history expert. Associate professor at University of Maryland. And Mike has a way of bringing important facts, in a historical sense, to all of us that often is brought to in a form of levity, in a sense of sobriety, to not sugarcoat our history, to help us understand the context of some of the themes that we're looking at, and it has just been so very important for us and it has improved the product and the recommendations that we've made. So to both of these gentlemen I want to say thank you. Thank you so much for your service to this Committee, to your service to the United States Mint, the United States Treasury and to our nation. So thank you very much. And also, more importantly to me, thank you for your friendship. Thank you.

(Applause.)

Deputy Director Peterson: And, Gary, thank you for your comments. Very heartfelt, and you can feel that. It is a sad day. We do have to say goodbye to two folks. I'm touched by their service. These are the folks who help preserve American history, and the history professor is here with us. But the Mint was founded in 1792 in Philadelphia, and look at the designs on our coins since then. And this is the current generation that is capturing American history for us. We have a saying here: "Art in your pocket." As you look at our coins, each one of them tells a story. And as we go off to Virginia, Shenandoah National Park, next quarter, next April, a month from now, we're going to be talking about the history of Virginia, which really is early American history. And who's on our coins? George Washington, Thomas Jefferson, etcetera. And so the role that you folks do today will be felt for years, decades to come. And so we thank all the members of the CCAC, but most importantly the two that are leaving us today. So we do have some hardware to present to you. And so, what I'd like to do is go one at a time and we'll present the certificate and the medal and then we'll do a photo. And then together, afterwards, we'll have one big group

photo. And perhaps other members of the CCAC would like to join around as we take this opportunity to have a CCAC photo as well. So, if I could ask Erica and Tiffany and Jessica to join Mike Olson and we'll present to Mike first. And it's going to be a little difficult, because four of the CCAC members are named Mike.

(Laughter.)

Deputy Director Peterson: And we're about ready to lose two. I was pretty good on my hit rate for memory recognition, name recognition because there are so many Mikes. So, if we could -- why don't you guys -- Mike, stand right there next to your daughters, and look that way so that we can get pictures. Mike Olson was appointed to the Citizens Coinage Advisory Committee in 2010, based on the recommendation of House Minority Leader John Boehner, who has since become the Speaker of the House. Mike is a career banker, and has been active in both the Iowa Bankers Association and the American Bankers Association, and having served as a prior member of the ABA's Compliance Administrative Committee. He's also served as the acting chair of the ABA's Presidential Dollar Coin Working Group. How did that one go for you?

(Laughter.)

Deputy Director Peterson: Mike is a lieutenant colonel in the Iowa Army National Guard, has been a keen observer of the detail of military-themed coins and medals during his four years on the CCAC. He holds a Bachelor of Arts degree from the University of Northern Iowa in Cedar Falls, an Honors Graduate from the Graduate School of Banking at the University of Wisconsin-Madison, and is a graduate of the United States Army Command and General Staff College at Fort Leavenworth, Kansas. And we did a coin on that one just last year. Mike is a strong advocate for the coin collecting hobby. He is a great friend of the United States Mint. The citation on your award, Mike, reads: In gratitude for your distinguished public service to the Secretary of the Treasury and the United States Mint as a member of the Citizens Coinage Advisory Committee, in recognition of your exemplary advice on themes and designs for the nation's coinage and medals on commemorative coin mintages and the events, people and places deserving of commemoration on coins. Your exceptional work has helped the United States Mint fulfill its mission, ensuring that each coin and medal connects every American to our nation's greatness and future health. Congratulations, Mike.

(Applause.)

Deputy Director Peterson: And would you like to say a few words?

Vice-Chair Olson: Yes, just a couple. And I promise it will be just a couple, because you all know me.

Chair Marks: Use the mic if you want.

Vice-Chair Olson: Yes. Well, it's been a long way from the Waterloo Coin Club where my dad took me to coin meetings when I was younger than Jessie there. And little did I know that 40 years later, and then some, I'd be here having some input on what is going on the coins when I was sticking the little wheat pennies into the blue folders, as most of you know what I'm talking about. I want to talk about the significance of the medals that I've chosen. Alexander Hamilton, the Secretary of the Treasury, father of the banking system is one. The other medal is the New Frontiers, the Apollo 11 astronauts and John Glenn. Those gentlemen have always been heroes to me. I can remember, and share the experience with many of you, of watching them on a black and white TV. I think I was six years old. And again, little did I know 40-plus years later I'd have a small impact on the gold medal that those heroes received. So that's very significant to me and it's also significant to realize that between Alexander Hamilton and those astronauts is a very short span of time. And this country is the greatest country on earth. We're the only ones that could have done something like that in that short amount of time. The only ones that have, still yet, to land on the moon. So that's why I chose what I chose there. When people ask me that don't collect coins, you know, what's this Committee about, the only way I can describe it is imagine that you're sitting in your living room watching the Super Bowl and you get a phone call that says, hey, how would like to come play in it for four years straight? That's what it was. When Congressman Latham called me at my office back in the fall of 2009, I literally felt a shot of electricity run through my body. He says you're the guy. Boehner's office is going to be getting a hold of you in the next couple of days. The older you get, the more it takes to excite you. I'll tell you that day I was pretty darn excited. I added up how many coins and medals that we've gone through during my term on the Committee, and I know some of you folks have got a bigger number. Sometime when you've got time you might want to add it up, but you can start with 138. A hundred and thirty-eight different coins and medals. And that is pieces. We talk about designs. There's more than that because of the two-sided nature of what we do. A hundred and thirty-eight. When you look back to Rome and the ancient times, what survives? Pretty much the coins. Some of the buildings might be there. Certainly none of the people. But what we do here on this Committee is going to last a long time. And everyone here takes it very seriously. And I'm proud of what we've done, and I'm going to be looking forward to what I read about that you continue to do. Some quick thanks. I'd like to

thank Speaker Boehner for giving me this opportunity, which I will treasure for the rest of my life. Congressman Latham and his staff for their support. Congressman Loeb sack and his staff for their support for me while I was on the Committee. Certainly my family: Erica, Tiffany and Jessie. Dick, you and the Mint staff, Bill Norton in particular. And I want to also recognize the late Cliff Northup, who was one of Bill's predecessors. He was a great guy and he's fondly remembered. Judy Dixon and Bill had a lot to do with putting that together. I know Judy did a lot of work on that. And, Bill, I think you may have had something to do. Gary, you're a great friend. And I'm going to miss Gary and I'm going to miss the rest of the Committee. I think one of the favorite things that we do is we go to dinner the night before and that's one of the things I'm going to miss most. You might see me. I might catch a flight out here sometime and have dinner with you.

(Laughter.)

Deputy Director Peterson: On your own dime.

Vice-Chair Olson: Yes, on my own dime.

(Laughter.)

Vice-Chair Olson: But with that, I'll conclude my comments. It's truly been a pleasure and an honor to serve on this Committee, and I wish all of you the best. Thank you.

(Applause.)

Member Ross: Mike, can I borrow your family?

(Laughter.)

Deputy Director Peterson: Come on up, Mike. Well said.

Member Ross: Thank you.

Deputy Director Peterson: And so my story about Mike Ross goes back to the Vicksburg coin, and I'm remembering my American history, and I did not like history going through school, but as I get older, and I'm getting up there, I don't remember much calculus and all that stuff, but the American history is what I'm remembering. And I remember we're going through the binders, looking at all the designs for Vicksburg and I'm going Vicksburg is about the gunboats, and we got to have a gunboat and the cliffs and all that. And so lo and behold, the CCAC vectors into the gunboat design and it's a great coin. And that's my story. But my real message is the Mint is chronically in American history every single CCAC meeting, and we can't forget that. And you

have done a great job over the last four years recommending all the historically-correct designs, and we thank you for your service. Your background: Michael Ross was appointed to the Citizens Coinage Advisory Committee in 2010 as the member specially qualified in American history. He is a professor at the University of Maryland here in College Park. Teaches, obviously, American history. He's the author, and stay with me on this, it's a long title, *Justice of Shattered Dreams: Samuel Freeman Miller and the Supreme Court during the Civil War Era*, which won the George Tyler Moore Civil War Center's 2004 Seaborg Award for Civil War scholarship and the 2005 Association of Jesuit Colleges and Universities Alpha Sigma Nu Book Award. Congratulations on that. He's also authored numerous articles which have appeared in *Civil War History*, the *Journal of Southern History*, *Journal of Women's History*, *American 19th Century History* and other periodicals. He's also a lawyer. Don't hold that against him.

Member Ross: Recovering. Recovering.

(Laughter.)

Deputy Director Peterson: He got his law degree from Duke, and he has his doctorate degree in history from the University of North Carolina at Chapel Hill. And he's working on a new book about New Orleans during reconstruction. The inscription on your citation reads: In gratitude for your distinguished public service to the Secretary of the Treasury and the United States Mint as a member of the Citizens Coinage Advisory Committee in recognition of your exemplary advice on themes and designs for the nation's coinage and medals on commemorative coin mintages and the events, people and places deserving of commemoration on coins. Your exceptional work has helped the United States Mint fulfill its mission, ensuring that each coin and medal connects every American to our nation's greatness and future hope. Thank you, Michael.

(Applause.)

Deputy Director Peterson: All right. Would like to say a few words?

Member Ross: Very brief. I'm not a coin person.

(Laughter.)

Member Ross: I have never collected a single coin. This will be my first.

(Laughter.)

Member Ross: And I have been amazed, and at times entertained by

the passion in this room for coins, but I also found a real passion for history. There's a lot of historical knowledge in this room. These coins could have come out very much the same way without me, because a lot of people here know what they are talking about. And as Mike Olson was saying, coins last a long time. And that is why I'm here, because how American history is represented is important. And the public history aspect of this has been very enjoyable and I've really enjoyed, in addition to working with the Committee, and all of whom are great people, and the staff, fantastic, the stakeholders. You guys are the long line of folks who have come in to represent their issues. And we have had the honor of meeting the families of the little girls who died in the Birmingham church bombing, of the Navajo Code Talkers. I became friends with the Nisei soldiers from World War II, and the Japanese internment camp folks who have come now from being here to speak in my class in Maryland for three straight years. And it shows you that people inside and out are all deeply interested in how this history is represented and why it's important. And that's been a wonderful experience. So the orchestra is starting to play, so thank you.

(Laughter.)

Member Ross: Thank you. It's really been fun.

(Applause.)

Deputy Director Peterson: All right. Thank you, everybody, and I'm going to turn it back over to you, Gary.

Chair Marks: Thank you. We were just at the conclusion of our evaluation of Marshals Program. I'll allow a few brief follow-ups, if there are any, but then we need to move to the scoring process. And then we're going to break for lunch. We're a little over schedule, but if we are efficient about this right now, we should recover well. So are there any quick follow-ups? Heidi?

Member Wastweet: There's one issue that I do feel strongly about, and that is the blindfold on the Justice image. I think that that is not something that we can take out, because there are the scales and you just cannot separate the scales and the blindfold from that image of Justice. Taking the blindfold off does not turn it into Lady Liberty. So I feel strongly about that issue. And I appreciate what was said about the handcuffs on the Constitution, as well as the censorship bar across the badge. I really appreciate those comments.

Chair Marks: Thank you, Heidi. Any others?

Vice-Chair Olson: Yes.

Member Stevens-Sollman: Yes.

Vice-Chair Olson: Go ahead, Jeanne.

Chair Marks: Jeanne?

Member Stevens-Sollman: On the clad obverse No. 2, should we choose that, we need to pay attention especially to the horse. If he were alive, he'd be dead because that hoof and hock situation both on the front and on the back are not correctly depicted. I hope the artist would go back and look at that piece of anatomy of the horse, because it's just wrong. So please pay attention that that's corrected.

Participant: Can you elaborate?

Member Stevens-Sollman: Okay. The hock comes down and as it approaches the hoof part, there's a lump there, a huge lump that should not be there and it's too long. On the back legs the same is happening. That hock-hoof situation is too long, and it's not correct. So you need to pay attention to that. I don't think the other horse is in contention, but if it is, I'll make a comment. Thank you. And I do like the fact that Don recommended that that young lady be enlarged. Thank you.

Chair Marks: Robert, do you have some comments?

Member Hoge: On this one I just would like to call out, I think Don mentioned, you've got a void in the center of a design on both this and the other similar one, which is not really a very good thing for a numismatic product.

Member Stevens-Sollman: Well, he was going to correct that.

Member Hoge: By enlarging the portrait?

Member Stevens-Sollman: Yes.

Member Hoge: But you'd still have a little bit of a void toward the center.

Chair Marks: Okay. Erik?

Member Jansen: Only as a side comment on the gold reverses, and this speaks to, I think, some comments made by Dr. Bugeja and I think maybe Mike Olson as well. I'm referring to designs 9, 10 and 11, which are eagle designs deluxe. I might suggest that as Gary called a meeting in April to talk about eagles and the reverses on bullion that these three images be not lost in today's efforts, if only to reemerge then.

Chair Marks: Thank you. Michael Olson?

Vice-Chair Olson: Just have a point of clarification here. I don't know the appropriate way to handle this. My selection for the gold obverse is going to be for the mourning badge, and that's crossing over from the silver selections into the gold. Can we just get a sense if that is something that would be supported by the Committee, because when we start putting these votes together it's going to be somewhat confusing. If somebody wanted to vote that way, how should they do that?

Member Jansen: Which image are you speaking of?

Vice-Chair Olson: The --

Chair Marks: Michael, I would suggest, given the fact we need to break for lunch, this is getting into the mechanics of how we're going to put things together. Could you hold that thought and --

Vice-Chair Olson: Sure.

Chair Marks: -- we'll come back and visit it? And we'll be able to do it in context of all of our scoring at that point, too.

Vice-Chair Olson: Okay.

Chair Marks: Okay. Are there any other quick follow-ups?

(No audible response.)

Chair Marks: Okay. So what we need to do now is fill out our scoring sheets. We had a lot of discussion on this, so I'm not going to repeat what I've said throughout the last couple of hours. A note on our schedule: We're supposed to be at lunch right now, and we still need to deal with the selection and assignment of designs to the various coin faces for the Marshals. So what I'm going to ask that we do -- first of all, do we have lunch somewhere in the building?

Participant: We do.

Chair Marks: Okay. So we have lunch. In an effort to try to buy some time -- I hope this doesn't squeeze everyone, but I'd like to ask for a 20-minute break here where we can grab the food, and even if you need to bring it back down here. I'd want to give enough time to get through our business. Some of us are going to have to leave promptly at the 2:30 scheduled adjournment time. So I'm going to ask everyone to be here at 12:40. And I apologize for that. I know it's not much time, but we need to deal with this. And then we also have to deal

with another very important program, and that's the First Special Service Force Congressional Gold Medal. So I will put the meeting in recess now and I'm going to ask the members to be in their chairs at 20 minutes to 1:00. Thank you. We are in recess.

(Whereupon, the above-entitled matter went off the record at 12:18 p.m. and resumed at 12:58 p.m.)

Afternoon Session

(12:58 p.m.)

Chair Marks: Can I ask members to return to their seats? We need to get going here. I believe we have a quorum in the room.

One, two, three, four, five, six. We had a quorum. One, two, three, four, five, six. Where did Olson go?

Member Jansen: Six is there.

Chair Marks: No, he was here. He was here and just left.

Member Jansen: Is Bugeja on the line?

Chair Marks: Okay. Quorum just left the room. False alarm.

Member Jansen: Michael Bugeja, are you on the line?

(No audible response.)

Chair Marks: I can't do this if the members don't cooperate. We're not going to have enough time.

(Whereupon, the above-entitled matter went off the record at 12:59 p.m. and resumed at 1:00 p.m.)

Chair Marks: We have a quorum in the room now, so we are back in session. And I think -- is the A/V still down?

Participant: Yes.

Chair Marks: Okay. So, folks, here's the deal. I'm going to run through these scores fairly rapidly and then I'm going to show you the designs that met our threshold. We're all familiar with the scoring process, so anything that got 50 percent plus 1 vote. We have nine members voting, so the highest possible score is a 27. That's a perfect score. And so I'm going to run through these, like I said, as quickly as I can. So for gold obverse, design No. 1 received six. Design 2 received 14,

so that's a threshold. Mark your thresholds. Design No. 3 received four, and then 4 and 5, zero. On gold reverse, 1 received 15. That's a threshold. 2 received 20. Of course, that's threshold. 3 received zero. 4 received two. 5 and 6 are zero. Design 7 received one. Design 8, zero. Design 9 received 20, which is a threshold. 10 received eight points and design 11 received 11. Moving on to silver. Silver obverse, design No. 1 received four. Design No. 2 received six. Design 3, zero. Design 4, six. Design 5, that's silver obverse 5, received 21, which is a threshold. Silver reverse, No. 1, design 1, received zero. Design 2 received 16, which is threshold. Design 3 received four. 4 received zero. Design 5 received three. Designs 6 and 7 were both zero. Design 8 received 21, which is a threshold or above the threshold. 9 received four points. 10 received eight points. And 11 received zero. Okay. So we're going on to clad. Clad obverse, No. 1 received zero. No. 2 received 19, which is above the threshold. 3 received five. 4 received six. Design 5 received six. Design 6 received zero. On the clad reverse, Designs 1 through 3 are zero. Design 4 is three. Designs 5 and 6 are both zero. Design 7 is a 10. Design 8 is an eight. And design 9 is a three. So, we're having some A/V issues. So I have pulled out --

Ms. Stafford: Just look at your phone line. This is up. It's just the phone line that's a problem.

Chair Marks: Oh, the phone line is down?

Ms. Stafford: Yes, the phone.

Chair Marks: But we can look at these images?

Ms. Stafford: Yes.

Chair Marks: Okay. So, let's look at all the designs that met the threshold. And before we do that, I just want to remind everyone the object of the exercise now is to look at the statute and try to assign these designs that we've all just voted on. These are the ones that we said, artistically, are the meritorious ones that comply with that first threshold in the statute. Now we need to assign them to the specific instruction for each coin face. So, if we can go to gold obverse 2, please. There we are. That's one of them. Now we go to gold reverse 1. Okay? Gold reverse 2. Gold reverse 9. There's 9. And whoever is operating behind the curtain doing this for us, thank you. Silver obverse 5. Silver obverse 5 is there. Okay. Thank you. That takes us to silver reverse 2. Silver reverse 8. Clad obverse 2. Okay. And that's our set. It appears to the Chair that we have sufficient designs over the threshold to start matching things up here. And let me just briefly, so we can focus our effort here, let's start with the gold coin. So let's try to make this as simple as we can. The obverse, the star image

needs to be on it and the reverse needs to be emblematic of sacrifice and service. If there are motions, if any of you at this point want to throw some motions out there, I would like to do this as pairings on the coin so we can -- again, as simple as possible, with both obverse and reverse in mind. Star on the obverse, sacrifice and service on the reverse.

Member Wastweet: May we go out of order?

Chair Marks: What do you mean?

Member Wastweet: Can I do the silver?

Chair Marks: If you'd like to make a motion for silver, you can. Let me make sure everyone knows what we're after here. On the silver, we're looking for an obverse with a star and we're looking for a reverse with a frontier lawman.

Member Wastweet: I would like to make a motion that the Committee formally recommend silver obverse 5 paired with silver reverse 8.

Chair Marks: If we could put 5 up there on the left-hand side of the screen, we can see both proposed obverse and reverse.

Vice-Chair Olson: Second.

Member Jansen: Hang on a second.

Chair Marks: Let's get it up there.

Participant: I'm sorry; I don't have a mic back here. What were the numbers?

Chair Marks: It's silver obverse 5. Sorry. I'll try to repeat those.

Okay. So the motion is for an obverse of silver obverse 5 and a reverse of silver reverse 8. There it is. So that's the motion. Any discussion? Don?

Mr. Everhart: Gary, do you want to add Fort --

Chair Marks: Whatever fort it was.

Member Wastweet: In Fort Smith.

Mr. Everhart: Yes.

Member Wastweet: I'm fine with including that in the motion.

Chair Marks: Yes, you know what we're talking -- Fort Smith, right?

Yes, to put the Fort Smith designation in there. Is there anything else we need to do with this one?

Vice-Chair Olson: No, I think that's good. I'm seconding it.

Chair Marks: Okay. So there you go. Further discussion? Robert?

Member Hoge: I would suggest eliminating "Wanted in Fort Smith" on that wanted poster.

Chair Marks: Do what?

Member Hoge: Eliminating the wording "Wanted" and/or "Wanted, Fort Smith" in the scroll. I think that's not called for in the legislation.

Chair Marks: For our stakeholders, what was your preference there? It was "Wanted at"?

Mr. Wade: I think "in Fort Smith" added below "Wanted".

Chair Marks: Okay. Robert, I think the motion makers have made --

Member Hoge: Well, I don't want -- I'm discussing that I think that this is a bad idea.

Chair Marks: Oh, okay. Okay. Thank you.

(Laughter.)

Chair Marks: Okay. So Robert's on the record saying that's a bad idea. Okay. Great.

Any other comments?

Mr. Everhart: I have a comment.

Chair Marks: Yes, go ahead, Don.

Mr. Everhart: The post that he's leaning on I think is -- it's not necessary to the composition and I think it would make a better negative space if it was out.

Member Wastweet: I had said the same thing.

Chair Marks: Do you want to make that in your motion? Take out the post?

Participant: But he's leaning on something.

Member Wastweet: Yes, I think the gesture alone says that he's

leaning on something. We don't need to literally show what he's leaning on. I was reluctant to say so because I just don't like design by committee whenever possible, so that's why I didn't say it.

Mr. Everhart: I think it's a good idea to clean up the negative space.

Member Wastweet: Yes.

Mr. Everhart: And make it less cluttered.

Member Wastweet: Yes. And if there's support for that and that's necessary by motion, then I think we should make a separate motion for that.

Chair Marks: Separate motion for what?

Member Wastweet: To talk about the post.

Chair Marks: Okay. All right. So the motion, as it stands, is for an obverse/reverse pairing of these that you see on the screen with "Wanted in Fort Smith" to be held in the gentleman's hand. That's the motion, correct?

Member Wastweet: That is the motion.

Chair Marks: Okay. All those in favor, please raise your hand.

(Committee votes.)

One, two, three, four, five, six. And is anyone on the phone?

(No audible response.)

Chair Marks: Okay. Opposed?

(Committee votes.)

Okay. Six to one.

Member Jansen: And one pass. Seven quorum. It passes.

Chair Marks: Okay. That motion passes. So we still need a gold and a clad pairing.

Participant: Do we need to make a motion for the --

Chair Marks: Oh, oh, oh. Do we want another motion?

Member Wastweet: I'm going to put forward a second motion on Don Everhart's recommendation to eliminate the post as unnecessary to

the composition.

Chair Marks: Is there a second?

Vice-Chair Olson: Yes.

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

Member Stevens-Sollman: I know it cleans up the design a bit, but it bothers me that he's just going to be hanging there with nothing. Can you do something to help it?

Mr. Everhart: How about if you only have the vertical post there?

Member Stevens-Sollman: Yes, that would be great. I just think his elbow needs to be on something.

Mr. Everhart: Yes. Yes, I agree. Yes, I agree completely.

Participant: The problem is when you frost that, it's going to get kind of messy. It's going to be a blob.

Participant: I think if you separate the post from the figure and get some polish between there, it will clean it up.

Participant: That's different. That's different.

Member Wastweet: Yes.

Member Jansen: I think he needs to have something there, otherwise he looks like he's strutting.

Chair Marks: Okay. We've got a motion on the table.

Member Uram: Why don't we have a motion to just leave it to their discretion knowing --

Chair Marks: We have a motion on the table that's been seconded. We have to act on that. So is there any further discussion?

Member Uram: Is the motion to eliminate the post at this point?

Chair Marks: Yes.

Member Wastweet: Yes, it would give a much cleaner outline and I think if it hadn't been there, I don't think we would miss it. Because we're looking at it, we think we're going to miss it.

Mr. Everhart: I didn't know what it was when I first looked at it and I just thought --

Member Wastweet: Yes.

Vice-Chair Olson: After hearing the discussion, I'm going to withdraw my second. The thing I'm most concerned about is the piece coming off his other elbow.

Chair Marks: Okay.

Vice-Chair Olson: You know, my belief is that post probably ought to be there, so I'm going to withdraw my second.

Chair Marks: Okay. So the second has been withdrawn. I second. Is there further discussion?

(No audible response.)

Chair Marks: Please raise your hands if you're in favor.

(Committee votes.)

Three. Opposed?

(Committee votes.)

Four. Motion fails. Is there another one?

Member Uram: Make a motion that we just clean up the left elbow there and leave it to their discretion to understand where we're coming from, that it all just doesn't blend in.

Vice-Chair Olson: I'll second that one.

Chair Marks: Okay. It's been moved and seconded to address where the elbow is and why it's there --

Member Wastweet: Can you clarify?

Chair Marks: -- with discretion left to artistic staff to address.

Member Uram: Yes. Right. Particularly the left side there.

Chair Marks: Okay. Discussion on that one?

Member Stevens-Sollman: The only discussion I would have is that he would have some support under his left elbow, at the discretion of the artist. You know, if that post could be moved over under the lintel. And then his face --

Participant: So that would leave some space between the body and the --

Member Stevens-Sollman: Yes, and I think that would work. And then it would make it a little more understandable. And I also think it would address what the mandate is in the legislation to have it be like the Golden Era of Coins.

Member Wastweet: I can support that.

Member Stevens-Sollman: Thank you.

Chair Marks: Okay.

Member Jansen: I need a statement of the motion.

Chair Marks: Well, the motion on the table, folks, is to give discretion to the art staff to clean up this issue.

Member Wastweet: Clean up the support, yes.

Chair Marks: Okay? All those in favor, raise your hand.

(Committee votes.)

Four, five, six, seven. That's a unanimous vote. Thank you.

Any more motions on this silver coin?

(No audible response.)

Chair Marks: Okay. Then outstanding still to deal with, we have the gold coin and the clad.

Vice-Chair Olson: I'll make a motion on the gold.

Chair Marks: Okay.

Vice-Chair Olson: Pairing of gold No. 2 obverse with a reverse of No. 1.

Chair Marks: Reverse of 1.

Vice-Chair Olson: And the reason I'm leaning more towards 1 rather than 2 is we've got plenty of vintage marshals on here. You know, this one shows a marshal with a contemporary weapon. The other one, I think, is going to end up on the obverse of the half. She's got a microphone. I think this serves them well. And if you use a contemporary marshal rather than one from the 1800s, he's not only paying respects to maybe a fallen partner that may have been killed recently, he's also paying respects to all that came before.

Chair Marks: Okay.

Ms. Stafford: Mr. Chairman?

Chair Marks: That's the motion.

Mr. Stafford: May I submit information that may change the way people vote on that motion? Our guests informed us that gold reverse 9, which scored 20 by the Committee, was their second preference amongst the gold reverses.

Chair Marks: Gold reverse 9. Really?

Vice-Chair Olson: But now, the legislation dictates that the reverse must pay homage to the fallen officers.

Chair Marks: It does.

Vice-Chair Olson: I like 9, but it's not in compliance with the legislation.

Member Jansen: We have a motion but not a second on the table.

Chair Marks: I would, as a member now, speaking as a member and not the Chair, I would say that the eagle does represent the sacrifice and service.

Member Uram: Especially with the shield.

Chair Marks: Yes, the shield. It's in the context of the role that the Marshals play to protect freedom. And we've got the shield there and so forth, so I think there is a nexus there if we want to have a nexus.

Vice-Chair Olson: I would like to see that design on the coin personally, but what I'm afraid we're going to run into is if we -- you know, an eagle can symbolize a lot of things. Just because we say it symbolizes this, maybe it does.

Member Jansen: I agree with Mike.

Vice-Chair Olson: When the other committee looks at this, they could pick something else that we don't like that does conform with the law.

Chair Marks: Let me jump out of the box and ask our stakeholders a question.

Gentlemen, understanding that this was your second choice for the gold, just for gosh say sense, would you like to see this on the half-dollar reverse?

Mr. Wade: I don't believe we would.

Participant: That can't go on the half-dollar reverse.

Chair Marks: Yes, I can make an argument, but if they don't want it, then we should move on.

Vice-Chair Olson: Okay. Well, I've got a comment that might salvage this. The shield says U.S. Marshal. What if we changed that to say In Memoriam?

Mr. Wade: We liked the eagle, this eagle, because it had the shield that said U.S. Marshal, which tied the reverse to the obverse and the theme of our 225th, the Marshals Service. We thought that the laurel branch in the eagle's claws, in his talons, represented sacrifice. I thought that was the iconography. So, we thought that was representative of sacrifice and the theme of the coin for the reverse, but we also have 225 Years of Sacrifice on the obverse, which I know we're fudging the statute a little bit.

Member Stevens-Sollman: Also, on the reverse do we take out Justice, Integrity and Service on this medal, because this is the gold, and put In Memory, or In Honor or --

Participant: It's required. It's required.

Member Jansen: Justice, Integrity and Service --

Member Stevens-Sollman: Is it? On the gold it's required? Okay. Thank you.

Member Jansen: Actually on both gold and the silver.

Member Stevens-Sollman: Okay. Thank you. Thank you. I'm sorry.

Chair Marks: Okay. All right.

Mr. Everhart: Gary, I have a recommendation.

Chair Marks: Okay. Don has a recommendation and then I'm going to bring us back to the motion.

Mr. Everhart: Just quickly, I think what he was referring to was a mourning ribbon across the shield itself.

Vice-Chair Olson: No, we need to get the verbiage on here, something that we can justifiably say puts it in compliance. So if we --

Chair Marks: It's possible to put the ribbon.

Participant: What if we put the ribbon across that shield right there?

Participant: That's what I was thinking.

Participant: It's too small. It's too small.

Participant: This is the gold.

Mr. Everhart: That's not my recommendation, however. Either rotate the whole image counterclockwise a bit or change the shield so that it's horizontal. Right now, it's giving me a very uneasy feeling. It should be parallel to the top bar on the five. It will give you much more stability, a sense of stability.

Chair Marks: Okay, folks. Let me bring us back to the motion. The motion was for gold obverse 2 and gold reverse 1. Can we put that back on the screen? Is there a second on that motion? Gold reverse 1?

(No audible response.)

Member Jansen: We have no second.

Chair Marks: There's no second.

Member Jansen: I'd like to make a motion.

Chair Marks: Motions dies for lack of a second. Erik?

Member Jansen: I'd like to make a motion to pair gold obverse 2 with gold reverse 2.

Chair Marks: Gold reverse 2? Gold reverse 2. Is there a second on that?

Vice-Chair Olson: Second.

Chair Marks: Okay. It's been moved and seconded. As you see it, is there discussion? Heidi?

Member Wastweet: I'd like to point out that since we've already chosen the silver and the silver obverse looks an awful lot like the gold obverse, I feel that's repetitive.

Member Jansen: The legislation calls them almost out identically.

Member Wastweet: It just has to have a star, not the same star.

Member Jansen: Oh, correct.

Member Wastweet: Yes.

Member Jansen: Except that's the star that was chosen, I think, in the

voting.

Member Wastweet: It was chosen in the voting, but --

Member Stevens-Sollman: That's the five dollar piece.

Member Jansen: Oh, I'm sorry. Yes, we're talking gold, not silver. The silver, we used the star with the horse silhouettes --

Member Stevens-Sollman: Yes.

Member Jansen: -- which is really a very different star here.

Member Stevens-Sollman: Yes, very different. And I think that this particular star is nice to have the --

Chair Marks: Okay.

Member Stevens-Sollman: -- background --

Chair Marks: I'm sorry.

Member Stevens-Sollman: -- landscape. It's nice to have this. It sort of leads you into what the silver horse riders are doing. So you have almost like a little story board. This star goes with the landscape behind it and the star with the silver goes with the riders in the foreground, if you lay them together as a set.

Chair Marks: I'm lost.

Member Stevens-Sollman: I'm sorry.

Participant: She's just saying that because there's riders here and there's a horizon there, that they go together, like a theme.

Member Stevens-Sollman: It complements each other.

Chair Marks: Okay. All right. Okay. So we have the motion. Do you second?

Member Jansen: And I would speak to --

Chair Marks: We got a second?

Member Jansen: Yes, I have a second from Michael. I'd speak to the reverse because I think again we're dealing with needing to adhere to the legislation which speaks to the West and Marshals Service. And I prefer the -- we can talk about the eye being open or closed on a second issue if this motion passes, but I'd prefer the sheer appeal to a buying audience of a classic marshal look to the younger marshal of

alternative 1.

Chair Marks: Okay.

Member Wastweet: Erik, can I ask you a question? So you think the modern marshal is less appealing in this case? We've got a class frontiersman on the silver.

Member Jansen: I do. I think the gold needs to carry the Golden Age, the Golden definition, the Golden image. I do. I do.

Member Wastweet: And you're opposed to the idea of pairing reverse 1 and 2 as an obverse and reverse to each other?

Member Jansen: I prefer this design. I prefer a star on the cover, on the obverse, and a personage, this personage as opposed to the younger personage. I do.

Chair Marks: Okay.

Member Jansen: I do. Otherwise we end up a two-starred, two-headed coin.

Chair Marks: All right.

Member Wastweet: In that case, are you in favor of removing the eagle portion of the obverse as earlier talked about?

Member Jansen: I wouldn't be against that in a follow-on.

Phone Operator: You are the first Participant to join the conference.

Member Jansen: I would not be. With all due respect to our symbology expert, Michael Bugeja -- did you just join us?

Ms. Stafford: We're the first person. Someone will have to email him back to ask him --

Member Jansen: Okay. Yes, I wouldn't be against that, Heidi.

Chair Marks: Okay. We have a motion and I'm going to call the question at this time. All those in favor of the motion for these designs as obverse and reverse pairings for the gold coin, please raise your hand.

(Committee votes.)

One, two. All those opposed?

(Committee votes.)

Three. Or five. The motion fails two to five. We need another motion for the gold.

Member Stevens-Sollman: I move that the reverse of the gold be the eagle. Reverse 9. GR-9.

Chair Marks: And the obverse?

Member Stevens-Sollman: And the obverse remains the same.

Member Jansen: Obverse remains gold 2?

Member Stevens-Sollman: Yes.

Member Jansen: Gold obverse 2?

Chair Marks: Okay. Motion is gold obverse 2 and gold reverse 9, which is about to come up on the screen. Thank you. And do we assume that the art staff will just -- if we approve this motion, art staff is going to rotate that eagle?

Participant: I'll make sure we --

Chair Marks: It's just understood. Okay.

Member Jansen: Would it be consistent to remove the eagle from the star on the obverse?

Chair Marks: Well, that's not the motion. I want to keep this as clean as we can. So let's vote this motion.

Member Jansen: Do we have a second?

Chair Marks: Oh, I'm sorry. Do we have a second?

Vice-Chair Olson: I would second this; however, I want to see that eagle on here. I think that would be a beautiful coin. But we've got to give it some clear indication that this is in memorial of the fallen officers. And I don't see it. Is there an inscription we could put on here?

Chair Marks: Okay. Let me offer this: I was informed before the meeting that if these designs were appearing for the obverse or reverse in question that they had already passed legal muster with the Mint --

Mr. Weinman: Right, for their own --

Chair Marks: -- for their own -- and we are --

Mr. Weinman: Gold for gold, silver, silver.

Chair Marks: Right. Right, and that's where we are.

Mr. Weinman: Right. So therefore, this is --

Chair Marks: This has already passed legal review.

Mr. Weinman: You can obviously set a higher threshold, if you want.

Member Uram: I'll second it so we vote.

Chair Marks: Okay. It's been moved and seconded. All those in favor --

Member Jansen: Who's the second?

Chair Marks: Tom.

Member Jansen: And read the motion for me?

Chair Marks: The motion is to recommend gold obverse 2 paired with gold reverse 9.

Member Jansen: Thank you.

Chair Marks: All those in favor, raise your hand.

(Committee votes.)

One, two, three, four. All those opposed?

(Committee votes.)

Three. Motion passes. Okay.

(Laughter.)

Chair Marks: There is your gold recommendation, folks.

Member Stevens-Sollman: Thank you. And I believe this is what the stakeholders were wishing.

Chair Marks: Yes, it's their No. 1 and their No. 2.

Member Wastweet: I would like to make a motion next.

Chair Marks: Okay. For the clad, or for this one?

Member Wastweet: For this.

Chair Marks: Okay.

Member Jansen: Yes, before we leave the gold, I think we need to address the double eagle issue.

Chair Marks: I think she's about to do that.

Member Jansen: Thank you.

Member Wastweet: Yes, I am. I make a motion to remove the eagle from the obverse of the gold.

Chair Marks: Second.

Mr. Everhart: Can I make a comment? Personally, I think that the eagle on the obverse belongs on the badge because it's part of the badge and because of its size, it doesn't really compete with the eagle on the reverse. I would not -- my recommendation would be not to remove the eagle from the obverse. It's an integral part of the badge itself.

Mr. Antonucci: Think about how small that will be. It's a dot in the center.

Chair Marks: I'd like to defer to the stakeholder.

Mr. Wade: I believe we agree that the eagle on the front, which is our badge, really needs to stay. I think that a possible fix, if it really is bothering folks, is maybe putting an In Memoriam banner or something across it so you don't see the eagle. But I think if you have our badge, if it's going to be an accurate depiction of our badge, it really needs to have that eagle.

Chair Marks: Okay. I will withdraw my second. If there's not a second on this motion, then it will die.

(No audible response.)

Chair Marks: Is there a further motion?

(No audible response.)

Chair Marks: Okay. Then I would ask for a motion on the clad. The clad, we're looking for, on the obverse, Marshals Service and its history and on the reverse, the role of the Service in a changing nation.

Member Stevens-Sollman: Mr. Chairman, I don't know if we can finish with the clad because we don't have a reverse. Do we?

Participant: We do not.

Member Stevens-Sollman: Okay. Thank you.

Chair Marks: Okay. Is there a motion?

Member Jansen: Review what designs are remaining that have not been adopted.

Member Uram: No. 2 obverse.

Chair Marks: Would have not been adopted? We did that one.

Member Jansen: We have a clad obverse that has not been adopted.

Member Uram: Clad obverse No. 2 had 19 points.

Member Stevens-Sollman: Correct. We can use No. 2 as the obverse, the clad obverse No. 2. And I would make a motion that we do that. I just don't know what we can put on the reverse.

Member Jansen: Well, if you look at the vote outcomes on the reverse selections, there are nine possible designs that are out there. The highest vote-getter was design No. 7, with 10 votes shy of the

14th --

Chair Marks: This one?

Member Stevens-Sollman: Correct.

Member Jansen: And that would be the --

Chair Marks: This one?

Member Jansen: Yes.

Member Stevens-Sollman: Okay.

Member Jansen: Okay.

Chair Marks: This was the high vote-getter? It didn't make our threshold?

Member Jansen: No. 7. And No. 8 received eight votes.

Chair Marks: That's this one.

Member Jansen: Now, I tabulated this and I will only say that the reason that the total number of votes cast here were so low is that a number of members cast zero votes for all designs. So I would encourage the Committee to interpret the failure to reach threshold as

a less than expression of preference as opposed to negative expression of preference.

Chair Marks: Okay. Jeanne, this was your motion for this one? Or what was your motion?

Member Jansen: Yes.

Member Stevens-Sollman: Yes.

Chair Marks: Okay. Jeanne, would you consider amending your motion to put one of these on the reverse, or no?

Member Jansen: This is adopted unless we change it otherwise.

Chair Marks: Yes, it is. You're right.

Member Stevens-Sollman: Wait a minute.

Chair Marks: Yes, this one --

Member Jansen: This is automatically adopted.

Member Stevens-Sollman: Yes. Yes, that's automatically adopted.

Chair Marks: Okay. So what do you want to do with the reverse, guys?

Member Stevens-Sollman: Oh, okay. Yes, I would put either one of those on.

Member Wastweet: Can I make a comment?

Chair Marks: Yes, go ahead.

Member Wastweet: I'm going to go out on a limb here and say we're not making a wholehearted choice on the clad. I'm hearing that the members here are not excited about any of the choices for the clad. I think we have two great-looking coins. The gold coin and the silver coin I think are fantastic, but I'm not hearing a lot of excitement on the clad. Are we just trying to get through this and pick something that's not fantastic?

Chair Marks: Let me ask this. April?

Ms. Stafford: Yes, sir?

Chair Marks: I know we don't like to do this, but how is the schedule if the members said, look, we'd like some other ideas for the clad?

Ms. Stafford: The legislation requires that we have coins available in

September of this year.

Member Stevens-Sollman: Oh, okay.

Chair Marks: Ouch.

Ms. Stafford: Just another special aspect of the legislation.

Chair Marks: Okay. Thank you for the clarity.

Member Jansen: Mr. Chairman?

Chair Marks: Yes?

Member Jansen: I'm curious if the Committee has a thought on the following line. Not that we can change the legislation, but I sense that one of the reasons we're having difficulty here is the legislation ended up precipitating designs that had too much text for our taste, and we are wrestling with the symbology of the designs that did receive votes. And so my question to the Committee is, if we defer, does anything change? Because we're kind of stuck with --

Chair Marks: No.

Member Jansen: -- with bad choices against legislation which dictates a challenge.

Chair Marks: Well, here's the deal. At this point, if we just leave it alone and don't act, obverse 2 would go forward as our recommendation. The clad obverse 2. If we could put that up on the screen. That would go forward.

Member Jansen: And we would defer to the CFA preference.

Chair Marks: Yes, we would.

Vice-Chair Olson: How about this? There was a lot of resistance to the handcuffs on No. 7. What if we removed the handcuffs off of there. You know, the problem here --

Chair Marks: Make a motion.

Vice-Chair Olson: Yes, I move that the handcuffs be removed to 7 and that be paired with No. 2. And that would be the recommendation of the Committee.

Member Uram: Second.

Member Jansen: That's a good motion and second.

Chair Marks: Okay. So that's the motion and second. Is there discussion?

(No audible response.)

Chair Marks: I think it's clear. All those in favor, please raise your hand.

(Committee votes.)

Three. Six. Opposed?

(Committee votes.)

One. Motion carries. And we have completed this program.

Member Uram: One amendment.

Chair Marks: Oh, okay. Go ahead.

Member Uram: On the obverse No. 2, we wanted to proportionately, based on Don's recommendation, recommend that that be proportionalized so that she's not looking like she's sliding back.

Chair Marks: Yes. Don, question for you. At this point, do you feel you need a motion to proceed that way?

Mr. Everhart: You would be able to answer that better than I could.

Chair Marks: Well, I'll tell you -- and, Committee, disagree with me if you want -- but I believe the sense of the Committee is that we would kind of think that artistic license would be employed here to improve this design as far as the female figure.

Member Uram: That's what my motion is.

Chair Marks: I'm not seeing any disagreement.

Member Wastweet: I will second that motion.

Chair Marks: Okay. So that's a motion?

Member Wastweet: That's a motion.

Chair Marks: Okay. That's a motion.

Member Wastweet: And a second.

Member Jansen: Who made the motion?

Chair Marks: Tom. Seconded by Heidi. So the motion is to support

artistic license to improve the female image and proportion.

Member Wastweet: Composition.

Chair Marks: Composition. All those in favor, please raise your hand.

(Committee votes.)

We've got six. Opposed?

(No audible response.)

Chair Marks: Are you voting?

Member Hoge: I'm for it.

Chair Marks: For it? Unanimous. Thank you.

Member Stevens-Sollman: Gary, excuse me, but do we have to make a motion for -- I think we mentioned this earlier, to have the feet of the horses corrected. So we don't have to make a motion for that, do we, Don?

Mr. Everhart: What was the question? I'm sorry.

Ms. Stafford: Correct the anatomy of the horse.

Member Stevens-Sollman: Thank you.

Mr. Everhart: No, we got it.

Chair Marks: We got that?

Mr. Everhart: Yes.

Chair Marks: Okay. So we're done with that program, folks. Okay. Just a note here before we move on. We have the minimal quorum now in the room. If any of us leave, we don't have a meeting anymore. Because of my travel schedule --

Participant: We'll send the Marshals out for you if you --

(Laughter.)

Chair Marks: You know what? Before our friends from the Marshals Service depart, I want to thank you, both of you gentlemen. Thank you very much for your participation and the wisdom and insight you gave us. Appreciate it very much.

Mr. Wade: Too bad we can't do this more often.

(Laughter.)

Participant: We do it every month.

Chair Marks: So, we have 50 minutes to accomplish the First Special Service Force. And at 2:30, or very close thereafter, I'm going to have to leave the room and we're going to lose our quorum. I don't know how the other members' situation sits, but --

Participant: Is Mike Bugeja on the phone?

Chair Marks: No.

Participant: He's not on.

Participant: He's not on at all?

Chair Marks: He's not on. So that's the issue. I just want to make you all aware of that. So if I do have to leave, I will leave my votes. And I don't know if that will suffice, but at this point it's my great honor to relinquish this meeting to my distinguished Vice-Chairman, Michael Olson.

Vice-Chair Olson: You may regret that decision. Gary, thank you. I want to go on record stating I appreciate the thought that was behind giving me the vice-chairmanship for my last set of designs. Okay. The final business of the day will be to review designs for the First Special Service Force Association Congressional Gold Medal. April, would you care to take the floor?

Ms. Stafford: Thank you. And, Mr. Vice-Chair, in the interest of time, I could very easily not read out the descriptions. I know that the Committee has had them in advance and that if there's one design that we're honing in, we could revisit that description, if that helps.

Vice-Chair Olson: I think that would be appropriate.

Ms. Stafford: Okay. It is Public Law 113-16 that authorizes the Secretary of the Treasury to strike a Collective Congressional Gold Medal to the First Special Service Force with suitable emblems, devices and inscriptions in recognition of their dedicated service during World War II. The legislation specifies the Congressional Gold Medal should be given to the First Special Service Force Association in Helena, Montana for display or temporary loan to other locations associated with the First Special Service Force, including Fort William Henry Harrison. Bronze duplicates of the medal can be produced for sale to the public. We have with us, on the phone, some special guests. First, as observers on the call, we have some staff from Congressman Jeff

Miller's office; Ms. Diane Cihota, legislative director; and Mr. Jeremy Leader who's a 2014 Military Defense Fellow. Also, we have our liaison Bill Woon, secretary and treasurer of the First Special Service Force Association. Mr. Woon, would you like to say a few brief words to our Committee?

Mr. Woon: Well, I just want to thank you for all the work that you've done. When we reviewed these, I felt that they were all well done. The artists certainly did their work and their homework. I look forward to hearing the comments from the Committee and your input on the design.

Ms. Stafford: Thank you, Mr. Woon. And I have shared with the Committee some of your initial feedback regarding use of the quote honor also to those who daring to die survived, as well as the use of the battlefield crossing. I know you had some concerns about that. The Committee is aware of that.

Mr. Woon: Thank you.

Review and Discuss Candidate Designs for the First Special Service Force Congressional Gold Medal

Ms. Stafford: So again, in the interest of time, I will not read out each of the descriptions. So we'll just go through the obverse designs first. Here's obverse 1, 2, 3, 4, 5, 6, 7, 8. And I'll pause. I'm sorry. No. 8 is the first preferred of the First Special Service Force. And second preferred is No. 7. Okay. Going on to 9. 9 is the third preference of the First Special Service Force Association. 10, 11, 12, 13, 14, 15, 16, 17, and 18. We have a total of 21 reverse designs to be considered. Reverse 1, 2. This is the first preferred by the First Special Service Force Association. 3, 4. 4 is the third preference of the First Special Service Force Association. Reverse 5. 5 is the second preference of the First Special Service Force Association. Reverse 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20 and 21. That concludes the designs, Mr. Vice-Chair.

Vice-Chair Olson: Thank you, April. I would like to welcome the guests on the phone from the Congressional offices and also the Association. And I'll explain to you a little bit of how we proceed here on the Committee. We have gotten all of the materials that you were so kind to provide us in advance. We have all reviewed those materials and appreciate you providing them. I will say that, for my years on the Committee, I don't recall getting as detailed of observations and guidance from a group as we have from yours. And it definitely will help us get to a better decision. The way we proceed is you may hear some positive and some negative comments regarding these designs.

They in no way reflect our opinions towards anything other than the designs we are looking at. The Committee's charge is to provide our advice and counsel to come up with the best representation we can for your organization as well as the nation as a whole. With that, as is our practice, the first step we take is we go through the designs. And I'd like to make a statement to the Mint staff that we're very pleased to have such a wide variety of designs to select from. There are a lot of good choices here and very few that I, personally, would not consider good choices. It's quite evident that there's been a great deal of work placed into these designs as it should be for a group as honored as the First Special Service Force. So at this point, we will go through the obverse designs. And if you could scroll through them on the screen as I read them off. We'll ask for comments from the members. If you would like to discuss this design, please indicate so as we go through. Obverse No. 1?

(No audible response.)

Vice-Chair Olson: Moving on to obverse No. 2.

(No audible response.)

Vice-Chair Olson: Obverse No. 3?

Member Jansen: Question, Mr. Chairman.

Vice-Chair Olson: Yes?

Member Jansen: Are we eliminating designs at this point from further discussion? Vice-Chair Olson: Yes. So if you want to discuss the design, you would indicate so here. Okay. We're on obverse No. 3. Does anyone want to further discuss this one?

(No audible response.)

Vice-Chair Olson: Okay. No. 4?

(No audible response.)

Vice-Chair Olson: No. 5?

(No audible response.)

Vice-Chair Olson: Six? Oh, waiting for 5. Let's go back to 5. Okay. No. 5?

(No audible response.)

Vice-Chair Olson: No. 6?

(No audible response.)

Vice-Chair Olson: No. 7?

Member Jansen: Yes.

Chair Marks: I want -- well, okay. It's yes. Okay.

Vice-Chair Olson: No. 7 was one of the top three preferred from the Association.

Chair Marks: My question is -- I'm sorry if it was said, but which one was their number one and which one was their number two?

Vice-Chair Olson: Number 8 was number one. Number 7 was number two. That's the one we're looking at right here.

Chair Marks: Okay.

Vice-Chair Olson: And No. 9 is their third preferred choice.

Chair Marks: Thank you.

Vice-Chair Olson: Okay. So once again, No. 7, we will discuss that.

No. 8, which is the first preferred.

Participant: Yes.

Participant: Yes.

Participant: Yes.

Vice-Chair Olson: Yes? Okay. No. 9?

Member Stevens-Sollman: Yes.

Vice-Chair Olson: Okay. Moving onto No. 10?

(No audible response.)

Vice-Chair Olson: No. 11?

(No audible response.)

Vice-Chair Olson: No. 12?

(No audible response.)

Vice-Chair Olson: No. 13?

(No audible response.)

Vice-Chair Olson: 14?

(No audible response.)

Vice-Chair Olson: 15?

(No audible response.)

Vice-Chair Olson: 16?

(No audible response.)

Vice-Chair Olson: 17?

(No audible response.)

Vice-Chair Olson: And the final design, No. 18?

(No audible response.)

Vice-Chair Olson: Okay. So the discussion of the CCAC for the obverse designs will be limited to the top three preferences for the Association, which are No. 7, 8 and 9. Moving to the reverses. Reverse No. 1?

Member Jansen: Would you repeat, Mr. Chairman, the organization's preferences, please?

Vice-Chair Olson: Okay. The preferences for the group, for the Association, No. 2 would be their first preference, No. 5 is their second preference, and No. 4 is their third preference. Okay. So beginning once again with No. 1.

Participant: Yes.

Vice-Chair Olson: Okay. No. 2? I'll say yes. No. 3?

(No audible response.)

Vice-Chair Olson: No. 4, which is a preference. I'll say yes. No. 5? Yes.

Member Wastweet: Yes.

Vice-Chair Olson: No. 6?

(No audible response.)

Vice-Chair Olson: No. 7?

(No audible response.)

Vice-Chair Olson: No. 8?

(No audible response.)

Vice-Chair Olson: 9?

Member Jansen: Yes.

Vice-Chair Olson: 10?

(No audible response.)

Vice-Chair Olson: 11?

(No audible response.)

Vice-Chair Olson: 12?

(No audible response.)

Vice-Chair Olson: 13?

(No audible response.)

Vice-Chair Olson: 14?

(No audible response.)

Vice-Chair Olson: 15?

(No audible response.)

Vice-Chair Olson: 16?

(No audible response.)

Vice-Chair Olson: 17?

(No audible response.)

Vice-Chair Olson: 18?

(No audible response.)

Vice-Chair Olson: 19?

(No audible response.)

Vice-Chair Olson: 20?

(No audible response.)

Vice-Chair Olson: And 21?

(No audible response.)

Vice-Chair Olson: Okay. To review here, and please someone feel free to -- I may have gotten off a mark here, so --

Member Jansen: I'm with you.

Vice-Chair Olson: Okay. We've got for review by the Committee -- of the reverse, we've got No. 1, No. 2, No. 4, No. 5 and No. 9. Correct?

Member Jansen: Correct.

Chair Marks: Correct.

Vice-Chair Olson: All right. With the selections for review, we will start the review. As it has been the custom with the Committee for many different types of designs, if there is someone on the Committee that has a special knowledge or affinity for what is being discussed, that Committee member leads the discussion. In this particular instance, I happen to be a military officer and I have great interest in looking at these and providing input, so I will begin the discussion. We had the opportunity to provide input on these designs at a meeting, a telephonic meeting several months ago. And I think that is always a good exercise, to get the Committee's input in advance. The designs that I see here, as I stated my personal preference, there's a lot of good work here. I'm limiting my discussion on what I'm going to be providing input on to the choices of the Association, their preferences. When we're talking about the First Special Service Force, their military history in World War II, the terrain they fought on, the terrain they trained on, it's tough business. A soldier's work is hard enough if you're on level terrain, but when you start climbing mountains and assaulting from the water, it gets a lot harder. And these gentlemen were tough. So what I was hoping to see on these designs are tough soldiers, rugged terrain. I did not really want to see stationary objects or objects that will not convey the power of this unit because these were some brave soldiers that did tough work. The Committee, as a general practice, has always shown considerable deference to the wishes of the recipient organization when we can. And I will say that when I was looking through these designs, before I read what the Committee's preference was, I was drawn to their first and second choice immediately, not only for the representation of what is being shown here, but the artwork and the possibilities that we see on a medal the size of a Congressional Gold Medal. Candidate No. 1 for the obverse and candidate No. 8 for the obverse both show rugged powerful terrain, determined soldiers doing hard work. When I did go

back and take a look at the guidance provided by the Association, I noticed that there were no combat jumps by this unit, however, they did train with parachutes. Could we get No. 7 up, please? What I'm drawn to here in particular, both of these designs share several common traits. You've got the peak. You've got the soldiers scaling the peak. You've got the patch. Which, Don, when this is rendered, I would expect that the feel of the patch would be in low relief and those letters would be -- and the outline would be raised up to really --

Mr. Everhart: Yes, it would be textured.

Vice-Chair Olson: Yes.

Mr. Everhart: Also it's going to be flat compared to the modeled rock that it's resting on.

Vice-Chair Olson: Yes. The preference of the organization, as I understand it, is to display the amphibious capabilities of the unit, because they did actually perform combat amphibious assaults using the raft in No. 8. So that would be my preference for this design for the obverse for the reasons that I've stated. On to the reverse. We've got a lot of good work here on both the obverse and the reverse that I personally won't be discussing simply because the Association has told us what is important to them. There are several other designs on here that in my opinion are very well done, but when it comes to a military unit, there are certain things that are important to them, one of which being their flag. And what the Association has indicated to us is there are a couple of designs here that portray that in the best light with reverse No. 2 being the most desirable to the organization. It's got all of the devices that they state are important to them. We've got the knife. We've got -- especially the crossed arrows, which is the rank of branch insignia for the Special Forces, the Army Special Forces to this day. And there's a lot of pride and history in current folks being able to tie what they're doing today back to what these brave soldiers did so many years ago. I like this design also because it lists the campaigns, which I know will be important to them. And I always have a strong preference when we're speaking about Congressional Gold Medals that it does specify Act of Congress and the date. So No. 2 would be my top choice. I can't really think of a reason not to grant their wishes for this. No. 5 is their second choice. The reason I was not really drawn to No. 5 for the reverse is because it does not include the campaigns. It's got the braiding around there, but it does not list the campaigns. So I'm going to have a strong preference for reverse No. 2 and obverse No. 8. Tom, would you like to go next?

Member Uram: Thanks, Mr. Vice-Chairman, and I pretty much concur. I do believe that No. 8 on the obverse -- I like both 7 and 8 as you

did. With the amphibious there, the only thing is there is a little bit of water lines in the front of the raft there and it looks like they have words there. Is there a way to make it a little bit more, for lack of a better term, watery looking or something that, you know, it doesn't look like they're just flat on there? Or is that how it's going to be? Either way I think Mike's comments on them wanting to have that on there is important. I kind of gravitated a little bit more to 7, but after having listened to Mike's comments, I'd certainly be happy with 8. But just was concerned that it didn't look just like it was sitting on --

Member Bugeja: Gary, it's Michael. I've come back. I'm sorry I had to step out.

Chair Marks: Michael, at this point Michael Olson has been appointed the Vice-Chair as his last act on the Committee, so he'll be running the meeting.

Member Bugeja: Yes.

Chair Marks: He'll be running the meeting.

Member Bugeja: Okay.

Vice-Chair Olson: Michael, we'll go to you next when Tom is done.

Member Uram: So is there anything, Don, there that would -- you know, you have a large planchet there, so I just don't want to make it look cut off, you know, like we're cutting the horizon there behind them.

Mr. Everhart: What's your concern?

Member Uram: The water for the raft.

Mr. Everhart: Oh, yes, we could definitely put a water texture on there. I think it will contrast nicely with the field and then all the rock texturing type of thing.

Member Uram: Yes, that would look real good. Okay.

Mr. Everhart: Yes, we can do that.

Member Uram: So I would be strongly in favor of that. On the reverse, once again I'm gong to take the lead of the Vice-Chair here and go with No. 2 simply for what he has stated in regards to the units and the encounters they've had and so forth, and all the symbolic representation that's needed. Mr. Vice-Chairman, that's it.

Vice-Chair Olson: All right. Michael, did you just join us?

Member Bugeja: Yes, I just came back from my meeting. I got called away on an emergency. I'm back now.

Vice-Chair Olson: Okay. I hope everything's okay.

Member Bugeja: Yes, everything's fine; thanks for asking, and I'm glad to be back.

Vice-Chair Olson: Okay. All right. Well, we're glad to have you back and I just want to get you up to speed, Michael. The designs that we are considering, we've culled all but No. 7, 8 and 9 on the obverse.

Member Bugeja: Okay. Got it.

Vice-Chair Olson: And we have culled all but 1, 2, 4, 5 and 9 on the reverse.

Member Bugeja: Okay.

Vice-Chair Olson: And with that, we'll await your comments.

Member Bugeja: Okay. I'm organizing my papers. My life is one of many multi-tasks, but I'm glad that you are chairman today and --

Vice-Chair Olson: Yes, Michael, would you like someone else to go while you get organized?

Member Bugeja: Yes, that would be great because I have my notes. I'm gathering my notes and throwing my briefcase around and that stuff right now.

Vice-Chair Olson: All right. Robert, would you care to go next?

Member Hoge: Sure. I like a lot of these designs and I concur with the opinions of the stakeholders. For the obverse I'd like to get your preference though to obverse No. 9 because I like the area that could be a raised polished silhouette, sort of a ghostly look that gives sort of a reflection of those who died, which is something you're trying to recommend. I mean, they are not shown that way, but this could be construed. And it has a nice feature that would be kind of unusual for a medal. I don't know if the parachutes are very much in order, but it has a nice shoulder patch of the arrow as well. Nos. 7 and 8, both of them have the very large arrow with USA, USA-Canada or Scanada, if you want to read it downward.

(Laughter.)

Member Hoge: It looks as though this is more alpen-eering or mountaineering than warfare, but you know, still I like all of these and

would go certainly with one of them. For the reverses, there is a redundancy, if you read the scroll, of First Special Service Force below the eagle on all of these things, and I don't know if that's something we want to address or not. Should we have the same wording be included on both sides of the medal? I don't know if that's exactly necessary. Neither one of these refers to the fact that this is from World War II. We might want to include some reference to that in order to put the names of the campaigns from reverse 2 into context. Just a thought. That's it.

Member Wastweet: Can you state again what was repeated?

Member Hoge: Beg your pardon?

Member Wastweet: State again the redundant part.

Member Hoge: Oh, where it says "First Special Service Force." You've got that as an inscription on the obverse of the medal, the various ones that we have highlighted out. But also it appears on the scroll on the reverse below these eagles. And I mean, that's just simply a redundancy of multiple wording.

Vice-Chair Olson: April, is there any comment you might be able to provide on that?

Ms. Stafford: The program manager Betty says there's no specific reason why this is shown there.

Mr. Woon, is there anything you have to add regarding use of the First Special Service Force as an inscription in the banner on some of the reverses, for example, reverse 2?

Mr. Woon: Well, the wording on the banner is taken right off of the flag. So if it was going to be kept -- I mean, if one was for -- I guess for space reasons or for redundancy reasons, I think the obverse side would be the one to remove because on the banner of the Force flag reads "First Special Service Force."

Vice-Chair Olson: Mr. Woon, if that was removed from obverse No. 8, it would allow a little bit of a cleaner design on the obverse. Is that something that you would be in favor of would you prefer to have it remain?

Mr. Woon: You know, I agree with your comment of the redundancy. If there was something else that I guess from the Committee's perspective could appear up there, I would have to think about what would appear, but I agree with your comment that there is redundancy in putting that on both sides of the medal.

Vice-Chair Olson: Okay. Yes, we'll recognize Don Everhart from the Mint.

Mr. Everhart: Yes, I have a suggestion. We could put the campaigns on the border there where it says for "First Special Service Force."

Vice-Chair Olson: On the obverse?

Mr. Everhart: On the obverse.

Vice-Chair Olson: But those already show up on the reverse that the group prefers.

Mr. Everhart: Oh, okay. Well, never mind.

Mr. Antonucci: How about the dates?

Mr. Everhart: Yes.

Mr. Antonucci: July 1942 to December 1944.

Vice-Chair Olson: You know, the thing to remember is these medals can only be displayed showing one side. So if it is removed from the front, that may take a little bit away from what's trying to be portrayed here. I know that that patch is most likely unique to this unit, and there's really no reason to take it off. As Mr. Woon indicated, it is part of the flag, so it does have a place on the reverse. Why don't we continue with member comments and we can all think about it and revisit that at the end of the discussion? Okay. Robert, are you complete?

Member Hoge: Yes.

Vice-Chair Olson: Michael, would you like to go?

Member Bugeja: Yes, I can go. One of the things that I was hoping to hear from the Committee as we pair obverse and reverse was the duplication of certain images, but that seems to have been covered already. Am I correct with that, Mr. Chairman?

Vice-Chair Olson: Yes, the comment was made regarding the nomenclature of the unit being on the obverse and the reverse.

Member Bugeja: We also have the star and maple leaf. So when I started to put -- you know, I had my favorites, and my favorites were on the obverse 6 and 9. The reason why I liked 6 was the depth of field, the orientation. It was a little busy on top, but nonetheless with the planchet on the medal it seemed to encompass a lot without a lot of text. I liked 9 because the star and maple leaf were integrated

seamlessly it seems into the design adding even more depth of field with the parachutes in the background. And there we have the badge as well. But when I started to couple them with the two of my reverse designs that I liked the best; and that would be 8 and 9, I started to see duplication in the pairing of obverse and reverse. For instance, if you do obverse 9 and reverse 8, you duplicate the star and the maple leaf. So I went back to the drawing board then. And did we eliminate; I didn't quite get this, 07 from the reverse?

Vice-Chair Olson: Yes. Yes, the only designs we're taking a look at from the reverse are No. 1, 2, 4, 5 and 9.

Member Bugeja: Okay. Well, you know, it's very hard to do pairings without a little bit of duplication on these. So I think, you know, that led me back to that plain one. But I just discovered that now. Are you doing pairings between obverse and reverse at this point, or just choosing which designs you like best?

Vice-Chair Olson: We're just doing comments right now.

Member Bugeja: Just comments right now?

Vice-Chair Olson: Yes.

Member Bugeja: Okay. Well, my comment will be we might want to look at the obverse and reverse in tandem to see how they play off of each other without duplication of symbol. I yield my time. Thank you, Mike.

Vice-Chair Olson: Michael, just for clarification, the preference for the Association is obverse No. 8 paired with reverse No. 2, with the only duplication there being First Special Service Force on both sides.

Member Bugeja: Eight and two?

Vice-Chair Olson: Yes.

Member Bugeja: Okay. It's just going to be one of those things we're going to have to look at when we come to the final decision. Thank you, Mr. Chairman.

Vice-Chair Olson: Okay. Thank you, Michael. Gary?

Chair Marks: Thank you, Mr. Vice-Chairman. And thank you for letting me go. I don't have to go quite yet from the meeting, but this will free me up if I need to. I'm going to go with support for the two number one recommended designs from the stakeholders. That would be obverse No. 8, reverse No. 2. Doing that, I also want to say that I

found the collection of designs that we were given very well done. My compliments to the artists who provided their work for this program. And I hope the fact that we culled out so many isn't misinterpreted. I think there's a lot of support for the recommendation of the stakeholder group and I think that's what you're seeing from the fairly extensive culling that we did initially. As for the reverse, I'm supporting No. 2, as I said, but in a perfect world where I was in control of all of the art, frankly I would have gone somewhere else. But it's important to me in this case with the stakeholder group involved and what they represent to our nation that I'm simply going to support their recommendation of No. 2. And that's all I have to provide at this time. Thank you.

Vice-Chair Olson: All right. Heidi?

Member Wastweet: Thank you. I think we have some great choices, and we can't really go wrong with anything that we're considering. On obverse 8, my only criticism is that we have competing textures and it could get a little busy just because of so many textures in close proximity. On obverse No. 9, I think this design is really creative. We could take out the parachuters to conform with the comments that were given to us about them not actually doing the parachuting in action. This is a really clean but clever design with depth, and I'm really attracted to the composition and the use of the star and the maple leaf, as Mike Bugeja said. So I have a slight preference for this one over No. 8, but they're both great designs. And for the reverses, I don't mind the redundancy of the title because on the back it's on the ribbon and it's very, very small. And so therefore I don't think it's competing, but supporting. And so that doesn't bother me at all. And I've seen it on other coins quite often that the words are repeated on the ribbons, and it's not a conflict. So I am not inclined to change that wording. That's it.

Vice-Chair Olson: All right. Erik?

Member Jansen: Compliments to the artists and the effort that went into this. There are some incredibly nice applications of symbols here. I personally thought the bayonet designs were exceedingly creative, especially with the graphics of the maple leaf versus the flag or the stars. That's just a personal preference. I really, really like the graphic nature of that and it makes for a striking medal in its just large use of negative space. So encouragement to the artists who saw and have heard us and found a way to take that request and integrate it into their art and their thinking. That's a nice way of teaming the thing. I'm going to go on the obverse with Robert Hoge's comments as well as Heidi's. I really like the silhouetted climb. And to the sculpting team on this, Don, I presume that blank space there; that would be the bodies

of the climbers on the hillside, I assume that's the zero profile. That's the bottom profile on the sculpt, right?

Member Wastweet: Raised.

Mr. Everhart: You're talking about 7?

Member Jansen: I'm talking about obverse 9.

Member Wastweet: That's raised.

Mr. Everhart: Okay. Could you just repeat that?

Member Jansen: Okay. So we have a normal relief with the soldier and the paratroopers and so forth. The negative space there, the climbers, the hillside, is that at the bottom of the relief?

Mr. Everhart: I see that raised.

Member Jansen: You see that raised? Okay.

Mr. Everhart: Yes.

Member Jansen: So that you end up having a sharp relief into the surface --

Mr. Everhart: Yes.

Member Jansen: -- to meet the variations of the -- that's really cool. And so does that make the star and the leaf as incuse?

Mr. Everhart: Not necessarily, no.

Member Jansen: So they could actually be higher profile yet?

Mr. Everhart: I think the way they're drawn they're in relief.

Member Jansen: Yes, so the highest relief here might be the helmet or at least --

Mr. Everhart: Or his shoulder.

Member Jansen: Yes, and the star and the maple leaf.

Mr. Everhart: Yes.

Member Jansen: And then the blank space, the climbers and the hillside, would be a plane selected somewhere mid-profile?

Mr. Everhart: Yes. Now, I have a question for you.

Member Jansen: Sweet.

Mr. Everhart: If this is chosen, would we be taking out the paratroopers?

Member Jansen: Haven't gotten there yet. I wanted to understand how you envisioned the relief going.

Mr. Everhart: Okay. Yes. No, I would raise the three climbing soldiers in the foreground on that flat field and then have the relief behind them modeled.

Member Jansen: It's interesting.

Mr. Everhart: And have it step down so that --

Member Jansen: Yes, so they step up --

Mr. Everhart: Yeah.

Member Jansen: -- in a harsh plateau, in a sense. That would be very, very, very striking.

My trouble with removing the paratroopers, from an artistic perspective, is it puts the design out of balance.

Mr. Everhart: Well, that's what I was going to address.

Member Jansen: Yes.

Mr. Everhart: If we opened up the spacing on "First Special Service Force" and put the date in there, I think it would solve that problem. Put the date where the paratroopers are.

Member Jansen: Okay.

Mr. Everhart: Stack it. Stagger it. Stack it, stagger it.

Member Jansen: Now, here is my thought: I heard comments from several people here, including I think the stakeholders, and our Vice-Chair that the missions are important. And so my question would be, if we were to remove the paratroopers and drop in the date and "First Special Service Force," if it could all be squeezed in there; and maybe that's too much, would we drop the missions around the perimeter from the kind of 7:00 to 2:30, 3:00 position? Is there space? Is it crowded? Is that a bad idea?

Mr. Everhart: Well, you're talking about the reverse now.

Member Jansen: Oh, I'm sorry. Well, I haven't gotten to the reverse

yet. Okay. So skip that.

So we leave the circumferential text on there, but drop the date into where the paratroopers are?

Mr. Everhart: Yes, and just open the spacing up on "First Special Services" so it runs from --

Member Jansen: Okay. Okay. Okay.

Mr. Everhart: -- 8:00 -- 7:00 --

Member Jansen: Yes.

Mr. Everhart: -- to, you know, wherever it is.

Member Jansen: Okay. So I'm going to lean into obverse No. 9, because I think it is just really going to make a spectacular medal in that regard and with the presumption that there would be a motion behind my strong support of No. 9 to accomplish those artistic changes. In terms of the reverse, I'm indifferent to the double mention of First Special Service Force. I think that's a minor issue here. But I am questioning again the sculptors here. Are there any uses of texture here which could perhaps punch up this design slightly?

Mr. Everhart: Well, if you look at No. 1 --

Member Jansen: I am.

Mr. Everhart: -- it's kind of a graded texture.

Member Jansen: You read my mind.

Mr. Everhart: We could do something like that.

Member Jansen: Yes. You read my mind. So I'm going to support design No. 2. And if it gets adopted, I will probably try to make a motion for a gradation treatment on it just to punch it up a little bit, whether we end up putting some kind of a perimeter or demarcation around it as you see in there. But I'm going to go for reverse 2. Thank you very much.

Vice-Chair Olson: All right. And Jeanne?

Member Stevens-Sollman: Thank you, Mr. Chairman. I am in agreement with Erik with the Special Forces of obverse No. 9. I think this is going to make a great beautiful medal. However, because we are making a medal this time, we have the space to look at obverse No. 8 with a lot of information. And I liked what the stakeholders have

told us and the importance of having the amphibian forces as well as the climbers. I think it's going to recognize all of this. And unfortunately in our obverse No. 9 we don't have that Special Force amphibians there, so I'm torn between this one and No. 9. As for the reverse, again I would like to see the frosted backgrounds that reverse No. 1 has. And I'm almost tempted to ask, if we voted for this one, could the "Honor Also to Those Who Daring to Die" be replaced with the campaigns and then leave this whole design the way it is? I like the way an "Act of Congress" is floating underneath the banners and I like the texture. So again, these two reverses are similar but different. And that's all I have, Mr. Chairman. Thank you.

Vice-Chair Olson: Okay. I don't believe I've forgotten anyone. Have I?

Chair Marks: No.

Vice-Chair Olson: Are there any further comments from the group?
Heidi?

Member Wastweet: Just a quick comment on obverse 9. I just want to offer an alternative view. I think if we took the parachuters out, I think that's actually a really nice negative space and I don't feel a need to stick something else in there because there's enough interest going on. I don't think it's out of balance. I think it's actually a quite nice break there to have some open space and not feel a need to stick something in every corner and cover every inch of it. I think it would be clean and offer a smooth break to the harsh texture of the mountains. That's it.

Ms. Stafford: Mr. Vice-Chairman, may I ask our liaison Mr. Woon -- Mr. Woon, could you just confirm, someone earlier said that the actual parachuting was part of training and not actually anything in action. Could you just confirm that for us if that's accurate?

Mr. Woon: They were airborne-qualified and their first mission would have been an airborne mission, but they were never utilized during combat in an airborne setting. The closest they came to that was the invasion of southern France, but because of their amphibious capabilities they went out on the point. They were the first out to eliminate some artillery on islands. So in hearing the comments we're certainly not opposed to having that airborne qualification in the history of the Force. But they did actually make two combat amphibious landings, one in the Aleutian Islands and one in southern France. In fact the irony of it is it was exactly one year to the day. They landed in Kiska on August 15th of 1943 and landed in southern France August 15th of 1944.

Ms. Stafford: Thank you.

Vice-Chair Olson: I'd like to just make a comment regarding the amphibious landings. I know there is some sentiment towards No. 9; and I think that is a great design as well, but part of the history of this unit that they can be justifiably proud of is amphibious landings. And, you know, if anybody saw Saving Private Ryan, any D-Day type of scene, I mean, you're in the water and you want to get on land and there's guys on land trying to keep you from doing that. And, you know, I think No. 8 depicts that very important aspect of their military service. No. 8 is the preferred choice of the group. No. 9, while it's a fine design, it's their third choice. So just throwing that out there. And again, I think 9 is a nice design, but I think 8 does the job just as well and it also includes a piece of history that's very important to these people. Gary?

Chair Marks: Thank you, Mr. Vice-Chairman. I'm going to continue to support No. 8, as I said when I spoke previously. But as is the case when serving on this Committee, sometimes listening to my colleagues I'm swayed, and I am swayed to also give equal support to No. 9. I see the points that have been made. I have to agree with them. I could go with either one. I think either one of them would make a great design for the obverse of this medal. So I'll be supporting both. Thank you.

Vice-Chair Olson: All right. Are there any further comments?

Member Hoge: Yes.

Vice-Chair Olson: Robert?

Member Hoge: Partly a technical question. It looks to me as though obverse No. 9 particularly might be a good candidate for what is typically known as a sunken relief, kind of an incuse with the star and the maple leaf in the raised area where the climbers are. And you might even complement that by having the dagger in the sunken relief in the reverse central medallion impression. Is this something that is done these days in the Mint?

Mr. Everhart: Well, we'd like to incorporate that more into our designs. I'm not sure it's called for in this one. I'm not sure it's not, but --

Member Hoge: Something that I just --

Mr. Everhart: But, yes, I would definitely like to see negative -- like what Heidi does in her work.

Member Hoge: Yes.

Mr. Everhart: I'd love to see more of that.

Member Hoge: I like these designs. I wish that No. 9 incorporated the amphibious aspect that No. 8 has, but I think No. 9 is a stronger design for a medal because it doesn't just highlight the huge arrowhead emblem. You can see an arrowhead on the man's shoulder, but it seems like it's a stronger image in No. 9 rather than No. 8.

Vice-Chair Olson: I have a comment on No. 9. If this one should be the selected recommendation of the Committee, there's something on there that is just not squaring up with me, and I guess I'll ask the Association or the Mint why is the Canadian maple leaf on top of the American star when this unit was commanded by an American commander? Is there any symbolic reason for that, why the star wouldn't be on top?

Mr. Everhart: The only thing I can think is because of the configuration of the maple leaf. It would fit in that thinner area better than the star would.

Vice-Chair Olson: Does the Association have any comment on that?

Mr. Woon: Well, in the presentation of the flags, the American flag would appear on the left or if you were standing facing it, it would appear on your right. So I mean, as far as the presentation of the star and the maple leaf, they're correct. But as far as the height of them, I understand what you're saying in terms of one taller, higher in elevation than the other.

Vice-Chair Olson: Would you have a preference either way?

Mr. Woon: Well, again, I guess my preference, my thought is given that this is a U.S. medal, that the star or the American flag would for protocol purposes be presented on the left and the maple leaf on the right. I think again, my perspective is the available space, that there's not level space there that you could get the two side by side and fill that space.

Vice-Chair Olson: Okay. Any further comments?

(No audible response.)

Vice-Chair Olson: All right. I will ask everyone to hand their ballots to Erik. He will tabulate them. This should not take a long time, so we will not recess.

Chair Marks: Can I make a comment?

Vice-Chair Olson: Yes.

Chair Marks: While we're waiting for the tabulation, I just want to remind everyone again that we have called a special telephonic meeting for April 8th, and the purpose of that meeting will be to discuss a recommendation for a proposed change to the Silver Eagle bullion coin on the reverse. That's an item that has been in our annual report for the last few years. The staff is going to collect up some of the eagle designs that we've looked at over the last few years and provide those to us in advance of the meeting. I've asked they not put any additional work effort into those as far as if they happen to designate some other subject matter and so forth. For this purpose we're simply wanting to look at the artwork and as not to cause them additional effort at this point. And then also at that meeting I'll ask the Committee to approve a motion also asking the Mint to look at other designs that we've looked at over the last few years across all of the various programs, that there might be a feeling among the artistic staff that they might produce nice medals. And if that is the case, if there are some of those identified, that the Mint would simply move ahead with that sort of an effort. So I just want to make everyone aware of that and get you thinking in advance. Perhaps you on your own time could look at some of those designs that we've been given in our packets. And that way we could have an informed and prepared discussion on April 8th. Thank you.

Member Bugeja: Gary, have you set a time for April 8th?

Chair Marks: It probably will be 2:00 p.m. Eastern.

Member Bugeja: Got it. Thank you.

Chair Marks: And I'll just add my compliments to the distinguished Vice-Chair --

(Laughter.)

Chair Marks: -- for running an excellent discussion on this program. Thank you.

Vice-Chair Olson: All right. If I can read what we're seeing here.

Member Jansen: Got your votes, Michael. Thank you very much.

Vice-Chair Olson: Okay. All right. If I can read these correctly -- Gary, do you just go with the selection, or do you do the --

Chair Marks: You know, I would just do the ones that we --

Vice-Chair Olson: Selected?

Chair Marks: -- that remained after the culling. Everyone knows we called out all the others.

Vice-Chair Olson: Yes. Okay. For the obverse of the First Special Service Force Congressional Gold Medal, obverse No. 8 received 15 points and obverse No. 9 received 18, which will be the selection of the Committee. The reverse, No. 1 received 6, No. 2 received 24, No. 4 received 3, and No. 9 received 2. So our recommended pairing for this Congressional Gold Medal will be obverse No. 9 with reverse No. 2. Are there any further comments from the Association or the congressional offices?

Mr. Woon: This is Bill again from the Association. You know, I don't disagree, but No. 9 in the first batch of presentations of proposed drawings was one of our first selections. When the second batch came out was when the amphibious landing and the boat was a new design, and that caught everybody's mind. You're certainly more knowledgeable of what it's going to look like on a medal than I am, but No. 9, I don't think of those three we could go wrong on any of them.

Vice-Chair Olson: All right. Well, thank you. Erik?

Member Jansen: There was some discussion, and I had advanced No. 9 aggressively. And so I do want to open a quick discussion amongst the folks on the Committee if we need to adjust the paratroopers or anything else on No. 9, because I supported it with some changes, but I don't want to advance them if there isn't broader interest. So does anybody have any thoughts there?

Member Wastweet: I would support removing the parachutes.

Member Jansen: And leaving them as a void, I think, in your mind? Any other thoughts out there? I'll make a motion, but I want to streamline the --

Member Wastweet: I will second it.

Member Jansen: Okay. Robert, do you have any thoughts there?

Member Hoge: (No audible response.)

Member Jansen: Okay. I'll make a motion to remove the paratroopers and leave that as an empty space.

Member Wastweet: I second.

Vice-Chair Olson: Okay. We'll go ahead and show of hands. Those in

favor of removing the paratroopers?

(Committee votes.)

Vice-Chair Olson: One, two, three, four.

Member Jansen: Mr. Bugeja?

Vice-Chair Olson: Michael? We've got four here in favor of removing the parachutes?

Member Bugeja: Yes, I think I like the paratrooper, so I'm not voting to remove it.

Vice-Chair Olson: Okay. So, it looks like we are at a tie.

Member Jansen: Take your vote again. Four and four?

Vice-Chair Olson: Four and four.

Member Jansen: I think that fails. Vice-Chair Olson: There's one, two, three, four.

Member Jansen: I think a tie fails.

Vice-Chair Olson: Tie fails. So that motion does not carry. Are there any other motions?

Member Stevens-Sollman: Yes.

Vice-Chair Olson: Jeanne?

Member Stevens-Sollman: I would like to move that we frost the background of the reverse on No. 2.

Member Uram: Second.

Vice-Chair Olson: Okay. We've got a motion to frost the reverse of No. 2.

Member Jansen: Is that a continuous --

Vice-Chair Olson: And a second from Mr. Uram.

Mr. Antonucci: Can we put No. 1 up for the reverse for a second? I want to point something out.

Member Stevens-Sollman: Yes.

Mr. Antonucci: Okay. You see how the banner at the bottom crosses over --

Member Stevens-Sollman: Yes.

Mr. Antonucci: -- the border? Go back to No. 2 now. I'm going to have that frost under everything, the outer touches. It's not going to look really well.

Member Stevens-Sollman: Okay.

Mr. Antonucci: If we could do what we did to No. 1 to No. 2 --

Member Stevens-Sollman: Yes.

Mr. Antonucci: -- that -- I think you asked that.

Member Stevens-Sollman: Yes, that's what I asked. And I think that that would solve the problem. And if you had to move the arrows above the banner, maybe that would work. I'm not sure if that's a doable request. But, yes, I think the frosting will help that pop out a little bit better.

Vice-Chair Olson: Steve, Don, is that something that you would advise?

Mr. Antonucci: Yes, absolutely.

Vice-Chair Olson: Add to it? All right. There's a motion on the table by Jeanne to add frost to No. 2, to the field. Do we have a second?

Member Uram: I second.

Vice-Chair Olson: Okay. Seconded by Tom. Okay. A show of hands, those in favor?

(Committee votes.)

Member Bugeja: Aye.

Vice-Chair Olson: Okay. It looks to be unanimous.

Member Stevens-Sollman: Thank you.

Vice-Chair Olson: Any further comments?

(No audible response.)

Vice-Chair Olson: All right. I want to thank the Association for their good input and the congressional offices for their support as well. We'll look forward to seeing this in person and being presented at a date in the future. Again, this is the recommendation of our Committee. We do not make the final decision.

Is there any further business?

(No audible response.)

Vice-Chair Olson: Gary, are we good?

Chair Marks: We're good.

Vice-Chair Olson: Okay. We are adjourned.

(Whereupon, the meeting was adjourned at 2:35 p.m.)