

United States Mint
Citizens Coinage Advisory Committee
Meeting
Tuesday, February 28, 2012

The Citizens Coinage Advisory Committee met in Conference Room A, 2nd floor at 801 9th Street, N.W., Washington, D.C., at 9:00 a.m., Gary Marks, Chair, presiding.

CCAC Members Present:

Gary Marks, Chair
Michael Bugeja (via teleconference)
Erik Jansen
Michael Moran
Michael Olson
Michael Ross
Donald Scarinci
Heidi Wastweet

Mint Staff Present:

Richard A. Peterson, Deputy Director
Christy Bidstrup
Don Everhart
Ron Harrigal
Greg Weinman

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Proceedings

(9:23 a.m.)

Welcome and Call to Order

Chair Marks: Okay. I'm calling this Tuesday, February 28, 2012 meeting of the Citizens Coinage Advisory Committee to order.

We have a full agenda today. And in fact, an agenda that extends us into the late afternoon, so we want to proceed as expeditiously as possible.

But also, we're going to make sure that we have a full discussion on everything that is before us. First item on the agenda is the discussion on the letter and minutes from our November 29th, 2011 meeting.

Discussion of Letter and Minutes from Preview Meeting

Those minutes and the letter were provided in the packet to the members. I understand that there may be some corrections to the minutes. I would ask those members with those corrections to bring those to us now.

Member Jansen: Mr. Chairman, I want to call attention to Point Number 5, describing the approval process we had for the White Mountain National Forest.

The minutes show ten votes for Design Number 2, and per our process we have to have 50 percent of the maximum 21 votes in order to be recommended. So I think there needs to be some administrative investigation to find out the facts to correct that mistake.

Chair Marks: The Chair, who prepares those minutes, believes that he may have been in error. So what I'll ask the committee to do is to approve the minutes, contingent on my review of that tally, and with appropriate correction to be a part of that

approval. I think there may be one other suggestion on the minutes.

Member Moran: Yes, there was one other, on Point 11, the last page, reverse and obverse were flipped on the one sentence in that narrative. And that will be a quick one. You'll read through it to get it corrected.

Chair Marks: Okay. And we will make that correction. We'll assume that correction with this approval. So with those items of change in mind, are there any other items to be considered before we move to approval of the minutes? And this will be an approval of the minutes and the letter. If I could have a motion to that point?

Member Jansen: I'd like to move that the minutes be approved with the discussion included in that motion.

Member Bugeja: Second.

Chair Marks: Okay. It's been moved and seconded that we approve the minutes and the letter to the Secretary concerning our November 29th, 2011 meeting. Is there any further discussion? Hearing none, all those in favor please signify by saying aye.

Participants: Aye.

Chair Marks: Opposed? Let it be noted that the motion carried unanimously. At this point we'll be moving on to our review and discussion of the candidate designs for the 2011 America the Beautiful Quarters Program.

Specifically for the national sites located in Ohio and Maryland. And I will look to Ron Harrigal for our -- and Don Everhart for our review of those designs. Gentlemen.

Review and Discuss Candidate Designs for the 2013 America the Beautiful Quarters – Ohio and Maryland

Mr. Harrigal: Okay. Thank you, Gary. First I'd like to

recognize the Park Superintendent, Blanca Stransky, from Perry's Victory and International Peace Memorial. She actually came in to be at this meeting and to give her the opportunity to speak here.

Ms. Alvarez Stransky: Good morning everyone. I'm Blanca Alvarez Stransky. And as Ron said, I'm the Superintendent of Perry's Victory and International Peace Memorial.

I think where I'm going to start today is actually defining where Perry's Victory and International Peace Memorial is located.

On your desk is a park brochure. And the front side is actually a picture of the memorial at sunset with the water. And we're on an island. We're actually in the middle of Lake Erie on the island of South Bass Island. And when you travel to South Bass Island on one of the ferries, the memorial will actually be the first thing that you'll see as you approach the island, okay.

On the back side of this brochure is a brief history about the War of 1812. The memorial has two missions. One, it commemorates the Battle of Lake Erie, which was the naval turning point for the War of 1812. And it also commemorates the peace between three nations, Canada, Great Britain and the United States. So we have a very unique dual mission. We have the peace and the war. We're known as having the largest undefended border between two countries, Canada and the United States.

When you visit the park, and you can go up to the top of the memorial, which is 352 feet up in the air. And you can look into Canada. And what you will see will be nothing but water and then the surrounding islands.

And the reason I point that out is because I used to work on the border between Mexico and the United States at Chamizal National Memorial. I can tell you

that when I looked out of my office, I did not see these great vistas. I saw all these fences. And these people patrolling along the border, okay.

Perry's Victory, because it's an international peace memorial, is really a symbol of peace between countries, okay. And we're very, very excited about this quarter.

Unlike other parks, like Yellowstone, Grand Canyon, Hot Springs, we only get about 150,000 people a year. Not a lot of folks, so we're a lesser known National Park site. And so therefore, the thought that almost every American, at one point in their lives, is going to have a symbol of Perry's Victory in their pocket, is just so exciting.

It offers us an opportunity for education because we're so unique. And when I started looking at the designs, it's very difficult to tell our story.

Because we don't have a large mammal that we can put on the quarter, okay. Our symbol is the memorial, 352 feet high. It's a tall skinny building, okay. Looks beautiful in a photograph when it's captured surrounded by water, sunsets, et cetera. But trying to put that on a quarter is very difficult.

As someone said to me a little earlier this morning, it's kind of boring. I would have to agree, it is, you know, just the picture of the monument, it's a little boring.

And then, the hero of our story is Commodore Oliver Hazard Perry. He was 26 years old at the time of the battle. And he, despite the odds, abandoned his ship, got on to another ship, raised a flag that has become famous, the "Do Not Give up the Ship" flag, and went into battle and won.

And actually, not only did he win, the Battle of Lake Erie is actually the battle that the most foreign ships were captured on American soil. That still holds true today. So the battle's really important.

And the question is, which one of these designs kind of tells the story. I don't honestly -- I can honestly tell you that I don't think that any of these designs will tell the complete story.

I think it's up to us, the National Park Service, my staff as Park Rangers, to help the American public understand the story. I think that all we can do is facilitate those discussions that are going to be had around the coffee table or around the dinner table.

Where is Perry's Victory? Who is this guy? Or what does that flag mean? And then we will have to figure out a way to tell the rest of the story.

But thank you very much for inviting me here. And thank you for, I don't know if you picked the site, or helped pick the site, but I think it's going to be wonderful for us. So thank you.

Mr. Harrigal: Thank you, Blanca, that was very inspiring. Okay. And we're going to get into the designs now. Okay, the 2013 America the Beautiful Program candidate designs.

The United States Mint America the Beautiful Quarter Program is a multi-year initiative authorized by Public Law 110-456, the America the Beautiful National Parks Quarter Dollar Coin Act of 2008.

The Act directs the United States Mint to mint and issue 56 circulating quarter dollars with reverse tail side design emblematic of the National Park or other national site in each state, the District of Columbia, the U.S. Territories, Puerto Rico, Guam, American Samoa, the U.S. Virgin Islands and Northern Mariana Islands.

The quarters are issued sequentially each year in the order in which the featured site was first established as a National Park or a site. And we do five coins a year, so that will take us through the duration of the 11 years of the program plus the following year.

Following an initial review by the U.S. Commission of Fine Arts and the Citizens Coinage Advisory Committee, we're presenting additional 2013 designs for the United States Mint America the Beautiful Coin Program that are emblematic of Perry's Victory and the International Peace Memorial. And after that, Fort McHenry National Monument and Historic Shrine in Maryland.

The obverse design features a familiar restored 1932 portrait of George Washington by John Flanagan, including subtle details and the beauty of the original model.

The inscriptions on the obverse are "The United States of America," "Liberty," "In God We Trust" and "Quarter Dollar." The reverse inscriptions on all of the reverse designs are the site and the historic jurisdiction, the year of minting or issuance, which is 2013 in this case, and "E Pluribus Unum."

I think we had a great introduction here on Perry's Victory and International Peace Memorial, so I don't need to go into that even more. We'll move on to the designs.

Design Number 1, this design depicts a statue of Master Commander Oliver Hazard Perry, located in the Visitor's Center of the Perry's Victory and International Peace Memorial.

At age 26, and I believe it went on to age 27, Perry led America's forces in the Naval victory at the Battle of Lake Erie, receiving a Congressional Gold Medal and the thanks of Congress.

It was Perry who coined the famous quote "We have met the enemy and they are ours," after the defeat of the British squadron. The water is meant to be the defining line between representing the past and the modern representation of the site.

Design Number 2, this design is similar to design Number 1 but does not include the walls of the Visitor's Center. It also creates a slight link between

the past and the modern representation of the site.

Design Number 3, this design depicts a modern day version of Perry's Victory and International Peace Memorial, showing the water of Lake Erie in the foreground.

Design Number 4, this design depicts a modern day version of the memorial with three battle ships shown ghosted in the background. Again, in this design it creates a link between the past and the modern day representation of the site.

Design Number 5, this design focuses on the artistry of the 11 ton bronze urn and observation deck at the top of the memorial.

Design Number 6, using artistic license, the design features the memorial shown with a replica of the flag, "Don't give up the ship," which was carried by Commandant Oliver Hazard Perry throughout the Battle of Lake Erie. "Don't give up the ship," a paraphrase of the dying words of Captain James Lawrence, the ship's namesake and Perry's close friend.

Design Number 7, this design also represents artistic license, placing the "Don't give up the ship," flag in closer proximity to the memorial and the waters of Lake Erie.

Design Number 8, this design is a version of 7. However, it depicts the USS Lawrence, which Perry abandoned to board a smaller vessel, which is shown ghosted in the background. So we have here eight designs for the committee to review. Gary.

Chair Marks: Thank you, Ron. Are there any technical questions of -- well actually, I'm going to go to Don Everhart first, and see if he has any comments he wants to have us consider as far as design goes.

Mr. Everhart: About the only thing I would say is it's a very difficult subject. Because of the, as she

pointed out, with the straight up, slender, monument.

Putting it in a circle, it's like showing a full figure of a human in a circle. There's a lot of space left around it. So we had to improvise and do the best we could to make the circle design so that it works.

Chair Marks: Okay. Are there any technical questions from the committee before we get into our review? I'd like to get those out of the way.

Okay, it's the practice of the Chair to recognize a member who might have a particular interest in any of the subject matters that we're considering. I haven't had anybody volunteer. Is there anybody who feels strongly they'd like to go first?

Member Wastweet: I'll go.

Chair Marks: Go ahead.

Member Wastweet: It was very helpful to hear the presentation. And it seems like we have two things going on with the park here, the peaceful border, which I really love that concept, and the history.

The quarters program is about the parks. And so I want to -- I'm really shying away from the depictions of the historical battle because we're supposed to be focusing on the park, and what the park is today, and how that's been preserved. And I love this concept of this large, unique, peaceful border.

And so Design Number 3, I disagree that it's boring. I think it's simple, and I think it's peaceful. I think it portrays that notion extremely well. All that open space, there's a big open vista there, there's the water, we have trees, a tall slender monument, where the closer views of the monument you don't get that height.

And it's simple enough to withstand being on the small format of the quarter. So I'm really in favor of

Design Number 3 for that reason.

I could be persuaded to go with Design Number 2, with the statue. I think that one's okay, too. Number 1, we have the walls on the side, which I don't think add any value.

And then designs below this, 4, 5, 6, 7, and 8, I think focus too much on the history and the details of the monument. And it doesn't speak to me as much as much as the Design Number 3, which I think very effectively portrays the peacefulness of this park.

Chair Marks: Thank you Heidi. For those who are guests with us today, I just wanted to make sure that everyone knows that Heidi is our artist. What's the technical term?

Member Wastweet: Artist with a specialty in --

Mr. Weinman: Specially qualified in medallic art and sculpture.

Chair Marks: Okay. So we put a lot of weight on what Heidi's input might be on any item. So thank you, Heidi, for your comments.

And in the same way, Michael Ross, from the University of Maryland, History Professor in American History. He is a very valuable member. All the members are very valuable. But Mike brings a special expertise in history. So at this point I'll recognize Mike for his comments.

Member Ross: Heidi, I'm sorry about what I'm about to say. But I look at this coin as a marvelous moment to get people to be discussing history.

And I was looking at the coins from which one, if someone looked at the quarter and saw the image, would say, oh, what's that all about? And go and try to find out more about it.

With that in mind, I think the one with the "Don't give up the ship," flag on the coin would lead to, I

know that phrase. And then head to the internet or to a history class to find out what that means.

And I think it's a famous phrase, most Americans don't know how it's intimately tied to the historical, America's historical past.

So with that in mind, I'm afraid that the one that you recommended, that is indeed peaceful, is so peaceful that people will never move beyond looking at the coin and going, oh, that's great, another monument.

And these will jar discussion. So I think Number 8 or Number 7 might do that. So I'm leaning towards those. And I like the depictions of Perry in 1 and 2.

But again, statues of men in dramatic poses, I don't think lead to discussion either. So my criteria, of course, are different than everyone else's who is also looking for the artistic value. But I also, I think it has artistic value, although that's not my area of expertise.

Chair Marks: Thank you, Michael. I think I'm going to go ahead and exercise my ability just to take my turn right now. Having heard what these two folks have said, I'm actually on this committee qualified for nothing.

I'm a member of the general public, except that I've been a coin collector for nearly 40 years, and I at least have an artistic bizarre nature in my head. So I'm going to go ahead and take my turn here.

When I look at a coin, and being mindful of the fact that we're looking at an object here that's going to be on a one inch palette. And I've said this before, and I'll say it again, that it's unfortunate that in some ways we're given these designs in a format where they show it to us in like a, I don't know what the actual measurement is, six or seven inch drawing, on the poll pages that we get in our packets.

But down in the right hand corner, we always get the image as it will be in the size on the quarter. And I always like to look at those images and try to focus on what the quarter is really going to look like.

And I think that because of the exuberance of any given subject at any time, there's a tendency to try to put too much on a one inch pallette. And so as I look at the designs we're given today, in my mind there's clearly some that try to accomplish too much.

And we're much better off when we go to the simple, the symbolic, with devices on it that are enough to tell the story, but also strike that balance of a beautiful coin that doesn't look like it was trying to say too much. So with those prefaces, I'm going to go to Design Number 2.

Mr. Harrigal: Gary, if I may, we also make it into three inch silver, if you remember. But the majority that the public will see is, of course, quarter size.

Chair Marks: I'm aware of that, Ron.

Mr. Harrigal: Okay.

Chair Marks: What I'm talking about here is the one they're going to make tens of millions of --

Mr. Harrigal: Yes, exactly.

Chair Marks: -- that Americans are going to handle in their hands in daily commerce. So back to my point. On Design Number 2, I tend to favor this one because it incorporates both of what I understand to be the iconic images, as Heidi said, that are part of that park today.

Those are the things that visitors to the park would see if they were to visit. And I think they do tell the story. We have the Commodore featured prominently in the foreground with his monument in the background.

And yet, it's done in a simple way where there's lots of clear space around those objects. And as a collector I also tend to think about the collector version, which would be the proof version.

What's that going to look like? And in a proof coin we have your raised devices, which are the frosted ones. And then your fields, which would be what would typically be a mirrored image.

And so in medallic art, in coin art, especially the collector variety, when we look at the proofs I always think it's an advantage, as far as lending beauty to it, if there's a balance in the contrast that we see between the fields, the raised devices and the polished surfaces that are in the fields.

And if you look at Number 2, the frosted devices will be the statue and the monument. You're going to have a lot of beautiful mirrored image surrounding those objects. I think it's going to play off very nicely. There's going to be plenty of contrast. And it's going to be a beautiful coin, which I think given the subject matter here I think is difficult to pull off.

But I think Number 2 does it in a very simple elegant way. I think Number 1, which is a variation on that theme, it's unnecessary to have the walls there.

In fact, I know we really went around about this in the first look at these designs. And I think our request, if memory serves, was that we free the Admiral from his surroundings, which we did in Number 2.

So I don't think that we need the extra clutter, if you will, in Number 1. Number 3, I agree with Heidi that it provides a peaceful image. But I think with the absence of the Commodore, it doesn't tell enough of the story.

I think just having a monument there that is unknown to the average American, particularly outside of Ohio or the area around this park. It's

just a difficult piece to interpret.

And I think it goes more towards what Mike was saying about an opportunity to teach. I think with the Commodore's image on Number 2, I think it opens up those opportunities.

The others, I'm afraid, while I understand the "Don't give up the ship," and how important that is to the subject matter, I just think if we want a beautiful coin, and I think that all involved in this process want that.

They want something that's going to be memorable, something that's going to be an image that people might remember, something that might be inspiring to them. I think if we clutter the palette up too much, we lose that opportunity.

Number 4, I think is a good example of that. We've got ships, we've got the monument, we've got water in the foreground. And it's just kind of a mix up there. And when it comes out on a one inch palette, those ships are going to be the size of ants. And it's just, it's not going to render well in my opinion.

Number 5, I think Number 5 loses the teaching moment because it's -- well it's an image, a piece of the monument. I think in the minds of Americans it's going to be a little abstract. And it's going to be hard to interpret at all what that image is if you have no idea before you look at it. You might not even know that it's some sort of a national monument. I'm not sure that even people who visit the park would be familiar with that close up view of the urn.

So with those comments I'll move on to the other committee members. And before we start down the line here, I'm just going to go with Donald here in a moment. But before I do that, Michael Bugeja is on the phone. And, Michael, if you're ready, I'd like to have your comments now.

Member Bugeja: Yes, I am. You know, and it's good to follow. In as much as we have several Michaels, when we say Michael, can you just say if it's Michael Ross, or it's Michael Olson, and so I can know which Michael is speaking. I'm the Michael who's on the phone.

My favorite designs were 2 and 3. And Heidi has explained, you know, why those designs are effective. But, you know, from a numismatic perspective, Design Number 3 troubles me a little bit, even though I like it because I think the trees are out of proportion to the monument. I think the monument itself will not tell the story. We have around the world many monuments that look similar to that.

You know, however, Number 2, particularly in proof form, which is what Michael has just said, you will get some depth of field with the Perry statue device seemingly coming out of the coin, with the monument providing some depth of field.

And the trees there I think are proportionally correct. Either one of those would be my favorite. I am not so sure "Don't give up the ship," against a monument is going to tell us much. I think that it's a common saying, but I don't think we relate it to a particular battle. I think that, you know, from a media perspective it's, you know, in a political year I could wax philosophic on what that means. And I won't. And I'll cut it short, Gary, so we can go to the next. I don't want to repeat. But again, 2 or 3 would work for me.

Chair Marks: Thank you, Michael. And at this point I'll recognize Donald Scarinci.

Member Scarinci: I'm going to try to persuade you to go with Number 7. And before I start, you know, first of all, none of them are, you know, particularly, you know, appealing. But this is a very difficult subject matter among the park series, which is in general difficult to artistically depict on such a small platform.

And we do focus on the quarter size platform as opposed to the coasters, you know, that are sold to collectors. But, you know, and I want to compliment Don and the artists for not only, and the Mint, by the way, for not only taking another stab at this, but for having listened to us.

And the reason I -- one of the reasons I think Number 7 works is because it really attempts to compromise with one of the objections that was raised the last time we discussed this, which was, you know, there was some strong sentiment on this committee, not my sentiment, I might add, but strong sentiment of others on this committee that you did not want foreign flags on American coins.

And yet, the flags are important and an important visual component of this park. So what you've got, and I think what, you know, what the artist attempted to give you, is a compromise, you know, that depicts a flag that creates meaning for the coin and focuses on the main visual component. But takes an aspect of that visual component, and fits it within the diameter of the coin, you know, rather nicely.

And I think the clean surfaces around it, as opposed to the Number 8, with the two ships, where one of them, you know, as we affectionately call these things, would look like a bug. And you would need your loupe to see the other ship. You couldn't see it really, or make it out terribly. It might look like a speck to you on the actual coin.

So Number 7 has a clean look. It creates -- it gives you the flag element of the park. It gives you the depth and the dimension that Michael B. was talking about, you know, by juxtaposing three objects, the flag against the detail of the monument, against the water in the background to show that you're on an island.

And, you know, he creates the vista by the water and the, you know, similar to what Number 3 does, you know. But Number 3, quite frankly, is fairly

unrecognizable in this form.

If it were bigger in some way, but it couldn't be, you know, it is what it is. You're trying to put literally here you're putting a square peg, you know, a vertical peg in a circular frame. So it just doesn't, I don't see how you work it.

The two with the statues, I mean, we were over this last time we talked about this, you know. And I guess we're, some of the same people who liked it then still seem to like it, the statue. Except, you know, again taking artistic license and removing the statue from where it is and putting it, you know, somewhere in space, in Number 2.

At least in Number 1, it has a context of where it might be, as opposed to Number 2, you know. But I don't like either of this -- I just don't like either of the statues. And I don't think that really lends to telling the story. So what Mike R. said about, you know, telling the story in this case, again, you know, this is a series about the parks.

It's not a series necessarily about what went on in the parks. However, some of the parks, like this one, are parks because of what went on in the parks. So in this particular case I'm persuaded that telling the story and talking history is appropriate. And not only appropriate, but necessary to explain exactly what this park is.

So, you know, to conclude, you know, while none of them are great, I don't know that it's possible to make a great design with this particular subject. And at least what you have in Number 7 is a clean, multi-dimensional design that tells a story and that allows you to go to the internet and figure out what this is about.

And the slogan on the flag creates the context for the coin design. And it also compromises those on this committee who felt last time that a foreign flag should not be on a United States coin.

Chair Marks: Thank you, Donald. Before we move on to Erik I just want to recognize the fact that the Deputy Director of the Mint, Richard Peterson, has joined the meeting. And welcome, Dick. Happy to have you here.

DEPUTY DIRECTOR PETERSON: Thank you. I didn't plan to talk on this topic. And I in no way want to influence any of the discussion that's going on right now.

But as a point of personal privilege, I went to the United States Naval Academy. And this was one of our first Naval heroes. And "Don't give up the ship," and "We have met the enemy and they are ours." I learned that line in the summer of 1977 as a plebe at the Naval Academy.

And it just goes to show you how what we make here reinforces American history each and every day. And enjoy the discussion. I'm enjoying the discussion, but I wanted to sit in on this one.

"Don't give up the ship," was also another one we learned. So anyway, great discussion, keep going. And this was one of our first heroes, other than John Paul Jones, I think was first. Perry was second. And great discussion. So, thank you.

Chair Marks: Well, thank you for sharing those thoughts. That was very interesting. Okay. Erik Jansen, why don't you fill us in on your thoughts.

Member Jansen: First thing, I want to thank the Mint and the artists behind the scenes who under duress, kind of went back and tried to give us some more here. So it's really appreciated. Thank you very much.

I don't know where we'll end up as a committee. But I know we'll feel we made a better decision this way. I come out really with two kind of concepts in my decision making.

One is kind of a, I see an opportunity for a classic

looking coin here, even though it's only a quarter in diameter. And that kind of would consider 1, 2, 3, and 4.

But I take 4 out for reasons described previously. Sorry, Heidi, I take three out. It's just a little bit too much white space in my book.

And I go for Number 2. I think it has the white space. And I know the Mint will probably engrave it appropriately. To my view that means give a little more relief to Perry and put the tower in a little less relief against a flat background.

So that in most inspections or examinations by folks out there who might collect this, or get one in circulation, they focus on him first. Because I think he came first and the tower of course is the memorial. And there's a second way to go here. And that is, one of the Michaels said we need to get their attention with this coin. We need to have a coin that when they get it they're going to go hey, what's this. Now if you believe that, you're kind of a 6, 7, 8 kind of voter. I take 8 out because of the ship on the horizon discussion.

And I'm going to take 7 out. And, Donald, with all due respect, 7 to me looks like a BP oil platform that they're encouraging the employees to not give up the ship, which we know what that led to.

So I end up in 6. However, 6 comes with a few provisions. One, I think the urn is off axis on the column itself. So that's kind of a question you ask the artist.

And second of all, last time I checked, and historian Michael, maybe you can tell me, doesn't don't have an apostrophe in it? Otherwise it's don't. And give's a little hard to see.

Now the artist has done this wonderful creative trick of kind of giving us the flag with and without the ripple all at once. And the flag's kind of square at one end where it shouldn't really be. So I think

there's some technical issues in this drawing.

But if you want the, what the heck is that effect, I think that's the one you pick. So personally I'm going to vote very strongly for 2, with a strong backup vote on 6. Thank you.

Chair Marks: Okay. Michael Olson.

Member Olson: I think a lot of the ground has already been plowed on this, so I won't take up a lot of time re-plowing. But this memorial is here because of the actions, leadership of one man.

And to not have that man on the coin, or a reference to those actions, to me would be a mistake. Therefore, while Number 3 is a nice looking design, with a lot of white space, the inscription on the coin is Perry's Victory.

While there's a monument there to that fact, to not have him on the coin, or his famous saying, I think would be selling him short. So real briefly here, Number 2 will be getting strong support from my end.

And I agree with comments that were given previously. I at first did not care for the flag with the "Don't give up the ship," on there. But I agree with Donald in this case.

Number 7 does gain my interest and will be also getting support because I think it is a good opportunity to get people to do a little more research and find out a little bit more about what happened here. Maybe generate a little more interest in the park. That's it.

Chair Marks: Okay. Michael Moran.

Member Jansen: Turn your mic on there.

Member Moran: There we go. All right. I'm going to go down these very quickly because we've heard all the arguments. Number 1, the side panels are cluttered.

Number 1 and 2 both, I have a problem when you take a statue that's basically life size or even bigger, and reduce it down to the size of a quarter.

I don't care how well you handle it with pencil and with a computer, even on the quarter size the engraver's going to have fits putting any kind of life into that statue. It's going to be very plastic, wooden. And I just have trouble with it.

I do like Heidi's Number 3, it's simple. That's always my rule. But it's not going to get my first place vote. 4 is too busy. I wish we'd quit seeing those kinds. 5, too close. And we've got a flaw over on the left hand corner on the pedestal, in terms of perspective.

My vote is for Number 6 because it's clean and simple compared to 7 and 8. And it marries the current, being the statue, with the historic, being the flag.

And I would hope that when we clean up the flag. I think various comments are right on on that. And I would hope maybe we could do the motto incused. I think that would look well. My primary vote is to Number 6, followed by Number 3.

Chair Marks: Well thank you, Michael. Do we have any follow up comments now that we've heard each of our reviews?

Ms. Alvarez Stransky: I just have to say something. I just have to make a clarification for historical purposes. Back in that time period they did not use apostrophes. So "don't" is correct without an apostrophe.

Chair Marks: Thank you. Heidi, did you have a comment?

Member Wastweet: Just a couple of small technical comments to one of the Mike's comments about the statue. I think that the sculptors will be able to get that detail in there.

It's more a matter of the size, rather than the, I mean, you'll be able to see the detail. I guess that's what I'm trying to say.

And then on Number 7, I'm a little concerned about the waves in the background. Because the waves are not exaggerated for the size of our palette, it may not come across as water.

And so if we choose that one, we may just advise the artist to exaggerate those waves. And I think that all the lettering on the flags would automatically be incused, I mean, correct, Don?

Mr. Everhart: Well, they're not all shown that way. The only one that really shows it incused is 6. But it would be no problem to incuse it, and probably punch them up very well, so they'd be more --

Member Wastweet: That would be your call, right?

Mr. Everhart: Yes.

Chair Marks: Michael Ross.

Member Ross: Just very quickly, I think the missing apostrophe is fantastic. Because I can envision discussions at home and in barrooms where people are like, they left the apostrophe out.

And then they go to research and they're like, well actually it was missing. And then they know about the flag. And then they know about the battle. And then the coin becomes a teaching device.

Member Wastweet: Do you really think they'll research?

Member Ross: I do. Particularly because there's a lot of sticklers out there. It will be like, they left the apostrophe out. And then the process becomes education.

Member Moran: The coin nuts will think it's a Mint error.

Member Scarinci: It's actually a contemporary element because in the world of Twitter and quick emails, we leave the apostrophe out.

Chair Marks: I want to recognize the Deputy Director. He obviously wants to say something.

DEPUTY DIRECTOR PETERSON: We're going to need to get our talking points and press releases in order to explain that one.

Member Jansen: I like the idea of kind of making it both ways and let the collectors go wild.

Chair Marks: Any other comments before we wrap this up?

Member Bugeja: Gary, I had just a procedural question. You usually take preferences via written slip. And I think Greg Weinman has access to email in the room.

I was wondering if you wanted, I'll be glad to tell you which I support. But if you wanted to do this in some sort of numerical way, I could send a quick email to you or if you have a phone app for it, or to Greg.

Chair Marks: Well, Michael, what I've just done is, I've passed your scoring sheet with your name on it down to Greg. And if you will email your scores to him, he will fill your form out for you.

Mr. Weinman: Happy to do so.

Member Bugeja: Okay. That sounds great. So Greg will send me that and then I'll fill it in, right?

Mr. Weinman: Actually you're going to send, you're just going to tell me what scores you want and I'll fill in the form for you.

Member Bugeja: I'll just tell you what my preferences are.

Mr. Weinman: Send me an email with your

preferences. I will fill them in.

Chair Marks: And, Michael, you might want to --

Member Bugeja: Greg, thank you.

Chair Marks: Michael, please do that now.

Member Bugeja: Doing it.

Chair Marks: So in wrapping up, I just want to thank our visitors from Perry's Victory and International Peace Memorial for being here today.

And at this point, I'd ask the members to register the scores that you have for these designs on the sheet that was passed around.

For the visitors here I'll explain that we have a formal evaluation after our discussion of each design, in the form of a scoring sheet where each member is entitled to assign up to three points on any or all of the candidate designs that are provided to us.

Or they are also entitled to register zero, or any number in between zero and three. So what we do is, we then collectively put all those scores together. And that gives us an indication of support, which is a weighted indication of support at that point.

And then we have, by rule of the committee, a standing practice that for any design to receive our endorsement or our recommendation it must achieve at least 50 percent of the vote that's possible for any design.

So what we do to determine that possible vote, we just multiply the number of members participating in the vote by three. And correct me if I'm wrong, but I believe we have eight with Michael on the phone. So a perfect score would be 24.

So with that review for our guests, I'm just going to just ask the members to fill out your form. And at this point, while you're doing that, I'm going to ask

Ron to now give us the review on the quarter for Fort McHenry in Maryland.

Mr. Harrigal: Thank you, Gary. We have two visitors here from the fort. We have Tina Cappetta Orcutt, Fort McHenry National Monument and Historic Site Superintendent. And then we have Vince Vaise who is the Chief of Interpretation. And I'd like to invite them to say a few words on behalf.

Ranger Vaise: For those of you who have been to the fort you can simply call me Ranger Vince. And just to say about, you know, what is the gist of Fort McHenry? What are we trying to capture today?

And that is nothing less than the two most important symbols of the United States, the American flag and the National Anthem.

It was Francis Scott Key who saw the huge American flag waving over the fort after a 25 hour bombardment. His seeing that flag directly inspired him to write the words that became the Star Spangled Banner.

A little bit of historical context. It was literally two weeks after this very city in which we sit was in flames, was destroyed by the British, that the seemingly invincible British Armada set sail for Baltimore.

The British showed up, ironically enough, on September the 11th, 1814. They waited a few days, and on the 13th of September launched a tremendous bombardment of the fort.

Coming initially within the range of the fort's cannons, the fort's cannons drove the British ships at a good distance. Meaning that although the British could shell the fort, most of the shells overshot or undershot the target.

These are the famous rockets red glare, bombs bursting in air, that Francis Scott Key would write about. By dawn's early light, September 14th, 1814,

Francis Scott Key sees a huge American flag being hoisted over the fort.

It was a very unique American flag, 15 stars, 15 stripes. One way you can remember it is, just as the War of 1812 was our second war with the British, the 15 star, 15 stripe flag was the second version of American flag. So it was a very unique American flag.

Ironically, the actual shape of the fort was a very common shape. Many forts, Fort Adams, Fort Jay, Fort Mifflin are built in the shape of stars. But it was actually the stars of the flag that inspired Key to write the Star Spangled Banner. It's something that has a resonance, even to us today, that spans that gulf of 200 years.

And I would say something that, seeing that flag, hearing the anthem essentially makes our hearts run quicker. It's a special honor though that you all decided to have this put on a quarter.

Because ironically, a lot of people when they say the flag and the anthem mean a lot to me, they don't always associate it with a fixed place. So hopefully, this will help them associate with that power of place.

This Congress got that back in the 1930's, 1933 exactly, with enabling legislation of Fort McHenry, where they say to commemorate the victory in Baltimore, the successful defense of the British in their attack on the city, and especially the writing of the Star Spangled Banner, and the flag that inspired it.

Mr. Harrigal: Okay. Thank you. Thank you, Vince, that was very inspiring. Wow, I want to come up and see your fort.

Ranger Vaise: Come on up.

Mr. Harrigal: Okay. Let's get to the designs. Design Number 1, this design depicts a partial view of the

fort with a cannon facing towards the parade grounds. It also features the Star Spangled Banner in the background.

Design Number 2, this design depicts two soldiers standing guard in front of the sally port as the Star Spangled Banner waves overhead.

Design Number 3, this design shows the park during the Defender's Day celebration, which is considered the centerpiece annual event held at Fort McHenry. The fireworks symbolize the rocket's red glare, linking the fort to the historic past.

Design Number 4, this design illustrates the architecture of the fort and depicts a partial view of the ramparts.

Designs Number 5 through 10, the designs feature slightly different views of the star-shaped fort. Each design features the Star Spangled Banner in various sizes. Number 5, Number 6, Number 7, 8, 9, and 10.

Design Number 11, this design features two important elements of this site. It depicts the fort in the background and the cannon in the foreground. So here we have 11 designs for consideration by the committee.

Chair Marks: Okay. Thank you, Ron. Are there any questions of either Ron or Don, of a technical nature?

Member Olson: I have a question.

Chair Marks: Yes, Mike.

Member Olson: Say, Don --

Chair Marks: Mike Olson.

Member Olson: On Number 3, is there any special treatment that could be given to those fireworks to make them jump off a proof coin?

Mr. Everhart: Yes. What we plan on doing on this is frosting the textured area that you see, and then polishing the inside area, which would be closest to where the explosion takes place.

Member Olson: I think that would make a very attractive design.

Chair Marks: Any other technical questions? Okay, with that, it's been suggested, and I agree, that we go through a process that we do from time to time when we're presented with several designs of going through an initial culling where I'll ask for just any general support from the committee for each of the designs. And the idea being here that if there's no support for a particular design then we'll just set that aside.

And it can expedite our considerations by focusing on a fewer number that we find some particular merit in. So, with that, do we have the ability, Ron, to bring up each image on the screen.

Mr. Harrigal: Yes.

Chair Marks: Okay, that was a silly question. I know you can. So if you could just bring up Number 1?

Mr. Harrigal: Okay, bear with me as it pages back through.

Chair Marks: Sure. Okay. So is there any support or desire to consider Number 1?

Member Olson: Yes.

Member Bugeja: Yes.

Chair Marks: Okay. Let's go on to Number 2?

Member Ross: Yes.

Chair Marks: Number 3?

Member Ross: Yes.

Member Scarinci: Yes.

Chair Marks: Number 4?

Member Ross: Yes.

Chair Marks: Number 5?

Member Wastweet: Yes.

Chair Marks: We're not getting very far are we?
Number 6? We're setting 6 aside. Number 7?

Member Ross: Yes.

Chair Marks: Number 8? Anyone for 8?

Member Wastweet: Yes.

Chair Marks: I heard a yes. Number 9? We're
setting 9 aside. Number 10?

Member Ross: Yes.

Chair Marks: Yes. And 11?

Member Bugeja: Yes.

Chair Marks: Okay. We have set aside, usually we
cull down a little bit more than that. But 6 and 9, I'll
just ask the committee since there was no indication
of support for those, that we not use our time with
those discussions on those items.

So with the remaining designs that we have, I've
had two individuals ask if they could present their
remarks early in this process.

So I'm going to recognize Heidi first, and then we'll
move down to Mike Olson. And then I think I'll mix
it up from there. So, Heidi, why don't you go? I
think you should go first. You asked first.

Member Wastweet: All Right. On Design Number 1 I
want to rein in a little bit on expectations. I wish we
all had a quarter in front of us to look at.

I know there's a lot that is going on at the fort. I
know there's a lot of history, and a lot of things we

could tell if we were doing a high relief three inch metal.

The flag with the 15 stars, it's not going to be apparent on a quarter that there's 15 stars on any of these flags. The grass, the flowers in the foreground, this is just a lot going on.

In Design Number 2, I would be much more in favor of if we didn't have the tiny soldier on the right hand side. Again, we're trying to put too much into this circle.

Number 3, I can tell in the drawing this is supposed to be explosions in the sky, but down on the quarter I really think that this is going to be frequently mistaken for flowers.

The way that the sculpt is going to come across, with those lines raised, no matter what texture you put on them the shape of those bursts, I think too many people are going to mistake it for flowers.

And they're going to wonder why are there flowers above the building with a flag? I don't get it. And we even have a little sign down in the grass. What is this, a keep off the grass sign?

We don't need this kind of detail in these designs. It's not realistic to expect that to show up. We want clarity. And when we get too much going on, we lose clarity.

Number 4, I appreciate the attempt to be unique. I really do. But again, this looks much better in the drawing than it would on a quarter.

Number 5, this one is my personal favorite. But I would polish the ground instead of frosting it and texturing it. This has a lot of design potential.

And my position on this board is to talk about the aesthetics versus some people that talk about the history. So I am tailoring my remarks to the aesthetics.

I think Number 5 has a built in design element. Buildings represent very well on coins. And these shapes are going to come across very well.

Yes, you're not going to be able to tell that that flag has 15 stars. But there is a flag there. And you're going to get the overall design sense of the shape of this fort, and that it is a star.

It's going to have enough clarity because of the negative spaces are very effective. Now we have a lot of variations of this that follow.

Number 6, I think that, oh, we took out 6, excuse me. Number 7 is designated some frosting behind the fort. And I think that we're going to lose some clarity if we frost that. And Don, you can speak to this. I think Number 8 will give us a little more high contrast. Am I reading this correctly?

Mr. Everhart: Yes, you are.

Member Wastweet: Thank you. And Number 9 we took out. Number 10 I think is a too close up version. We gained some size of the buildings but at the expense of losing the overall shape of the fort, which is giving us the highest aesthetic design quality.

And Number 10, again, this looks great in the drawing, but down on the quarter what we're going to see is a really big wheel. And I think it's going to be mistaken for a wagon wheel.

It's going to have a little more Western feel to it, rather than the feel of a fort. Also on Number 10 I think there would be, there's not much lip there between where the lettering sits and where the buildings come up.

I think that's going to be challenging to put that perspective in there, from a technical standpoint. That's all I have to say about it.

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

Olson.

Member Olson: Okay. This quarter really has the potential to be one of the stars of the series, based the subject matter that it's depicting, the Star Spangled Banner, Fort McHenry.

My belief is this is one that's going to get a lot of attention, not only from collectors, but children, teachers, and the general public.

There's really two elements that need to be included in this in a prominent way. One of which certainly is the flag, the Star Spangled Banner. The other of which would be the fort.

Many of these have both of those elements. Some of them don't. Start off with Number 1. That is a nice looking picture. But I'm just not getting the feeling of Fort McHenry by looking at that.

The buildings would be too small in the background and you've got a cannon pointed at you. The flag is featured prominently, but that one, for this purpose, my belief is it doesn't really do the job.

Number 2 is interesting. I agree with Heidi that the second soldier would probably be too small to see. Cut right to the chase here.

Number 3 is the one that I really feel strongly about. I would like to give the Mint the opportunity to show us what they can do with those fireworks. That's an exciting point. That shows action.

And you've got the fort there. You've got the Star Spangled Banner. And yes, you do have bombs bursting in air. I think that one would be a winner, especially with the children.

You see those fireworks up in the sky. That one is just an exciting, very active looking coin. And it's a very rare occasion when you can say that a coin design jumps off at you. And I think, especially on a proof treatment, I think that can happen.

Number 4, we see some type of fort. And it does say Fort McHenry on there. But without the flag I think that design is lacking. The remaining variations of a flag and a fort from an aerial view, I think several of them could work.

If I was going to select one of those, because I really consider them to all be pretty much along the same lines, I would say Number 7 or Number 8, because the flag is a prominent feature in those designs.

The other ones, the flag is too small. And I believe it deserves better recognition than that on this coin. So my full support's going to be going to Number 3, with some minor support going to 7 and 8.

Chair Marks: Thank you, Michael. I think we'll go to Michael Moran now, if you're ready, Michael?

Member Moran: Sure. I'm going to echo Michael Olson on this. I won't go through these one by one. I think Heidi did a good job evaluating all of them.

My primary vote is Number 3. I also like either 7 or 8. My preference I think would 8 in terms of how it would strike up. But I really, I'm a Number 3 kind of guy.

Chair Marks: Thank you, Michael. And now Erik Jansen, if you're ready?

Member Jansen: I'm going to follow Heidi's recommendation and home right in on 7 and 8. I think 8 is the better choice amongst all of the fort/flag combinations, because the flag is as large as it is anywhere. And the contrast is the highest.

So watch out on the texturing in the backdrop there, or we'll lose our contrast. But I cannot walk away without saying to Don, we asked for new ideas, things, tries.

And they may not all be great, but I don't think we'll measure what we're capable of unless we are able

to take a shot at making 3 work. So I'm going to vote equally strong for 3 and 8.

Chair Marks: Donald, are you ready?

Member Scarinci: Let the record reflect I just gave Erik a hug for that statement. Because we're asking for creative, we're asking for new, we're asking for different.

We had, you know, what turned out to be a very interesting design on the Hawaii quarter, you know, this year, when John Mercanti, as one of his last group of designs he submitted to us, you know, showed us that design.

And we all looked at it and said, well how's that going to look? What are we going, you know, is that going to work? And we were all apprehensive about it. But it was new, it was bold, it was different.

It wasn't a depiction of a photograph on metal, like we had seen up to that point rather consistently. Instead, it was an interpretation. And it was something a little bold, a little outside of the box. And I hate to use the word, but contemporary.

And I think of all of these designs, and I wanted to keep, earlier in our discussions, I wanted to keep 1, 2, 3, and 4, in the discussion.

Because I wanted to compliment the artists for what they've done here with 1, 2, 3, and 4. Because all, 1, 2, 3, and 4 have artistic merit.

And all of them are the types of things that I think we're all hoping to see, you know. And, you know, look, I mean, the days of having images like the image in Number 11, where you juxtapose two objects, I mean, that's what the state quarters were all about.

And that's what everybody was complaining about when they saw state quarters. You know, the shape of the fort, okay, there's a picture on metal again.

It's not, you know, bold or new or different. It's not interpretive. It's just a photograph on metal.

So I was, of course silent when, I didn't support keeping any of those on for discussion. But I knew we would want to be all talking about it, because we all come from different points of view.

I'm delighted to see 1, 2, 3, and 4. I really hope, you know, I really, you know, look at this optimistically as a new direction, and as something that we're going to see more of.

And I think we've some things like this today. And I hope we're going to see more things like that, and less photographs turned into sketches, sent to us asking us to make those sketches and photographs into a metallic object.

Anyway, I think Number 3 will be a really nice compliment to the Hawaii quarter that came out this year. I think it will be something that people look at twice, think about, talk about.

And I think, you know, clearly the proof version has, you know, has some dramatic potential as well. So, you know, I'm trying to contain my enthusiasm.

My enthusiasm, you know, is not towards the specific design, but for what I believe those four images that you presented to us today represent. And that is a step, you know, a giant step in the right direction of more creative coin designs.

Chair Marks: Thank you, Don. I'm going to go ahead and take my turn. And I will relish being a contrarian here.

Mr. Harrigal: And you were a beginner last night too.

Chair Marks: Yes, I was. And I want to focus first on Number 3. And let me first say that I enthusiastically embrace the idea of trying new things, trying to move more towards the modern

design concepts.

And I was part of the approval, or the recommendation, that we go with that Hawaii quarter. Because it was innovative, and I think we all knew we were taking a chance.

For me personally, having seen the proof version of that quarter, I personally don't think it works. And it's too bad it's not here. I had asked for a proof set.

Mr. Harrigal: Gary, I actually do have those here. I was going to pass them around on break, but if you'd like to see them now --

Chair Marks: I'd like to see it now, please. Now you may disagree with me when you see this. You may think this is wonderful.

Mr. Harrigal: It's a proof quarter and the three inch --

Chair Marks: Well, the three inch maybe has some other merit to it. But the curic end of the three inch, which my friend, Don, likes to call coasters, derisively. I'm not sure Don can rely on that as argument back against me.

But anyway, if you look at this Hawaii quarter, I don't think this works, guys. So how does that play now on this Fort McHenry image that we have?

I look at this and, guys, here again this six or seven inch version, you're all looking at this. This is what you're looking at. Don't look at it. Cover it up. Cover it up. Look at this little thing down here. Look at that little thing, okay.

Now you're looking at that little thing and you're Mr. Joe or Mary American out there. And you just got this in your hand. What is that? Well, are we on another planet that has two suns?

Is this a modernist art thing where someone put some paint in a balloon and threw it up against a canvas? Really, what is this guys?

Heidi suggested it might look like a flower. If that's the case, it might be one of those 1970's hippie flowers. You know, those little logo things that used to be stickers that people put everywhere.

I just have to very much disagree that this is going to pull off. And that most Americans who get this in their change are going to have any idea what that is. Especially in a one inch version of this.

A quarter that's going to be made, you know, millions and millions of these things. I just have to object to the idea that this is going to be a success. I just don't feel it will be.

And look at that volcano. The lava flow's coming down the side of the mountain. It looks like the mountain's actually broke apart. I think this experiment didn't work.

And I would hate to see us, I mean, because I see this bomb burst saying as another variation on that. And here again, guys, I think you're getting swept up with this seven inch drawing. And I'm sorry, that's not what we're going to have.

We're going to have a one inch coin with two little blobs on it that I don't think are going to be identifiable. So with that, some of these other designs, like 1 and 2, I appreciate the art in this, but I'm going to refer back to a mistake that I think I made in convincing all of you to go with the design for Glacier National Park.

For those of you who were on the committee at that point, there are some of you here. If you'll remember there's a mountain goat. And it's standing majestically out on a rock outcropping.

And when I saw that on the drawing with the definition that you get with the blacks, the grays, and the whites that come out in a drawing, it was beautiful. And I was very passionate about arguing that maybe give that a unanimous vote.

Some of you will remember that. And you did. I think it was one of the first unanimous votes we ever had on this committee. And I have to tell you, I was really disappointed when I saw it come out, especially in the proof version.

And even in the circulating version, because there was so much detail surrounding that mountain goat, it's really hard to make out the mountain goat. The mountain goat doesn't pop. It doesn't pop.

And here, some of these, like the cannon on Number 1, I just don't think as a frosted device against a frosted field there on the lower half of the quarter, it's not going to pop.

Same with Number 2. Number 2 in some ways kind of reminds me of the Chickasaw quarter, where we got the bridge, we got foliage all around the bridge.

And if you look at that in either the circulating version or the proof version, there's too much device around the bridge and it obliterates the bridge. It's hard to see the bridge because it's on a one inch palette.

So we need to simplify. We need to simplify. We need to look at our contrasts that we're putting on our coins. So I just don't think that 1 or 2 can work. Certainly you've heard what I said about Number 3.

As far as 7 and 8, there's been some discussion. I don't think I'm going to focus on the others at this point. 7 and 8, I think that we're moving in the right direction here.

Again, 7 I wouldn't go for because again, I don't think we're going to have the contrast. We've filled in the field, correct me if I'm wrong, the two sculptors in the room. But I'm thinking that the area around the fort on Number 7 is going to be a frosted device of some kind.

Mr. Everhart: That's correct.

Chair Marks: Okay. That's going to, I don't know, I just don't think it's going to pop like it could. Number 8 will. Number 8 I think will be a beautiful one inch quarter which would show the unique shape of the fort with the American flag. I think that's a winner if we go in that direction. So with that little diatribe, I will move on now to Mike Ross.

Member Ross: I'll be brief. I just think Number 3 is the best representation of why Fort McHenry is important and what happened there. And I'll agree for that reason.

Chair Marks: Okay. Michael Bugeja.

Member Bugeja: Yes. Everybody has hit on some important points. I can see merit in three of these. Number 1, I want to talk about a little bit. I think the grass and some of the textures are going to conflict with how that coin eventually looks.

But there is some wonderful symmetry in this design with the cannon actually coming out of the coin, which is something in orientation that I have really always been calling for.

The flag in the back giving some depth, especially against the sky. If some of that grass can be lightened a tad. And I'm talking not about the foreground, the larger grass, but the grass on which the cannon sits, and then the grass in the background. If that can be lightened somehow I think you'll get more of a 3D effect on it.

Thirteen has all the right symbols, I mean, I'm sorry, Number 3, MD03 has all the right symbols, all the right icons. I worry about the bombs bursting in air looking like paint ball blasts. I'm not sure how you fix that. And I'm not sure how it would look on the finished product.

Other than that, that is a design that I can go with. Number 5 has good orientation. And for that matter, so does Number 8. And I could go with that.

So my choice is, with minor revisions, would be 1 with some grit and reservations, 3 I worry about those blasts. They could look like flowers. And then as for the forts, Number 5 and 8. Thank you.

Chair Marks: Thank you, Michael. Okay. With that are there any follow up comments? And I think there are.

Member Scarinci: Well, my only rebuttal, Gary, is that when you do come to Greenwich Village to visit me, I will not be taking you to the Whitney Biennial. Because you will not like it.

I think that, you know, the coin designs that we are seeing around the world, coming out of Latvia, Poland, Belarus, countries that are doing, even the United Kingdom, in their circulating coin designs, countries that are doing innovative things, coming up with bold designs, some of them brilliant.

A lot of the coin of the year winners in different, in their categories. And this latest round of the coin of the year winners, you know, we're just not in the game, you know, up to this point.

And I think unless we try new things and, you know, see what happens, yes. Are all of them going to work? No, they're not, you know.

But the ones that do, you know, could very well be the ones that set a new paradigm and a new standard, you know, for us. And get us back into our rightful place as world leaders of art and design.

And I think because of that, I'm very willing to, you know, take a risk on a state quarter. I'm certainly very willing to take a risk on a commemorative.

I'm certainly even more than very willing to take risks on National Medals, you know, in order to give the artists, you know, the encouragement and the concept that this is the kind of thing we want to see them do. So because of all that, and because of all the things I said earlier, I just had to give a little

rebuttal to my friend Gary.

Chair Marks: And I'll give a counter rebuttal to my friend, Donald. That I'm all for the ideas that are expressed through the coins coming out of Latvia, Belarus, and others.

I've studied those fairly extensively. I think I've seen some moments of some of that coming through on some of our coins here.

But when you speak of the game, the game that those mints are engaged in, I don't think that Number 3 is playing the same game. It's a different game. And it's a game that we already tried with Hawaii.

And really, guys, if you're honest and you look at these examples that went around, the volcano doesn't work. It just doesn't work.

So I would just plead with you, that let's not go with Number 3. I think it's certainly a risk. But I think it's a risk that's more likely to fail than to produce a winner. Any other comments?

Member Olson: Yes. I've got a rebuttal to your rebuttal to --

Chair Marks: I love this.

Member Olson: But I want record to show that, on very rare occasion here, Donald and I are in complete agreement.

Chair Marks: That just shows you something's wrong here.

Member Olson: But I think the sentiment, not only of myself but the folks on this end of the table, are that the Hawaii quarter is a very beautiful design.

And we happen to like it. So for all the reasons I previously stated, which I won't state again. I'm not convinced. I'm going to be supporting Number 3.

Chair Marks: Anything else?

Member Moran: I know you don't want to hear anything else, Gary. But I'm going to say one thing. I think that basically we asked the Mint to go back and redo the designs on the two state quarters.

I do think that one of these designs, on both the quarters, we can agree on. And we can go forward and give them a recommendation on.

If we get to the point where we've got a split decision, as you tally up the votes, let's give us all a second crack at this, so that we make sure that we get a recommendation to the Mint on these two quarter designs.

Chair Marks: Certainly I think we're going to come to some sort of recommendation. I would encourage us to. Because, especially because this is our second go around.

So I believe we're going to get there today. So any other comments? I don't want to shut anyone down. But if you do, quickly please.

Member Scarinci: Unrelated to the debate. I just wanted to point out, you know, a cool moment that we all just had by seeing the coaster of the Hawaii quarter before it's been released to the public.

It's one of those very rare times that we get to see things first. And whenever we do I think it's very special. And I certainly feel very honored to see it. So I just wanted to say that.

Chair Marks: Okay. Thank you. Okay, with that, I'm going to ask the members to go ahead and mark your scoring sheets appropriately for the Fort McHenry quarter.

And Erik Jansen has agreed to do the tally for us, as we move forward with our other considerations. So if you would, when your sheet is completed, if you would please pass that down the table to Erik, he'll

do the tally for us.

And at this point, it looks like we're in need of a break. We may be running a little behind here. So I'm going to ask that we all be back here at our places at the table at 11 o'clock, straight up. And for now we're in recess.

(Whereupon, the above-entitled matter went off the record at 10:49 a.m., and resumed at 11:04 a.m.)

Chair Marks: Okay. I'm going to ask everyone to come to their seats please. We've got a lot to do today. Okay. I'm going to call the meeting back to order.

And the first item to review here is the results from our America the Beautiful quarters process. Let's go to Perry's Victory first. I'll let Ron get those up.

And I'm just going to read the scores down here on each design, if you want to take notes. On Number 1 for Perry's Victory, it received no points, so a zero.

Number 2 is our recommended choice with 14. Again, with a 24 possible, we have to get 12. So 14 is our recommendation. Number 3 received six points, 4 and 5 both received zero, 6 and 7 both received eight. And Number 8 received three votes.

On Fort McHenry, design Number 1 received three votes. Design Number 2 received two. And design Number 3 is our recommended choice. Wow, that was difficult to say.

Member Moran: If you'd picked up the dinner check last night, it might have been different.

Chair Marks: Well, yes. Okay. So clearly that's, with 16 points, it receives our recommendation. And I reserve, I-told-you-so rights when it comes out.

Number 4 received zero, 5, six points. Number 6 received zero. Number 7 received one. Number 8 was a strong show at 11, 9 received zero. Number

10 received one point. And Number 11 was zero.

So with that, during the recess we juggled the schedule around a little bit to try to make all the different pieces come together the way they need to.

And on our agenda we show Professor Yunus' Congressional Gold Medal next. However, because of the time we have available, we have a 1:45 p.m. hard break. The committee has a --

Member Ross: 11:45 a.m.

Chair Marks: I'm sorry, what did I say? 11:45 a.m. hard break for a meeting that the committee has over lunch. So we needed to fit in the time available for that.

And what works best for us is to go to the Montford Point Marines Congressional Gold Medal at this time. Before I do that I just want to, as a proud father, and since we're going to talk about Marines here.

My son joined up with the United States Marines this past week. And in sharing in that pride I want to recognize my bride who is at the meeting for the first time in the five years I've been on the committee. My beautiful wife Laurie is over here, and she's probably more responsible for the responsible young man that we produced than I am. She's the stable one, and I'm the more volatile one. So thank you, Laurie, for being here today.

So with that, with great respect and honor that they're here, we're going to move forward with our Montford Point consideration. And I think at this point, to get the process going, I'm going to recognize Ron Harrigal to introduce our subject matter. Ron.

Review and Discuss Candidate Designs for the
Montford Point Marines Congressional Gold Medal

Mr. Harrigal: Okay. Great. We have a number of

guests here that I'd like to give them the opportunity to speak. And I will ask Colonel Smith to come up. And then she can introduce the rest. Thank you.

Colonel Smith: Good morning ladies and gentlemen. My name is Colonel Stephanie Smith. I'm the special projects officer for the Montford Point Marine project.

And part of the project, our entire project, is to anchor the legacy of the rich history of the Montford Point Marines into the history and traditions of the United States Marine Corps.

And part of this, and something we're very excited about, is the Congressional Gold Medal, which the President signed into law on 23 November of last year. And what we have before you is the medal designs of which, that have been vetted through the Montford Point Marine Association.

The Montford Point Marine Association is an organization that was designed to safeguard the Montford Point Marines as an association to look after the welfare of the now very elderly gentlemen, as well as to ensure that the legacy gets preserved in and of itself.

So with me today is Mr. Joseph Carter, who is an original Montford Point Marine, who served in the Marine Corps in the very beginning. Came in in 1943 and rose to the rank of Lieutenant Colonel before he retired.

And next to him is the President of the Montford Point Marine Association, which is Dr. James Averhart. And part of what we're doing here today is also filming in part, in support of a documentary that we are going to be putting together on the Montford Point Marines.

But the Montford Point Marines numbered nearly 20,000. The actual number varies depending on the history that is being told. They came from all walks

of life. Many were highly educated.

We have found Montford Point Marines that are now architects, doctors, lawyers, dentists, administrators of schools. And they came from all walks of life to come into the Marine Corps, to seek vestiges or the relief of the Jim Crow laws that had segregated our complete society, but in particular the military, prior to 1941.

In 1941 the Marine Corps, or the Executive Order, was signed allowing for blacks to serve. In 1942 the Marine Corps started accepting Blacks.

And as we said, they have served with distinction, including on Saipan, Guam, Tinian, Peleliu, and Iwo Jima. We have, the medal designs we think encompass the heart of the Montford Point Marines. And we were hoping, we do have one preferred design out of the medal designs.

Mr. Harrigal: Okay, great. Thank you. With that we'll get into the end of the program. Public Law 112-59 authorizes the Secretary of the Treasury to strike one Congressional Gold Medal, collectively for the Montford Point Marines, in recognition of their personal sacrifice and service to their country.

The required inscriptions, choice of whether to place the inscription of "Act of Congress 2011", on the obverse or reverse was left up to the artist. However, we do believe it will be on one side or the other depending on how it was depicted.

We'll go forward with that. And let's get into the obverse designs. There are no other required, rather suggested inscriptions, other than what came through the design process.

The obverse designs. Design Number 1, this design features three Montford Point Marines in a proud salute with the American flag waving in the background. The inscription reads, "For outstanding perseverance and courage that inspired social change in the Marine Corps."

Design Number 2, a variation of design Number 1. The inscription reads, "Act of Congress 2011, 1942-1949", and "Montford Point Marines."

Design Number 3 was taken from an iconic image of the Marines in training, jumping over an obstacle. And that is, the Montford Point Marines is shown. The inscription, "In 1942-1949" And also the inscription, "Through adversity, through perseverance, to the inevitable."

Design Number 4, the upper portion of this design features four Montford Point Marines in uniform. The lower portion features three Montford Point Marines jumping over a log in training. The inscription reads, "Montford Point Marines."

Design Number 5, this design features three Montford Point Marines in different styles of uniform. The lower portion features three Montford Point Marines leaping over the log in training. The inscription reads, "Montford Point Marines 1942 and 1949." And this was the preferred design by the Marines.

Design Number 6, this design features Montford Point Marines marching in formation. A water tower can be seen in the background. The inscription reads, "Montford Point Marines 1942-1949" and "Act of Congress 2011."

For the Montford Point Marines, this water tower is a very iconic image. And the tower is visible all over the camp. And was used as a training point for men who would train to and from the tower. So here we have the obverse designs. And, Gary, if you'd like me to go through the reverse we can do that --

Chair Marks: Yes, please.

Mr. Harrigal: -- and then we can pair them up. Reverse design Number 1, this design features Montford Point Marines saluting.

The inscription reads, "For outstanding

perseverance and courage that inspired social change in the Marine Corps." Additional inscriptions are "2011" and "Act of Congress."

Design Number 2, this design features the Montford Point Marines standing in formation with the signature water tower rising in the background.

The inscription reads, "For outstanding perseverance and courage that inspired social change in the Marine Corps." Additional inscriptions are "2011" and "Act of Congress."

Design Number 3, a variation on design Number 2. The inscription reads, "Let this struggle be our beacon. Let this quest be my guide. Montford Point Marines, 2011" and "Act of Congress."

Design Number 4, this design features Montford Point Marines marching in formation with the signature water tower rising in the background.

The inscription reads, "For outstanding perseverance and courage that inspired social change in the Marine Corps." Additional inscriptions read, "Act of Congress, 2011." And this was the preferred reverse by the Marines.

Member Scarinci: Which? I'm sorry, which one?

Mr. Harrigal: Number 4. Reverse Number 4. Design Number 5, this design features an eagle with its wings raised. The inscriptions read, "For outstanding perseverance and courage that inspired social change in the Marine Corps." and "Act of Congress 2011."

And our final design here, Number 6, this design features Montford Point Marines marching in formation in front of their water tower.

The main inscription reads, "For outstanding perseverance and courage that inspired social change in the Marine Corps." Additional inscriptions are "1942-1949 An Act of Congress 2011." Gary,

those are our designs.

Chair Marks: Okay. Thank you, Ron. I'll look to the committee for technical questions, either for Ron or for Don.

Member Olson: I've got just one observation. It would be helpful before these designs are put together to decide which side "Act of Congress" is going to go on, so we're not faced with the prospect of maybe selecting two designs that each have it on there.

And then worrying about unbalancing the design if we take it off one side. So I guess my strong preference would be to have that figured out ahead of time. And have it on either --

Member Bugeja: I'd like to echo that. I have a big concern with these two sets. Because you could end up with repetition. This is Michael Bugeja speaking.

You know, the thing that concerns me about this was, you can't leave it up to the artist putting a mandatory device on the design, without specifying where that device should be. Otherwise, you're just going to have to redo different designs that might have great appeal.

For instance, if we take a look at all the devices here. And I spent a great deal of time doing this. There are only really one obverse and one reverse that matches up. And that's obverse 05 and reverse 05. And you can see that all the devices in the proper places work there.

But you can actually pair up different designs here and be extraordinarily repetitious both in the icon or in the text. So I do think it's very important to designate what should be a reverse and what should be an obverse.

Chair Marks: Okay. Any other technical questions for our staff.

Member Olson: Gary, I just have one other thing. When we did the Nisei Soldier Congressional Gold Medal, I found it very beneficial to have the Nisei soldier actually speak to the group.

And I've asked the Colonel back here if would mind maybe talking to the group. And just telling us in his words, what is important to him on these medals. And he would like to do that, if we could do so.

Chair Marks: I think that's very appropriate. So at this point, let's go ahead and do that if we could get the microphone over to the gentleman.

Lt. Col (Ret) Carter: Thank you very much. The designs that we selected, I'm a little confused with what I've got here, the designs we selected. This is, let me look at this number.

For example, design Number 5, which has the front and the rear particularly, dressed all alike. Yes, that's the one there. We think that really represents us fairly. It shows the types of coverage, hats we wore at that time.

And that's, and the obstacle course during training was jumping over those logs. And I think it gives the best representation of what we were doing at that particular time. Thank you.

Chair Marks: Okay. Any other questions before we go to our review. Okay. My friend Donald has often told us that we need to look at coins and medals as a singular piece of sculpture, obverse and reverse.

We're only looking at obverse and reverse on this medallion. So I'm going to suggest that as we go through our review that you pair up.

So we're going to go through this once. You're going to tell us about your obverse ideas and your comments on the reverse. The ones that you think should be matched up.

I think that will be the most cohesive discussion

that we could have. Would it be helpful to cull through? It's been suggested that we cull through these.

Member Scarinci: No.

Chair Marks: I think we only have six of each. So I think we'll just go through them. Okay. In starting, I'm going to recognize our member of the military on the committee, Lieutenant Colonel Olsen. Mike, if you'd like to start off.

Member Olson: I would appreciate it, thank you. That would definitely be my honor. I've had, in addition to being a current member of the military, I've also had relatives that have served in the Marines particularly. So this is a special event for me, getting to meet one of these fine gentlemen.

When I looked at these, I had a strong preference for those designs that showed some type of action. Looking at the obverse designs. And first, I want to compliment the artist. I think all of these are fine designs.

There's some that I think are a little heavy on the inscriptions. But I think in general the artwork was very well done on these in particular.

I don't have a whole lot of problems with any of them, other than the 1 and 2, where they're saluting. I think those are fine designs. But Marines are about action.

So when I looked at these I quickly was drawn to the two that do show some action. That would be Number 4 and Number 5. Either of those I think would work out well.

I did speak with the Colonel prior to the presentation here. And I just want to make sure that all of the gear on these coins is done in a way that is accurate.

And apparently there has been some suggestions

made by the group to change some of the headgear on design Number 5. So I guess I would strongly encourage the Mint to pay close attention to the recommendations, and make sure that we get it right.

That being said, Number 4 and Number 5 are the ones that I'm most drawn to on the obverse. Those will be getting my support, with a preference.

I understand the group is asking for Number 5. And I would not see any reason to not give that preference. So that one will be my top choice.

Moving on to the reverses. I think it's helpful to know, we were told prior to the meeting the significance of the water tower.

Without knowing the significance of that water tower, I probably would have questioned why it was on there. But knowing now, I think it definitely belongs on the coin, excuse me, on the medal.

I am a little disappointed on some of these, particularly Number 1 and Number 2, with the amount of text that just seems to be overshadowing the rest of the field of the coin.

I think there's probably a better way to do that. And Number 4 does show us a better way of displaying that. I did have some liking towards the reverse of Number 5, even though I think it was, the inscription is a little bit heavy there.

The eagle and the placement of the wings, and the head of the eagle, I think that looked very, very nice. But I'm going to revert to the wishes of the group, who states that Number 4, not only is that design their preferred design, but that inscription, which there are different variations of these inscriptions, that one is the one that means the most to them. So my support will be going for Number 4. That's it.

Chair Marks: Thank you, Mike. I think we'll go to

Michael Bugeja, on the phone. Michael, if you're ready.

Member Bugeja: Yes, and thank you. Because I love the artwork on many of these designs. And of course I think the occasion is more than appropriate.

I want to speak to this though less about the Marines and more about what the obverse and reverse stand for. Number 5 to me clearly is, of the obverse Number 5, clearly to me is an excellent choice.

It represents action. The orientation of that coin is exquisite. The design is balanced. We have 1942 to '49 in there. If we choose some obverses and reverses, we would not have that.

Number 4 would have to be modified a little bit. Because I think it's necessary to get those dates on the obverse. But I want to speak about the reverse in particular. Because I think Number 5 clearly is superior on the obverse.

The Marines not only stand for itself, for the Corps. It stands for the United States. And the United States is depicted on one of those reverses.

And I agree with my colleague and fellow Iowan, Michael Olson, that Number 5, the text can be reduced a little bit. But Number 5 not only represents the Montford Point Marines, it represents the United States of America with an eagle that I have not seen before on a coin, just in the manner that this is.

This shows the determination and the independence of the United States as represented by the Corps. That is why I believe that is my favorite.

I can also see that Number 4 has its appeal. But I do want to make the point that this is a medal for the country as well as for the Marines. And to show the appreciation by the country to the sacrifice that

Marines historically have made.

I don't really have anything else to say, Gary. But, you know, in as much as I commented on the technical aspects of this, I think it's important for the U.S. Mint and the designers to realize that some of the best designs have to be paired up, as we've been doing in our meeting, with obverse and reverse.

Otherwise designs will have to be modified. And some of the best designs will go by the boards, because they cannot be paired up adequately according to numismatic and medal standards. Thank you.

Chair Marks: Thank you, Michael. At this point we're going to go to Michael Moran.

Member Moran: I'm not going to stand on any formalities of evaluating these. I will yield to the Montford Point Marines, that they want Number 5 on the obverse and Number 4 on the reverse.

Although I would say that I agree with the sentiment of the committee going forward, if we did not use this eagle on Number 5, and I think it could be polished up a little bit.

I think this is a beautiful way to convey the national symbol with a fair amount of inscription. I would hope we would see this again on a medal somewhere else. Because I really think it's unique and it needs to be held on to.

I also think that as we go through this, or after we're done with this, before we vote, that we might want to have Colonel Smith just come back and second the motion that they're convinced that Number 4 on the reverse is what they want, and Number 5 on the obverse, just one last time. And then that's it.

Chair Marks: Okay. Thank you, Michael. I think we're going to swing around the table here to Mike

Ross.

Member Ross: I just want to say I think having the water tower is important, so that when the Marines look at it they remember this moment that they all remember from what was probably a pretty gritty day-to-day existence.

But what was important is that day-to-day existence brought tremendous change to the Marine Corps. And so I'm going to, again, defer to the Montford Point Marines Association, and recommend that we go with 5 and 4. And I just want to say, if they ever do make a Montford Point television action series, Number 3 would be the choice for that.

(Laughter.)

Chair Marks: Okay. Thank you, Mike. Heidi.

Member Wastweet: On the obverses I have a strong preference, like everyone else, for Number 5. This is a really nice design. I want to point out a couple of things here.

This foreshortening is very tricky, but I think it's drawn effectively here. I think it's going to work, although it will take some attention.

And also I want to caution the Mint in paying attention to the tones in this drawing, which represent different depths of the relief. So the large soldier at the background should be much shallower in the sculpt than the soldier in the foreground.

This is a deep medal, and we can afford to have many layers going on. And it's rendered very eloquently. And I want to make sure that that's followed in the sculpt as well. So a strong preference for Number 5.

And in considering what backs that up very well, there's two of the reverses that I would be in favor of.

Number 5, I almost like Number 5. But I just can't

get past the anatomical problems about where the wings attach to the bird's body. It's just a little too awkward.

Like Mike Moran mentioned, it could use some polishing and recycling on another project. I think it would be wonderful.

The stakeholder has said that they prefer Number 4. But I would like to make a case for Number 2 instead, which is the same subject matter in different orientation. What I'm seeing here in Number 2 that I want to point out, is something that we don't see much of, and I would like to see a lot more of.

And that is an artful arrangement of the text. So often the text is just an add on. It's stuck in there wherever it fits. It looks awkward, like it doesn't belong. It looks like it's too much going on.

And if you look at the old medals of Augustus Saint-Gaudens, he knew and he understood that the text was part of the artwork. And he always designed his medals with the text, didn't add it on later.

He knew that it was part of the composition. And that it added to the artistic nature of the medal. And that's what I'm seeing in Number 2, that's missing in all the others.

Well, excuse me, Number 1 also uses the same device, but it's -- I like Number 2 over Number 4, largely for that reason. The second reason I like Number 2 is because we have a nice orderly line of soldiers here.

And this is utilizing another artistic device in repetition and rhythm. And we have this very nice vanishing point. And this brings this up a level from an illustration to art.

And I like that it has this interesting, in my view, water tower, which is also monumental to the Marines themselves. I really like design Number 2.

I'm in strong support of that. And I want to maybe sway some other people to go that way with me.

Design Number 4, like I said, the text looks like it was just kind of added in there as a, "well, we have to have this, or this makes sense." But it just doesn't look like it belongs there.

And the soldiers themselves don't look as orderly as I would picture Marines as priding themselves in their order, where these guys look a little choppy. So back to my preference for Number 2.

Chair Marks: Thank you, Heidi. For me, I'm in total agreement with the Montford Point Marines on the obverse. I think that's a very nice rendering and should be a very nice obverse for this medal.

Heidi I think indicated some of this, and I'll just mention it briefly. Where the images kind of fade off, if you will, I think it's going to be important that that's picked up in the sculpt.

Just briefly, when I saw the Nisei soldier medal just recently, there were some elements there that should have faded, that I don't really think did.

So I'd like to make sure that the sculpt reflects what the drawing is here. Because I think that will add a really nice touch to the overall design. So that's on the obverse.

On the reverse, I'm going to support two of them. Number 4, which is the choice of the association, I will support that. But I'm -- and I think it's a fine design, and with the water tower being an iconic symbol for them, I can completely appreciate that.

I will also give equal support to Number 5. Not just because I think it's a cool image, but for the iconology that it represents.

I think it's very appropriate. The eagle in American iconology, of course, stands first and foremost for freedom. And that's what these gentlemen were

doing when they were serving our nation, and being discriminated against in many cases, and being treated differently.

But yet they were there at the forefront fighting for freedom for all of us. And so I think it's just completely appropriate that the American bald eagle would show up on a Congressional Gold Medal for the Montford Point Marines.

It also stands for strength and for determination, which certainly these gentlemen exhibited in their service to our nation. So I just feel very strongly and passionately that the eagle would serve very well on this medal.

And I -- you know, in many cases you guys know I've said it's all about the art, and we get caught up in text too much. But in this case I think the words that are used here are very, very important, especially on a Congressional Gold Medal, so that it's immediately apparent what was contributed by these gentlemen in their service to our nation. So I'll be giving equal support to Number 4 and to Number 5. Donald?

Member Scarinci: I'm going to be supporting the combination of obverse Number 2 and reverse Number 5. Because I think obverse Number 2, without the "Act of Congress" on it, is just an absolutely outstanding piece of art.

And reverse 5, you know, that eagle works. That eagle works on this piece. And it works even better with obverse 2 because of the position of the eagle, in an area that will be less of a depression on obverse 1. So facing each other, the high point to high point will be on the opposite sides.

I -- unfortunately, you know, the United States Mint over the last two decades has devolved into giving the recipient whatever they want in terms of its medal design.

And somehow what's lost in this process is the fact

that these medals that we issue, that the United States Congress issues, are the people's medal. And it's the people of the United States honoring the recipients.

And, you know, I have never been quite -- I could never quite understand the amount of deference that recipient groups tend to get for these medals.

You know, I will say that this particular recipient group's selection of 5 and 4 would very well be my second choice. And if I didn't see 2 and 5, I would say that 5 and 4 is the next best thing.

Although, you know, as the Congressional Medal Series goes, it would not stand out artistically among the series in any way.

I couldn't tell you this is -- you know, that would be a more beautiful combination than, you know, any of the others. There's certainly much, much worse that recipient groups have come here.

And I've listened to everybody just defer to the recipient group when in fact, you know, again you're to be complimented, because we're seeing a total of six and six, a total of 12 different designs.

There was a time, you know, prior to January of last year, there was a time when we'd be called here, you would show us one design. And, well, that's what the recipient wanted. And therefore, we'd rubber stamp it.

That is not the case here. And that, you know, you're to be complimented for that. The recipient group is also to be complimented I think for its taste in selecting 5 and 4. But I'll be voting for the 2-5 combination. Because I think that's the more artistically superior design.

Chair Marks: Thank you, Donald. And Erik?

Member Jansen: I'd like to compliment the artists that were called to contribute these pieces of work.

They are I think just overall some of the finest variety within a small population that we've seen.

I looked at Number 3, and what did you say, a television series? I'm thinking it's a high-sugar kid's cereal. I was originally really focusing on 4 on the obverses. It's a simpler engraving job because the reliefs are so much the same and so separated, but I think I've been converted to 5.

And that's also -- and I'm pleased that that is also the client's design. So I'm probably going to vote heavily on 5, and yet support 3 with a not quite so heavy vote.

When we go to the reverses, I really appreciated the opportunity to learn the significance of this water tower. Because it would have been a really undesirable element from an artistic perspective. And it probably would have gotten thrown out because of its presence. So it's good to have.

Heidi, I really loved your comments on Number 2. I just can't get to the chaos of that lettering. I'm with you on lettering as an integrated piece of the design. This is certainly moving in that direction. We don't see it very often. We usually see it as a final applique in the work. But I just can't get to the chaos. So unfortunately between 2 and 4, I lean on 4.

Now, given an anatomic fix on that left wing, 5 is a striking design in my book. If we were ever to launch a series of medals for each service, you could put this thing as a reverse on every one. And maybe that's why I like it.

That left wing is kind of up and away in a funny way. So I'm kind of left not knowing what to do here. I'm probably going to lead with 4, and support 5 with the proviso that if 5 gets put in the fray here, or whether it's saved and recycled.

Because I think it should be recycled. It will come in handy, if such a thing is fair to say to an artist.

Because I really like it. So there you have it. Reverse I'm going to support 4, and obverse I'll support 5.

Chair Marks: Okay. Thank you. That completes our initial review. Are there any followup comments?

Member Bugeja: I just want to make a quick one again on reverse Number 5. I grow a little bit leery of "we have to recycle things."

I think that that eagle represents the country extraordinarily well with an orientation I have really not seen before. If we are going to recycle it, I'd really like the minutes to reflect that we need to. thank you.

Chair Marks: Thank you, Michael. I'm going to come to Heidi's defense on the chaos of the letters. Since we're sending a mixed message back to the Mint.

I think it's very engaging. I mean, it get's my attention. I like the fact that it breaks out of the uniformity. I mean, after all, I think the whole idea of at least an element of the modernist movement in medallic design is to introduce the unexpected, maybe even the tension of balance, those sorts of ideas.

So I think it's very attractive. And I think it's different and something that, while I've always argued that we need to limit the text on any coin or medal, when we do use it, especially if we have something of any length, I think that it's a very appealing way to present the text.

And it doesn't really bear on our decision here today. But since it kind of came out as a subtext here, I wanted to add my voice to what we're impressing on the Mint.

Member Moran: Gary, I think Heidi is spot on about the inscriptions. And she's dead on about the fact that they are a part of the art. The art --

Member Wastweet: Thank you.

Member Moran: -- of any medal's from edge to edge, regardless of what's in the center. You've got to adhere, it's your whole canvas, your whole palette. But I'd like to cede the floor for the final word to Colonel Smith.

Member Wastweet: I agree that we have been asking for not too much text. And it often does get in the way. But sometimes the words are really meaningful. And I think that this is an instance where the words are really meaningful.

Chair Marks: Colonel.

Colonel Smith: Thank you. First of all, I appreciate your comments and your consideration, serious consideration for this medal.

It's quite refreshing to know that people, that this process has so much granularity to it. Our final, you know, comments are we do agree that the perseverance and the courage that inspired social change is a critical legacy of the Montford Point Marines.

And so we are sort of hard-over on that inscription. Because we do think that that is a legacy that's not just for within the Marine Corps, but also a legacy that exists.

Clearly the integration of blacks into the military was the cultural and social genesis of change in the entire United States. And so we believe that is a critical piece of language that is important to not just the Montford Point Marines, but to the medal itself, and to the wider society at large.

In taking deference to the comments that were made, you should know that there were some pretty visceral comments within the association on the medal designs for the obverse 1 and 2.

And the reason that there was is that it is a

common phraseology that is often misinterpreted that all blacks look alike. And the offensive aspect of this medal was that the photos of the individuals, they are all identical.

And that was perceived as offensive by many of the members. That's just a straight-up comment that was passed to us in the reflection of those medals.

We would definitely consider the reverse 2 or 4, given the comments concerning the orderliness of the formation. It is -- just so you know, it was taken from a picture that is a picture in the Library of Congress.

And the Marines are actually executing a right-facing movement. And what they did was take a slice of the larger formation and depict that in this medal.

So our comments -- and there was less favorable comments. Although nothing as outright comments regarding the reverse of 05. But the definite preference was to encompass the water tower. So our final recommendation would be considerations for the reverse of 2 or 4. Thank you.

Chair Marks: Thank you. Okay. I'll go ahead and ask all the members to go ahead and complete their tally sheets. And if you could pass those down to Erik, that would be very helpful.

My understanding -- I didn't hard break us at a quarter 'til, because I was informed that there was just a few more minutes available for us. And we're well within that time frame now. So we're going to recess now for the noon hearing.

Member Olson: Could we just add these up real quick, so they've got their answer before we go.

Chair Marks: Oh, I think that's a great idea. So let's do the add up. And just to complete the thought here, we're going to break for our noon meeting.

And we're going to try to be back in the room by a quarter after 1:00, maybe 1:30. And at that point we're going to start -- we'll probably start on the Code Talker Medal Series.

In rearranging our agenda, the gentleman representing Professor Yunus was able to come back at two o'clock. So at that point in time, wherever we are in our discussion, it might be a little awkward, but I'm going to try to shift us, you know, to the Professor's medal.

Just in recognition that we had to kind of mess with the schedule with the representative to be here. So just to give you a kind of overview of what our afternoon looks like.

So momentarily here we'll have a tally on the Montford Point Marines. You know, while we're doing that, I'll explain the process to our friends here from the Marines. That what we do is, in addition to this discussion that we have, at its conclusion we have a formal process where each member is entitled to vote in terms of a point score.

And each member has a tally sheet here. And they're entitled to assign anywhere from zero to three points to any of the designs. They could give three to all designs, they could give zero to all designs, or some mixture in between, which is usually the case.

And in doing that we're weighting our scores. As a judge of, or as a gauge of how powerfully we might feel about any particular design.

What Mr. Jansen is doing right now is tallying those scores into a collective set of numbers, which, when we're done, hopefully we're going to have a clear indication of what our recommendation would be.

To gain our recommendation, by rule we require that any score surpasses a 50 percent threshold. And in this case a score of 24, with eight members here, three points possible, a score of 24 is a

perfect score.

So in this case the design with the most number of points that exceeds 12, being the 50 percent, would be our recommended design going forward, barring any other motion by the committee to alter that. Usually that doesn't happen.

And usually the point score would determine our recommendation. Just so you're aware of what this all means. So I think we're almost there.

Member Jansen: Reverse, Number 5. Obverse, Number 5.

Chair Marks: Obverse Number 5?

Member Ross: Could you give the points?

Member Jansen: Yes. I'll give you the points in a minute.

Chair Marks: Okay. For the obverse, design Number 1 received 1 point. Design Number 2 received seven. Design Number 3 received zero. Design Number 4 received six. And an overwhelming majority, design Number 5 received 21 of the possible 24. And design Number 6 received zero.

On the reverse, design Number 1 received zero. Number 2 received 9, 3 received one. Number 4 received 12. And Number 5 received the most at 16, which would be our recommendation. And then Number 6 received zero.

Member Jansen: Those are the raw scores.

Chair Marks: So is there any further discussion or consideration of any of that.

Member Moran: I think we do need to direct the Mint to take a look at the eagle and to sharpen it up.

Member Ross: Yes, yes. Get it to the anatomically correct wings.

Chair Marks: I'm not even sure that really needs a motion. I mean, unless you guys want to. I think we've expressed that point of view.

Mr. Everhart: I can pass the words on to the artist.

Chair Marks: Okay. So those are our recommendations. And I want to thank the folks who have come from the Montford Point Marines to honor us today with being here.

I hope our discussion has been honoring to you. I know it certainly was intended that way. And we wish you the very best. And thank you for your service, sir, to our nation.

Lt. Col (Ret) Carter: Thank you.

(Applause.)

Chair Marks: Okay. With that, we will recess. And we're going to be back somewhere between 1:15 and 1:30. We're off the record.

(Whereupon, the above-entitled matter went off the record at 11:57 a.m. and resumed at 1:38 p.m.)

Lunch

Review and Discuss Candidate Designs for the Code Talkers Congressional Gold Medal

Chair Marks: Okay. With the six of us in the room, and Michael on the phone, seven would be a quorum. Michael Olson has stepped out, but we're going to go ahead and we'll call the meeting back to order.

And the next item on the agenda is the 2010 Professor Muhammad Yunus Medal. Is his representative --

Mr. Harrigal: Not at this time. We don't expect him here until around 2:00 p.m.

Chair Marks: Then in that case we will move then to

the Code Talkers Congressional Medals candidate designs. Ron Harrigal, would you please show us the designs.

Mr. Harrigal: Okay. Thank you, Gary. What we're going to do here is we're going to give you some background information. And we have a number of representatives here.

And as each tribal designs come up, we'll give them the opportunity to come in and speak, say a few words. And then we'll go through the designs at that point.

Public Law 110-420 authorizes the Secretary of the Treasury to strike Congressional Gold and Silver medals to recognize the dedication of the Native American Code Talkers to the United States Armed Services during World War I and World War II.

Unique gold medals will be produced for each Native American tribe that has a member that has served as a Code Talker. Silver duplicate medals will be presented to the specific Code Talker or their next of kin. And bronze duplicates will be produced to sell to the public.

Code Talkers developed secret means of communication based on Native languages that were critical to winning the war. The use of Native American Code Talker was the first time in modern warfare the transmission of messages in Native language was used for the purposes of confusing the enemy.

To the frustration of the enemies of the United States, the code proved to be unbreakable. The heroic and dramatic contributions of the 20th century American Indian warriors and heroes is being recognized as an action that significantly aided to the victories of the United States and its allies.

The design process. The Deputy Secretary of Defense provides the United States Mint with a

prepared list of identified Code Talkers, organized by tribal affiliation. This list is updated as additional Code Talkers are identified and verified.

After receiving the list, the United States Mint initiated a formal design process that contacted all eligible tribes to request an appointment of an official liaison from the Code Talkers Recognition Medal Program.

We requested that the liaisons appoint a historian or other experts to participate in the theme and design review process, to insure the historical accuracy and proper representation of themes and designs.

With respect to the reverse design, the Department of Defense appointed the U.S. Army Center of Military History as their official liaison.

For the themes, each tribe consulted with their councils. Each council approved specific themes for the obverse design. The designs are developed in phases to allow each tribe appropriate time to consult with their tribal councils, who meet on a monthly or bi-monthly basis.

After council approvals, the tribes provided their themes and sources to the United States Mint. The eight designs presented today are from the first tribes who met all the theme and material requirements.

The United States Mint worked in consultation with the U.S. Army Center of Military History to develop themes that they felt represented the military service of the Code Talkers.

All candidate obverse and reverse designs were developed based on provided themes. And although not required by legislation, all medals have a common reverse design, which continues the United States Mint tradition of maintaining common obverse or reverses on product series.

For the reverse. All reverse designs were reviewed

by the 21 tribes that have been identified to date, verified as eligible to date, ensure that the elements within the designs are not offensive to their tribes.

The Army Center of Military History, who provided the themes for the designs, provided their preference design in the portfolio. After the CCAC and the CFA reviews the designs, the plan is to recommend designs to the Secretary of the Treasury for approval.

The authorizing legislation does not require any specific inscriptions. However, all tribes requested that their tribal names, and in some cases, in their tribal language, to be added to the designs. Other inscriptions requested were "Code Talkers, Act of Congress 2008, World War I, World War II."

To accommodate these requests, the tribe names, languages and Code Talkers were added to the obverse of the medal. And "Act of Congress, World War I and World War II" were added to the reverse of the medal.

The eight tribes that we'll be looking at today are the Cheyenne Nation, the Choctaw Nation, Comanche Nation, Cheyenne River Sioux Tribe, the Kiowa Tribe, the Oneida Tribe, the Pawnee Nation and the Tlingit Tribe.

Common reverse designs are up for review as well. So we're going to go through the reverse designs first. Mr. James "Jim" Kelley, Chief of Exhibits, U.S. Army Center of Military History is here and would like to speak.

Mr. Kelley: My name is Jim Kelley. I am the Chief of the Museum Programs Branch for the United States Army. And I'm down here, not far away, at Fort McNair, at the confluence of the Potomac and the Anacostia Rivers.

I'm here representing Mr. Robert Dalessandro, who is the Chief of Military History, who has been at a number of these meetings in the past, but

regrettably could not be here today.

The U.S. Army Center of Military History is the principle organization within the Army that handles historical matters. We publish books. We write studies. We run 56 Army museums throughout the United States. And do a lot of projects, as well, at the Pentagon.

I believe you have in front of you the various alternate patterns that have been developed for the reverse. The -- I didn't have wits about me to bring my eyeglasses with me today. But I will try to give you our --

our recommendation is for the design in the lower left, that's known as Alternate 10. The reasons are, if you have it in front of you, that basically we feel that this design visualizes and not merely lists the two World Wars, World War I and World War II.

That the two World Wars, and the participation of the Code Talkers in both World Wars, is reinforced by certain iconic elements that appear in the design.

For example, the World War I figure, clearly from the very recognizable doughjnnnboy helmet, and the presence of the gas mask. These are iconic elements that evoke the First World War.

The Code Talker is using a field telephone, the first American War in which those were used. And, of course, to great effect in the Meuse-Argonne Offensive in September/October 1918.

And then for World War II, the GI has the iconic steel pot helmet, the profile on which immediately is evocative of the Second World War.

The Code Talker uses the radio, which is the new technology since the First World War, since the field telephone. We have == the design shows the World War II GI Code Talker in the herringbone twill uniform, which is equally appropriate to the Pacific or the European Theaters of Operations.

This design shows the Code Talkers not only using the latest technologies, but actually in the act of communicating, which is -- we feel that this is a distinctive design that is appropriate to all the goals of the program.

We also feel on aesthetic grounds, that within the circular format, that it's well balanced. As you know, balancing figures in a circle in a tondo format is something that's been wrestled with ever since Raphael's Madonnas.

And sometimes they can seem to spin. Here we feel like the use of the foliage helps to reinforce the circular format. We feel that it is not too rigid, in the sense that the helmet breaks the line dividing between World War I and World War II, so that it has some artistic freedom to it that doesn't feel like it's being forced into a small compartmentalized space. And I suppose those are all the major features of our recommendation in favor of design Number 10.

Chair Marks: Are there any questions? Okay. Thank you, sir.

(Applause.)

Mr. Harrigal: Thank you, Jim. As we go through the designs, all the tribes reviewed these. And I'll just read a few of the comments that went into them that helped improve upon the designs.

Tribal liaisons requested that we add arrows and cedar to the eagles talons. According to the Smithsonian National Museum of American Indian, cedar is a universal symbol in the Native community.

The Comanche and Kiowa expanded upon this, stating that among many of the Indian tribes the cedar ceremony is a form of blessing that has been passed down through the years.

Prayers from the smoke of burning cedar have been

used by both the Comanche and Kiowa Nations from our past to present history as a blessing for those in need.

The smoke takes the prayer to the Creator as it rises from our Mother Earth. The eagle feather is used to distribute the smoke because the eagle flies close to the Creator.

This blessing has been used as part of our servicemen and servicewomen prior to and upon their return from military service overseas, as well as a means of safe journey.

From that, we'll go into the designs. Reverse design Number 1, this design features a stylized eagle with sun rays, holding cedar and arrows in its talons. It is inscribed, "Act of Congress 2008, World War I and World War II."

Design Number 2, this design features an art deco styled eagle holding cedar and arrows in its talons. And the inscriptions are the same.

Design Number 3, this design features a stylized eagle holding cedar and arrows in its powerful talons. And again the inscriptions are, "Act of Congress 2008, WWI, WWII."

Design Number 4, this design depicts an American eagle perched upon tightly aligned bound arrows, which symbolizes strength and unity. The eagle carries a banner which is inscribed, "Act of Congress, 2008." Other inscriptions include "Honor, Dedication, Valor, World War I and World War II."

Design Number 5, this design features a powerfully imposed American bald eagle in flight carrying a shield inscribed, "Act of Congress 2008", with cedar and arrows attached. The inscriptions are, "World War I and World War II."

Design Number 6, this design features a World War I Code Talker using a handheld field radio. In the background there's a partial image of an American

eagle. It's inscriptions are, "Act of Congress 2008, WWI and WWII."

Design Number 7, this design represents the work of the World War I and World War II Code Talkers. It's symbolically shows the essence of Code Talkers speaking in languages that only they could understand.

It features a soldier on the right whispering secrets into the ear of a soldier on the left. Only the two soldiers can understand each other. No one else is privy to their conversation. This design is inscribed, "WWI, Act of Congress 2008, and WWII."

Design Number 8, this design features a World War II Code Talker surrounded by stylized radio waves, transcribing the message coming over his radio. The inscriptions are, "World War I, World War II, An Act of Congress, 2008."

Design Number 9, this design features a Code Talker in uniform, looking up, focused on the task required by him. The barbed wire's a thorny and visceral symbol of the threat to the soldier from all sides. And it is inscribed, "World War I, World War II, An Act of Congress, 2008."

Design Number 10, this design depicts the actions of the World War I and World War II Code Talkers. In the upper field, the World War I soldier in military uniform and a gas mask sits in a trench while receiving a message over his field telephone.

In the lower field, a World War II soldier sits in a deciduous forest while communicating messages. The design is inscribed "World War I, World War II, An Act of Congress, 2008."

Design Number 11, this design features an art deco-styled eagle descending from the sky, carrying two arrows in his right talon and a cedar branch in his left. The eagle symbolizes the United States and the Code Talker warrior, in his noble work in helping the nation. The arrow symbolized the nation at war and

represents World War I and World War II. The inscriptions are "World War I, World War II, An Act of Congress, 2008."

So here we have our 11 designs for the common reverse. Gary, I'll turn it over to you.

Chair Marks: Are there any questions, technical questions?

Member Bugeja: I actually have an observation of a technical nature. This is Michael Bugeja. It will relate to reverse Number 1, 2, 3, and 5.

And this is of special interest to numismatists and others, is getting the number of tail feathers correct on the bald eagle. In fact, there are only a few coins that the U.S. Mint has produced with the correct tail feathers. All raptors have 12 tail feathers.

Actually, I'm looking back at some of the articles about this. And there's one that mentions Greg Weinman in 1999, with the Sacagawea dollar, that had seemingly 13 tail feathers.

And that was -- it really had 12 tail feathers, but a design to enhance the main tail feather made it 13. There was a big discussion about that.

The 1878 Morgan Dollar has seven or eight tail feathers on two different versions, because the Mint was trying to get it right back then.

So I think that, you know, there are a couple of eagle designs here that are very fetching, that I like very much. Except that I would point out that all raptors have 12 tail feathers. And it would be nice to resolve this once and for all. Greg, do you remember that article in 1999 about the Sacagawea?

Mr. Weinman: Unfortunately yes, very much.

Member Bugeja: It says, "Weinman, a most gracious host, admitted that he had never heard of the 1878 design changes, but promised to look into

it."

So I just thought I'd point out that the silver bullion eagle from 1986 has the correct number of tail feathers. And all other designs emanating from that should take a look at that particular bullion coin. That's all.

Chair Marks: All right. Thanks.

Mr. Weinman: Thanks, Michael.

Member Bugeja: They've got bald eagles here in Iowa, so I'm kind of -- isn't that right, Michael Olson?

Member Olson: I've seen plenty of them in the last month or so.

Chair Marks: Okay. Ron, could you now show us the obverses. We'd like to see all of it first.

Mr. Harrigal: Do you want us to go through actually every description? Or do you just want to pan? Do you want me to bring them up on the screen?

Chair Marks: Let's take a pass through all of them.

Mr. Harrigal: Okay. Now we do have representatives from each of the Nations. So before we go through their designs, I'd like to let them come up and speak. If that's okay with you?

Chair Marks: That would be great. Let's get all of that done. Let's do that.

Mr. Harrigal: Okay. On the obverse designs, the Cherokee Nation here. We do have representatives from the Cherokee Nation, Mr. Clint Hastings, Legislative Assistant. We have Mr. Clint Brown, Legislative Officer. And Mr. Joel West Williams, Senior Legislative Officer. And I believe Mr. Hastings would like to say a few words.

Mr. Hastings: I'd like to thank everybody for having me here. For many generations Native Americans

have had one of, if not the highest, military enlistment rate of any ethnic group in the United States.

The Cherokee citizens have been a part of this tradition of service throughout the entire history of our country. Cherokee Code Talkers served alongside Native Americans from several other tribal nations in World War I.

Today, the most notable Cherokee Code Talker is George Adair, who was born in the Braggs community of Indian Territory in 1887. Mr. Adair enlisted in September of 1917.

After being on the firing line in France was eventually placed with other Cherokees in the telephone service, where they repeated, received and transmitted military orders in the Cherokee language.

We are proud to honor the custom of Cherokee military service through the Code Talkers medal. The design elements of the coin have been selected to represent a few of the most important symbols of the Cherokee people.

The middle of the coin depicts the seven pointed star surrounded by an oak wreath, the center elements of the Cherokee Nation seal.

The star represents the traditional seven clans of the Cherokee people, which roughly translated into English are the Long Hair, Blue, Wolf, Wild Potato, Deer, Bird, and Paint clans.

The wreath represents the sacred fire of the Cherokee. The outer ring of the medal contains Cherokee Nation in English, and Code Talkers written in Cherokee syllabary and English.

The Cherokee syllabary was invented by Sequoyah in the early 1800's and contains 85 characters, each of which represents a syllable in the Cherokee language.

By 1825 Sequoyah's syllabary achieved widespread popularity among the Cherokee people and was adopted as the official written language of the Cherokee Nation in 1825. Thanks.

(Applause.)

Chair Marks: Thank you.

Mr. Harrigal: Okay. Thanks, Mr. Hastings. Okay. We'll go through the designs. We have five to look at here. First design, the five design feature of the seven point star surround the oak leaf, the center element of the Cherokee Nation seal.

The seven point star represents the traditional seven clans of the Cherokee, which we heard earlier. The wreath and leaves and acorn represent the sacred fires of the Cherokee. Inscriptions are "Cherokee Nation" in English, "Code Talkers" in Cherokee syllabary and English.

So these are variations on all five. This is design Number 2. Design Number 3, with different treatment in the center area. Number 4. And Number 5. So those are the five for the Cherokee Nation.

Member Wastweet: Ron, were there other designs considered for this group?

Mr. Harrigal: No, there were not.

Member Wastweet: This was the stakeholder's request that this be the only design considered?

Mr. Harrigal: These elements, yes.

Member Scarinci: I'm going to have a real hard time deciding on these.

Mr. Harrigal: Gary, do you want me to go on to the next nation?

Chair Marks: Yes, please.

Mr. Harrigal: Okay. Cheyenne River Sioux. We don't have a representative here, so we'll go right to the designs. Design Number 1, this design features elements of the Cherokee River Sioux tribe, flag and a buffalo.

The elements in the flag are the tribe's names, the eagle's feather, two pipes fused together and hoops. There's a calf pipe bundle and the date, 1868. It's inscribed, "Good River People" in Cheyenne River Sioux Native language and in English. And the words "Code Talker."

Design Number 2, this design features elements from the Cheyenne River Sioux tribal flag and the head of the buffalo. It's inscribed "Code Talker" and "Good River People" in Cheyenne River Sioux Native language.

Design Number 3, similar. This design features the elements of the Cheyenne River Sioux tribal flag and the head of the buffalo. And the inscriptions, "Good River People" in Native language and English, and "Code Talkers."

Design Number 4, the three design feature elements of the Cheyenne River Sioux tribal flag and the buffalo are the features on the side. And the inscriptions, "Good River People" in Native language and English, and the word "Code Talker."

Similar for Number 5 here, and Number 6. And then Number 7, this design features the Cheyenne River Sioux tribal flag and four tipis. The buffalo head is imposed on it.

The four tipis represent the four bands that make up the Cheyenne River Sioux tribe, while the buffalo represents the tribe's reputation of being the buffalo people. It is inscribed "Lakota Code Talkers" and "Good River People" in their language and in English.

And Design Number 8, this design depicts the banner of the Cheyenne River Sioux tribe seal, and

four tipis. The buffalo head is imposed on them. And the four tipis represent the four bands. Inscriptions are "Lakota Code Takers" and "Good River People" in the Native language and English. So here you have the eight designs for the Cheyenne River Sioux tribe.

Next we'll go on to the Choctaw Nation. We do have a representative here, Ms. Judy Allen, Executive Director of Choctaw Nation's public relations. She'd like to speak.

Ms. Allen: Hello. It's really exciting for me to be here today. Because to me this is a really important step in this process. I've been working on getting medals awarded to our Code Talkers of all the tribes for many years. And in 2008 when this Code Talker Recognition Act was signed by President George Bush, it was the culmination of a lot of effort.

And the Congressman, Dan Boren, who authored the bill, is retiring this November. And I have a goal of getting these medals for at least these eight tribes, minted and produced and presented before he leaves office.

And so I'm hoping that we can do this process. I've been very determined to meet all the deadlines that I've been given so that we can make this happen. And I thank all of you for being here today to help me get through this.

But, you know, with the Choctaw Nation, a lot of our tribal history is passed down verbally. And so we've always been excited once the moratorium on this information was lifted from DoD, to be able to tell the story of our Code Talkers.

Most of you are aware that the Choctaws were the original Code Talkers of World War I. And so our choice was obverse 1. Because as you can see in this, the Code Talker is lifting his head out of the fox hole.

In World War I, the Code Talkers of the Choctaw

Nation had volunteered for service. And as he's coming out of this foxhole, to our committee it seemed that he was willing to risk his life for service to the United States government. He's coming out of his safety zone.

Also in this design you see that he's talking on an original telephone for field wires. The Germans had been tapping into the actual wires. They'd been listening to conversations.

And the Germans were experts at breaking code. The Allied Forces were losing the battle at that time. They didn't really know what they were going to do.

Well, an officer just happened to hear some of the Choctaw boys from southeastern Oklahoma talking in their Native language. He said, what are you boys talking?

Well, back home in Oklahoma it was natural for them to get in trouble for talking Choctaw when they were in boarding school. At that time they were told learn to speak English. You have to assimilate. So can you imagine what the Choctaw men thought?

They said, oh, it's just Choctaw. But the commanding officer said, no, I like it. It was like a lightbulb went off in his head. That's where the original code talking idea was born.

They did some field training. They started figuring out what words in Choctaw can we use to send coded message? Well, this idea was so successful that not only other tribes in World War I were used, they actually went out and sought Native American people in World War II, trained them, sent them, and you know the rest of the story.

What language would we be talking here in the United States, if it weren't for the Code Talkers that brought about those successful ends to the war?

In this design you'll see the smoking pipe hatchet

that is passed around in peace councils and in war council. You'll see the three arrows that represent the three great war chiefs in the Choctaw history, Pushmataha, Apuckshunnubbe and Moshulatubbee.

You'll see the bow that is strung for war time. You'll see the word (Native language spoken), which means big gun, which is code for artillery. And you'll see that legendary wired telephone, long before the radio technology that was mentioned earlier.

We have been working with the 45th Infantry Museum, out of Oklahoma City, to make sure that all of the uniform that is portrayed in this design is 100 percent accurate.

We've worked with our Chief, our Tribal Council and other committee members to make sure that this is the design that the Choctaw Nation can be agreeable, so that we don't miss any more deadlines. Because we do want to make sure that we meet all of your deadlines. Thank you.

(Applause.)

Mr. Harrigal: Okay, Ms. Allen was referring to design 1, so I definitely don't need to go into that in any more detail. Design Number 2, this design features a Choctaw Nation soldier in uniform, saluting.

To the left of the soldier is the center element from the tribal seal. And the border of the design is a traditional pattern that is used in Choctaw clothing. It is inscribed "Choctaw Nation Code Talkers."

Design Number 3, this design features Choctaw Nation soldier in uniform holding a notepad, waiting to transmit a series of messages from his field radio.

The soldier is gazing towards the center element of the tribal seal. Design is inscribed, "Choctaw Nation Code Talkers." So here we have the three designs for the Choctaw Nation.

The next design series is for the Comanche Nation. And Mr. John Plata, from Hobbs, Straus, Dean and Walker, LLP, will speak on behalf of the Kiowa and the Comanche tribes. Thank you.

Mr. Plata: Hello everyone. I'm John Plata, (Native language spoken). I am a Comanche, I'm a member of the Yamparika Band of Comanche, the root eater band.

I'm here today in the absence of Lanny Asepermy, who's been spearheading this project for the Comanche Nation for many years, and worked with Judy Allen and Choctaw as well.

And so I spoke to Lanny yesterday, he couldn't be here today. So he asked me to come on his behalf. He's my family. And Lanny is Comanche and Kiowa, and I also have Comanche and Kiowa family.

So they asked me to be here on behalf of both tribes today. So this is the design that the Comanche Nation has chosen. And we've spoken to the families of the Code Talkers. And this is what they specifically decided on.

You see behind the soldier is a traditional Comanche warrior, (Native language spoken). He's sharing the knowledge that he has with our soldiers, so he can pass along the language and assist in the effort.

On the left hand side is the Comanche word for Comanche. It's actually plural. It means Comanche as a group. Numu is singular, so Numunu. And we have Comanche Code Talkers on the top.

Do you have the Kiowa obverse 2, as well? Obverse 2, and I won't go into the details on the Kiowa obverse 2, because the Kiowa families and the families of the Code Talkers chose this.

I'm not a Kiowa historian, I don't know Kiowa symbolism. So I'm just here on behalf of the Kiowa tribe to tell you the design that they selected specifically, and no others. I'm now on the -- let me

put the mic here for a second. Do you have the reverse side also?

I just also want to share while I'm here. This is a honor for me to do this, you know. And speaking of timing, as Judy was, it's very important not just to meet the deadlines that you have in place, and to ensure that we can share this in Oklahoma while Dan Boren is still in office.

But it's important to Comanches specifically because the last Code Talker passed in 2003. We still have three widows of Code Talkers alive right now. And they're 86, 87 and 92.

So this is very important. Each day that passes makes it more important to get this done in a timely fashion. The Code Talker Act of 2008 recognizes that it's long overdue. And we would appreciate any efforts that you can take to move this along as efficiently as possible.

Having said that though, we want to make sure that what is represented on the reverse image takes into account all the considerations and the comments from the Comanche Nation and the Kiowa tribe.

So in discussions with Lanny Asepermy yesterday, he was relaying the thoughts of the Kiowa tribe and the Comanche Nation on these specific designs. Their choices were CTR-02, -04 and -11.

And the previous designs did not have the cedar branch. And they wish to convey sincere thanks for putting the cedar in. I wanted to note that the cedar is considered very powerful medicine for Comanche and Kiowa. It is used in every blessing ceremony. And it's common, before we come to a meeting like this, in fact, to do a cedar smoking and bless before we come in. So we can make sure that we're doing this good.

On Number 2, this is the design that both Kiowa and Comanche liked the bottom part of the eagle, the cedar and arrows in the claws. However, they would

like you to know the significance of the number four.

For many tribes, and for Comanche in particular, if that design could be changed to have four arrows, that would be their preference.

There's many items of significance having to do with the number four. There's the four directions, obviously, the four seasons, there's four cycles of life, four areas of health. Traditionally we consider that as spiritual, emotional, mental and physical.

And there's sacred sites in our territory that the topography -- there's four distinct peaks. And that's Medicine Mounds in Texas and Medicine Bluff in Lawton, Oklahoma.

And those are actively used by tribal members for prayer. And so that's the significance of the number four. And we would like to share that.

We know that these designs are going to be on all the coins, but that was a message that they wished me to convey. On design Number 4, if the eagle on design Number 2, if the bottom half could be placed on design Number 4, with the wording, "World War I and World War II", the way it's printed on Number 2, on to Number 4, that would also be acceptable and a preference for them, for both Kiowa and Comanche.

And then on Number 11, the only specific comment that I received was that this design was also acceptable if it had four arrows instead of the two arrows.

I just want to mention also, you know, traditionally for Comanche, the cedar that we use is from the Slick Hills of the Wichita Mountains, just north of Lawton. And it's called (Native language spoken). And I'm not -- and that's Red Berry Cedar.

I'm not sure the cedar that's depicted in all these pictures, what kind of cedar it actually is. But the

cedar we use in blessings is the red cedar. So I just wanted to add that. But I thank you for your time.

And I just wanted to give you the names of the surviving widows, if I could. Ina Parker is 87, the widow of Simmons Parker. Hermina Permansu-Lang, 86, widow of Melvin Permansu. And Ann Holder, who's 92 right now, and the widow of Robert Holder. So that underscores the importance in timing of this for us. Thank you.

Chair Marks: Thank you.

(Applause.)

Mr. Harrigal: So we basically have on the Comanche Nation, we have three variations of the same basic theme here. The first two designs depict a far view of a soldier kneeling in the sands while speaking on a hand radio. And a Comanche warrior spirit, with long flowing hair, stands behind him providing guidance and holding a spear.

And the third design is a closeup of the faces of the soldier and the spirit. All designs are inscribed, "Numunu" and "Comanche Code Talkers."

Okay. On the Kiowa tribe, we have three variations of the same basic design. All three designs depict the Kiowa tribe logo, featuring a warrior in native dress carrying a U.S. Cavalry bugle, U.S. Cavalry sword and a war bonnet.

It is inscribed "Kiowa Tribe" and also "Code Talker", for design 1, 2 and 3. So basically just different treatments on how they would be depicted.

Member Wastweet: Ron?

Mr. Harrigal: Yes.

Member Wastweet: Could you point out the bugle? You said there was a bugle, and a sword.

Mr. Harrigal: Oh, you're putting me on the spot here, Heidi.

Member Wastweet: Sorry.

Mr. Harrigal: I don't -- this is from the tribal seal directly.

Member Wastweet: So this was drawn by one of our artists, based on their seal? Is that correct?

Mr. Harrigal: Yes. And let me -- that's what I had in the description on it. And I don't believe I see it in the symbol. So my description is wrong, I believe. But we'll check on that.

Member Wastweet: Okay.

Mr. Harrigal: So thank you for pointing that out, Heidi. But that is basically the element of the seal, central element of the seal.

Okay. The Oneida Nation. And I believe we have Ms. Chris Cornelius, Oneida Nation, is on the phone. Ms. Cornelius are you there or not?

Okay. I don't think so. Okay, there was a potential that she was going to be on the phone to speak on behalf of the Oneida Nation. But apparently she didn't dial in. So we will go straight to the designs.

All three designs feature the great white pine of peace and four white roots atop a turtle. To the left of the tree is a footprint of a bear, a bear claw. And to the right of the tree is a footprint of a wolf.

Atop the great white pine tree of peace is an eagle landing in flight. Near or underneath the turtle are a war club and six arrows bound tightly together.

An image of the two row wampum belt constructed of quahog beads is at the bottom of the design. It is inscribed "Oneida Nation Warriors", and they changed our words, in Native language and in English. So we have design 1, design 2, and 3.

Member Wastweet: Did they state a preference?

Mr. Harrigal: I believe they did. Obverse 2, I

believe, was their preferred design.

Okay. So we'll move on to the Pawnee Nation. And there are no representatives here on the Pawnee Nation.

We have three variations of the basic design. All three designs depict inner circle elements of the Pawnee Nation seal, which includes the wolf, the tomahawk and the peace pipe, morning star, sage, cedar and the banner inscription "Chaticks Si Chaticks", which translates to "Men of Men."

Other inscriptions are "Pawnee Nation Code Talkers". So we have design 1, different treatments on design Number 2. And Number 3 is more of an artistic rendition.

And the next designs we have are the Tlingit tribe. There are two designs. Design Number 1 features a Tlingit Code Talker soldier wearing a Tlingit killer whale headdress.

The soldier is kneeling on his right knee and holding a rifle in his hand in case of attack. He sends a coded message. He wears World War II era uniform and carries his equipment on his back, the antenna raised as he talks.

Generic foliage is shown behind him to show that he is in the field. Before him are three semi-circles that signify the transmission of the radio signals as the message is sent from him to his recipients. It is inscribed "Tlingit Code Talkers." And this is their preferred design.

In design Number 2, this design features the killer whale headdress, which for the most part was used in ceremonial events. There is a continuous unbroken line of symbology connecting the tribe's name to their military duty, with two concentric circles that represent each World War, and the Code Talkers that they served in. It is inscribed "Code Talkers" and "Tlingit." So here we have the two designs for the Tlingit.

Member Wastweet: Ron, so would he -- would the soldier literally have worn that decorative head piece in the field? Or is that symbolic?

Mr. Harrigal: It's more of a symbolic representation. I believe he would be wearing -- maybe in a military uniform he would be wearing a headdress as part of a ceremony. But I don't believe he would be actually wearing this in -- we don't have any confirmation whether it was something that he would have done in the field, or not. But I believe that it would not be part of being in the field.

Member Olson: That's a pretty big target on the top of your head if you're in the field.

Mr. Harrigal: Well I think it's, you know, the artist the representation. And, you know, the artistic license of pulling the two together. Did I dance, or spin that right? We don't have confirmation. I mean --

Member Olson: So that's not a realistic depiction of a scene that could have happened then?

Mr. Harrigal: Yes, most of these, and again, in most of these scenes, you know, we're not really working from actual military photographs. And it's the artists pulled together.

And we make sure the elements are right. You know, we use materials for inspiration. But obviously, the headdress is the centerpiece of what they want to display on this medal itself.

So, Gary, I'd like to put this to you. How would you like me to present them here? Do you want to do discussions on the reverse first?

Hello? The batteries may be going dead, because it's been on continuous. We just have to pass the mics around that are active.

Chair Marks: There we go. I turned it off and turned it back on.

Member Bugeja: I can hear you guys perfect.

Chair Marks: Okay. I'll repeat quickly that we had a situation this morning, based on the flow of our work, we had to ask the representative for Professor Yunus to come back this afternoon.

His time is limited. And so in order to make sure that we can have him here and involved in the consideration of the professor's medal, what I want to do, and I know this is a little bit disjointed. And I'll ask you to bear with me.

But we need to set aside the Code Talker medals here for just a moment. And I'm going to ask us to shift to Professor Yunus. So, Ron, if you can, as soon as you're prepared, go ahead and go through that material for us.

Review and Discuss Candidate Designs for the
Professor Muhammad Yunus Congressional Gold
Medal

Mr. Harrigal: Okay. Sam Daley-Harris is here. He's the CEO for the Center for Citizen's Empowerment and Transformation. And he's welcome to come up and say a few words on behalf of Professor Yunus.

Mr. Daley-Harris: Thank you very much. It's been, I've been there most of the time. An inspiring morning and afternoon. What I briefly want to do is tell a very quick story about how he founded his work. And one quote to leave you with a good flavor of Professor Yunus.

Professor Yunus came to the United States from his then-East Pakistan in 1965, as a Fulbright Scholar, getting a Ph.D. in Economics at Vanderbilt.

After his country's -- after the establishment of his new country, Bangladesh, he returned to Bangladesh and taught at a university.

There was a famine in the country. This was at a time where Henry Kissinger had called Bangladesh a

bottomless basket case. He returned to his country to teach at a university.

And he said, in the famine, with people starving on the doorstep of his campus, that the economic theories in his textbook were very elegant. But they weren't working in the village next to his campus.

And he was going to go in the village and learn economics from the villagers. Actually, what was going on -- in his biography he said he dreaded going to his own lectures with their elegant theories, with a famine outside his classroom door.

And he wanted to see if he could be of use to one person for one day. And he went into this village in 1976. He met a woman who was making bamboo stools for sitting on.

And he asked her how much money profit she made every day. And she said she made two pennies a day profit. And he said, how is that possible? It's a beautiful stool. Why do you only make two pennies a day profit?

She said, I don't have the money to buy the bamboo, so I borrow the money from a moneylender, a trader, on the condition that I sell the finished product back to him at a price he sets. And the price he sets barely covers the cost of the bamboo. I make two pennies a day profit.

He said, well if you could sell it to anyone, could you make more than that? She said, I could. But I don't have the money to buy the bamboo. I have to keep borrowing.

So he had a student go around the village to find out who else borrowed from this moneylender. The student found 42 people who needed a grand total of \$27, less than a dollar each, in order to pay back the moneylender, buy their raw material, make whatever they made and sell it to the highest bidder.

He did this. He lent 42 people a grand total of \$27. And the woman who he originally met went from 2 pennies a day to \$1.25 a day, because now she could sell her stool to the highest bidder.

These 42 people were the first borrowers of what became Grameen Bank, which means village bank. And the bank now has more than eight million borrowers affecting 40 million family members.

Now this is a person who wanted to see if he could be of use to one person for one day. And one other quote. I'd been with him 20 years ago, when he would be asked, what was your strategy?

Now this gets into the genius and the revolution in his work. What was your strategy in forming Grameen Bank? And he would answer, I didn't have a strategy, I just kept doing what was next. But when I look back, my strategy was, whatever banks did, I did the opposite.

If banks lent to the rich, I lent to the poor. If banks lent to men, I lent to women. If banks made large loans, I made small ones. If banks required collateral, my loans were collateral free.

If banks required a lot of paperwork, my loans were illiterate friendly. If you had to go to the bank, my bank went to the village. Yes. That was my strategy. Whatever banks did, I did the opposite.

And as you know, he's now the seventh person to have received the Nobel Peace Prize, the Presidential Medal of Freedom, and now the Congressional Gold Medal. He's deeply honored to be receiving this. And I thank you for the moment to give you a flavor for who this man is. Thanks.

Member Moran: Could I give you a real quick cross note? When I went in to the internet and just looked at the images. I looked at it and drew the conclusion that this was a man who was basically cheerful --

Mr. Daley-Harris: Yes.

Member Moran: -- very happy within his own skin.

Mr. Daley-Harris: Yes.

Member Moran: Is that fair?

Mr. Daley-Harris: Yes, yes.

(Applause.)

Mr. Harrigal: Okay. Now, I don't know. Do we want to go into these designs? I know Gary stepped out for a second.

Member Moran: Yes. Let's just start on the reverses, then continue.

Member Wastweet: He said to keep going.

Mr. Harrigal: Okay.

Member Wastweet: He'll be back in just a minute.

Mr. Harrigal: Okay. Public Law 111-253 authorizes the Secretary of the Treasury to strike one Congressional Gold Medal for Professor Muhammad Yunus, in recognition of his contributions to the fight against global poverty.

And you heard a lot of the background already. So I really don't need to go into this any more. I think we can go right to the actual design elements.

One thing that is very key to Professor Yunus is the words, "Let us send poverty to the museum." And you'll see that on a number of designs. And also, "Banker to the Poor" is also another key inscription.

Obverse designs. Design Number 1, Professor Yunus sowing seeds. The Bengali inscription means "sower." It features his signature as well.

Design Number 2, without the small image above his right shoulder.

Design Number 3, this is his preference. And it also has the artistic weave of fabric that's used in garments and saris. And it's called a jamdani fabric. They're Bengali hand woven fabrics.

Design Number 4, is similar to 3, but does feature the jamdani design.

Design Number 5, is a straightforward three-quarter portrait of Professor Yunus.

Design Number 6, a similar three-quarter portrait. A small lotus water lily in the lower right, it's closed symbolizing the seed of Professor Yunus' dream of ending world poverty.

Design Number 7 features the full frontal view of Professor Yunus. The jamdani fabric is used to frame the portrait. Design Number 8 features a three-quarter portrait of Professor Yunus, with the unique jamdani design in the background.

Design Number 9, a version similar to Number 8 without the jamdani fabric design. Design Number 10, a full frontal view of Professor Yunus, subtle references to the jamdani in the background.

Design Number 11, three-quarter portrait of Professor Yunus with two open lotus flowers, one on each side of the portrait.

Design Number 12, it's a close to full portrait of Professor Yunus, his quote and title to one of his books, "Banker to the Poor" is used as an inscription. Now I'll go through the reverse designs if that's what the committee would like.

Chair Marks: Yes.

Member Wastweet: Can you, while you're here, tell us what the CFA had to say?

Mr. Harrigal: I don't believe I have that information in front of me, 8 is what they were looking at.

Chair Marks: Okay.

Mr. Harrigal: Okay. The reverse designs. All the reverse designs, with the exception of 3, feature unique representations of women that operated the businesses financed through the micro-loans.

All eight obverse designs represent the extraordinary work of Professor Yunus and his mission to eradicate poverty through the world.

Design Number 1 represents the Bangladeshi woman and her families that benefit from the micro-loan seed money.

Design Number 2 depicts women and their families as principal beneficiaries of Professor Yunus' micro-credit initiative.

Design Number 3 depicts a montage of three women, each who has prospered from the micro-loans, enabling them to create better world for their lives.

Design Number 4 is similar to 2, but does not depict the families.

Design Number 5 depicts a woman working on a loom and another women using a churn to create the jamdani fabric.

Design Number 6 shows the lotus open in full bloom rising above the water, cradling the world in its open petals. This design symbolizes the realization of Professor Yunus' dreams of ending world poverty through the establishment of social business models in every country.

The Bengali translation is, "Let us send poverty to the museum," a favorite quote of Professor Yunus', inscribed on the globe. It's also a part of his Nobel Peace Prize, the speech that he did on the acceptance.

Design Number 7 depicts Professor Yunus surrounded by a group of women borrowers. The inscription, "Empowering women to create a world

without poverty," embodies the extraordinary work of Professor Yunus. The dove represents hope for a better tomorrow.

Design Number 8 depicts Professor Yunus surrounded by a group of women borrowers, framed by unique jamdani design. The dove is meant to represent a hope for a better tomorrow. So here we have eight candidates for the reverse.

Member Wastweet: Ron?

Mr. Harrigal: Yes.

Member Wastweet: Did you say the Professor was pictured in that last one?

Chair Marks: Yes, where is he?

Member Moran: Next to the last one for sure.

Chair Marks: He's behind the birds.

Mr. Harrigal: So design Number 8 does not present Professor Yunus.

Member Wastweet: But 7 does.

Mr. Harrigal: Yes. He's in the middle, right above the bird, slightly to the right of the bird.

Member Moran: Does he have a preference?

Mr. Harrigal: His preference is this one, Number 6.

Member Moran: And what's the CFA choice?

Mr. Harrigal: The CFA choice also recommended this, but slightly downsizing the main elements. But we've yet to have their written recommendation on this. I mean, that was what was discussed in the meeting.

So I'll go back to the obverses and, Gary, turn it back over to you.

Chair Marks: Okay. Do we have any technical

questions, anyone? Okay. With that, I think we're going to move towards our consideration, our review. Is there anyone who cares to start off our discussion?

Member Wastweet: Do you want to eliminate or talk about all of them?

Chair Marks: Heidi suggested that we go through a process of elimination. Do we think that's necessary?

Member Moran: We'll get there.

Chair Marks: You know, I think we'll go through this pretty fast. Okay, you know what, I'm just going to pick, how about Michael Moran. Why don't we start off with you, Mike, if you're ready.

Member Moran: All right. On the obverse or both sides.

Member Wastweet: Both.

Chair Marks: Let's go with both, seeing that this is a --

Member Moran: It's late in the day. I like the one that he liked, but I liked it on my own. I think it expresses his personality. And that's the obverse Number 3.

I like the relief texture of the material in the background. I think it will make a pleasing medal. And I don't think there's any point in my going through the others. That one's my preference.

And on the reverse, I believe that women doing these tasks that are dated will not stand the test of time. We tried that ourselves on the Isabella Quarter at the Columbia World's Fair.

It wasn't well liked then and it definitely is not well liked now. And as a result I would toss those out. I would draw attention to reverse 8 on that dove. Guys, we can do better. My vote is for Number 6,

just like the CFA.

Chair Marks: Michael Olson.

Member Olson: Yes. I'm not going to take a lot of time here either. I think Number 3 is one that I thought was attractive prior to hearing the recipient's wishes. So I'll go with 3.

I do have a problem however on the reverses with Number 6. This is a U.S. Congress issued coin. And I'm not sure that my preference would be to have a foreign language on it. What is that statement again? Send poverty to the museums?

Mr. Harrigal: Send poverty to the museums.

Member Olson: That's a very appropriate statement. I just -- my preference would be that I would be able to read that when I saw the coin, without asking for an interpretation.

That being said, I take a look at Number 7 and I like that. He's surrounded by many people that he's helped. It's obviously a cheerful situation, with the dove there. That one or Number 8, I think, would be good. But I guess my preference would be for Number 7.

Member Moran: You got to feed that bird.

Chair Marks: Okay. Are you done, Mike?

Member Olson: Yes. That's it.

Chair Marks: We'll go to Erik.

Member Jansen: Michael, thank you for your question as to is this generally a happy man. Because I was actually struggling with are these portraits accurate? Because they couldn't be the same man in my head. Because they looked like two different spirits. And so thank you for that question.

I come out at Number 3. Number 4, fine, if you want to simplify it. And I'll anxiously await Heidi's

opinion on that one. And I mean that seriously.

I happen to like the pattern in the background. If the engraving staff at the Mint can handle that with the name there and not get lost. There's a lot of competing detail from eight o'clock to noon on that coin. So I'll speak to 3 unless the better answer is 4. You tell me.

When it comes to the reverse, I got to tell you, I looked at this page of pictures and I said, this is awesome. Thank you for getting the artists inspired, or whatever it took.

Because whereas some of these may look like the spinning lady on the Columbian quarter, I was inspired by the variety of thoughts I can have here.

I went to 6 immediately because I tend to like heavy graphic things sometimes. But I'm not sure. I do like the comment of moving the -- and I apologize for not knowing the language that is there. I'd like to see that in English as well. I think a lot is gained in terms of what people will see and understand, versus the implicit insult that we're rolling out there by converting it to English.

When I weigh them out, it is our coin. It does need to educate people. And so I say that there. So I will be supporting 6 with an English text change.

Now having said that, I also like 7. Now one side we have a man, a happy man, a man of spirit. On the other side we have a populous with a fleeting dove. I think there's a message there. Heidi, tell me, is that too busy, Number 7?

Member Wastweet: Yes, it is.

Member Jansen: Okay. For the record, I think Number 8 looks like a fish with wings.

Member Wastweet: Yes, it does.

Member Jansen: I apologize. I apologize, but we can do better.

I would -- if someone else rallied some support for almost any one of these images with the women, my favorite is probably Number 4. Because it shows different ways, different economies that are using the money, between handcraft and agriculture. And I think that's really important.

So, gosh, I'm going to come out on this, since I was just told 7 is too busy. I'm going to support 4 and 6. Thank you very much.

Chair Marks: Donald.

Member Scarinci: Well, you know, first, I mean, another set of designs that -- can you hear? It's not on, sorry. You know, again, another set of designs that made me happy coming in here today. Because, you know, I mean, there's a lot here to like.

In terms of the obverse, in my mind it really came down to 3 or 7. And, you know, hearing what we talked about today, I think 3 is a no-brainer on the obverse.

On the reverse, you know, I mean, I'm inclined to support 6. I like it with the original. And I don't have the same aversion to foreign languages, foreign flags, on U.S. coinage. And I have no problem with that at all.

I think it lends to, you know, to who he is. I think keeping it the way it is, I think 6 as it is, is just fine. And, you know, 1, just to make an honorable mention, 1 is a nice design.

And I like the way, you know, again, among the many things that made me happy, you know, today. I really like what you did. You know, you've got the figure extending down to the rim on the bottom. Above, you know, above the line on the top.

I just think that's, you know, exactly what I'm hoping we're going to continue to see in all these things. This is creative, you know, this is a nice

design.

I just, you know, A, I think it looks a little too much like a World Food organization piece. And B, I think, I never like these vignettes, this montage thing that we do with coins.

And I think after the State Quarter series, I'm montaged out. So because of that, I just, you know, I'd have been sold maybe without the montage. I just love the women and the way you did it. I mean, I think that's really cool, even though it's World Food organization kind of design.

A note about the things with cell phones, I see what you're trying to depict. You know, you're trying to depict them in the modern world.

And I guess ever since I got text messaging, I'm not sure if this is a welcome to the modern world, or a prison cell that I've been convicted too, owning, you know, responding to people's text messages all day long and all night long.

So I don't know if this is modernization or success, or anything really good. The jury's still not in for me on these things. So I think the cell phone, I just, the three designs with the cell phone. I know what you're trying to do. It's hard to do it.

I don't really know what other object you could have put in their hands, you know. The iPad wasn't invented yet in 2008. Oh, these are a 2010 thing, so, yes, you could have put an iPad in there.

But in any event, I think I like the simplicity of design 6 on the reverse. So it's 3 on the obverse, 6 on the reverse, as is.

Member Jansen: Two comments --

Member Bugeja: Gary, this is Michael.

Member Jansen: -- on the cell phone --

Member Bugeja: Would you mind my going next?

Member Jansen: That was not as much for them to join Facebook and Twitter, as much as that cell phone is used, if I'm not mistaken, to collect and send in the application for money, as well as reply that your loan is available.

So it really, one of the problems they dealt with, because I've been through this, is how to manage processing the paperwork and the loan app. And somebody said, well, just take a picture of this basic form and send it in. And that's what they do.

The second thing, let's see, was your comment. Oh, Gary, this is a point of clarification. On Number 6, I've heard a couple of people that like it.

I've heard opinions both ways in terms of the text. If 6 is selected on the reverse, can we have a discussion about that text?

Chair Marks: We certainly can. First though, I'd like to get all the members to have their initial comments out of the way. At this point --

Mr. Weinman: Gary, I think the representative would like to speak.

Chair Marks: Okay, sir.

Mr. Daley-Harris: One moment, not advocating for the cell phone, because it is -- they started Grameen Phone 15 years ago. It's the largest cell phone company in Bangladesh.

But he mostly started it so the women in the villages could become phone ladies. Selling phone time to people in the village who had no other access to phone service. So even though there might be 15 million Grameen subscribers, it's the 250,000 in the villages, why he started it.

Chair Marks: I see. Okay. Let's get back on our process here.

Mr. Weinman: Gary, I think Michael Bugeja was -

Member Bugeja: Yes, Gary, I've got something that has come up on my end. So I respectfully request that I go next.

Chair Marks: Certainly. Please go now.

Member Bugeja: I'd really like to weigh in on this. And then I have to attend to something in my office that's of an emergency nature.

Chair Marks: Certainly. Proceed, please.

Member Bugeja: Okay. I wanted to say, and I'll be very brief. But first of all, these designs are all so inspiring. And I'm going to keep them and look at them, even ones we do not choose.

My favorite for the obverse is Number 3. I just love the expression, the character, the signature. The text is the right style. We've got depth with the design. I think that's very important.

I'm going to speak to two of the reverse designs. I tend to agree with my colleague, Michael Olson, about Number 6. We want this to inspire those who might not be familiar with the Professor.

The two that I like, I like for almost numismatic reasons that have to do with depth and orientation. Number 1, "Banker to the Poor," really strikes me as a beautiful triptych, which we see far too little of in our coins, with the main figure with a harvest of abundance, which is a universal icon, in a basket almost coming out of the coin, of the medal. I'm sorry, forgive me.

In reverse Number 7 you have a dove. This is a three-dimensional medal design, if you take a good look at it. First of all, the text is wonderful. And how it carries you around the coin, empowering women to create a world without poverty.

I keep saying coin, it's a medal. The images of the people that he helped are there. But the orientation of the dove gives a three-dimensional quality.

And it's almost an optical illusion, because if you stare at it long enough, the dove seems to be holding up the people. And then, if you stare at it again, the dove is above the people.

It's a really brilliant concept. Yes, it is busy. I understand that. But I have never seen orientation quite like that. I will send Greg Weinman my others. And if you'll just forgive me for leaving the meeting on short notice. I will be back as soon as I can. Gary, is that sufficient?

Chair Marks: Yes. Thank you, Michael.

Member Scarinci: Mike, before you leave can I just ask you a question? This is Donald.

Member Bugeja: Sure.

Member Scarinci: Do you have any thoughts about 1?

Member Bugeja: About 1 reverse?

Member Scarinci: Yes, 1 reverse.

Member Bugeja: 1 reverse, I was struck by the triptych nature of it. I like the universal symbols. I liked "Banker to the Poor." That spoke to me as a journalist as much as anything else. I wish the United States had bankers for the poor.

I do think it's going to communicate to people who collect medals and want to be inspired by them. I know my liking for 1 and 7 might be a little off beat. But I think 1 is entirely fetching for me from a triptych nature.

Member Scarinci: And you don't care for 6?

Member Bugeja: You know, I really don't care for 6. It is an icon. It's an icon that doesn't speak to me the way the beautiful artwork speaks to me.

Also, you know, I don't like, if you're going to have that kind of a modernistic design, you can't really

have a realistic obverse.

And when you're doing a portrait with a realistic obverse, such as we're liking with Number 3, it's awful hard to get a stylistic reverse. So I like to have my obverses and reverses be artistically harmonized, rather than combining two distinct style.

Member Scarinci: Thanks.

Chair Marks: Thank you, Michael.

Member Bugeja: Thank you very much.

Chair Marks: And I'll proceed with my comments. Before even coming to the meeting, or knowing that Professor Yunus had chosen Number 3 obverse as his selection, I was in favor of that image.

As far as the reverse, seeing that 6 is his selection and that it symbolizes the realization of his dream. And being the modernist approach, which I feel some appeal to, I'll support Number 6.

I don't think it's an either or here. We're talking about should we have one language or the other. I would suggest a compromise, whereas we honor the foreign language that is associated with our honoree here.

And then that being a short quote, that we maybe restack these. We could have the one language above, and then put the English version "Let us send poverty to the museum" below. It's only seven English words. I don't see a problem there to have both.

I think it would be honoring to the recipient. But then also would be able to educate, as some of my colleagues have indicated that the English words would do.

So that would be my proposal if the committee wants to make a recommendation subsequent to our initial evaluation. And if 6 is the recommended

design, that's what I would suggest we move forward with. So with that, I'm not going waste any more time. I'm going to recognize Heidi for her comments.

Member Wastweet: Okay. I too have a strong preference for obverse Number 3. It seems like we are all in agreement on that, which is great. I think it's a really beautiful design. And I commend the Mint for doing that.

I want to comment though on the CFA's choice of Number 8. And I want to advise that this drawing is not one that would translate well to a medal for a couple of reasons.

The mouth being open, whenever you show teeth on a person on a coin, it's extremely difficult to make it look good. It's not something that translates well.

The way his cheek just barely shows on the other side of his face, that's also very difficult to depict in a sculpt. And the shadowing on his jaw line is effective in this drawing, but if you imagine, the coin has no shadowing. That jaw line becomes very confusing and doesn't have the shape that we see in the drawing here.

So even though CFA likes Number 8, I strongly dislike it for the reasons I don't think it will translate to the coin. So I just wanted to comment on that, since that was CFA's choice.

On the reverses, I appreciate Don's comments on how he views the women at work. I was immediately drawn though to Number 1 as just simply a really beautiful design.

I like the main character's gesture of giving. Because I think that is Professor Yunus' characteristic as well, as he is a very giving person. And here she is giving back to the man that gave to her. And I think this is a really beautiful sentiment.

It's a beautiful drawing. It would translate well to a medal. We have a large enough and a deep enough medal to pull this design off very well.

I also like design Number 5. I think there's a way to do a montage that works. And I think this is one that works. I like the way it is not so literal. And the design in the background, the beautiful characters, I like Number 5.

The cell phones I understand are an integral part of what he did. I don't think that they read particularly well on a medal. So I'm not drawn to that.

Number 6, which seems to be a favorite here. I don't oppose this. I would support this more if we were talking about a smaller coin, rather than a large medal.

Like I said, I don't dislike it. I think it is a nice design as well. And it's clean. As far as the text here. I think if we put the English on here, it's going to get too cluttered.

We could replace the Banker to the Poor. But that's a strong statement as well. My thinking here is that these medals always come in a box with a card. Right, Don?

Mr. Harrigal: Actually, these do not have a card in them.

Member Wastweet: Oh, they do not?

Mr. Harrigal: No.

Member Wastweet: So there's no paperwork that comes with this?

Mr. Harrigal: No.

Member Wastweet: I stand corrected.

Mr. Harrigal: We've had requests for paperwork. But we do not at this time.

Member Wastweet: Okay. I was going to comment that that would hold the English translation, but my theory has been squashed.

Mr. Harrigal: I can say that we did do a rendition with alternating text, the Bengali, the U.S. translation. And it does crowd the design a lot.

We did share it with Professor Yunus, and he did not like the translation with the two texts. And so the request was to use the Bengali language here.

And so we went back and we checked. And we have done foreign languages of our medals in the past. I have a copy of Rabbi Menachem Schneerson medal, which we have a Yiddish inscription across the top that says basically, to improve the home. So I'll just pass that around so the members can see that.

Member Wastweet: Thank you. I think that concludes my comments.

Chair Marks: Mike Ross.

Member Ross: I'll echo everyone's approval of Number 3, both because it's the stakeholder's choice and it reveals this humanity.

On the reverse I like, would love one of the depictions that have the women in it, based on the introduction we got. Professor Yunus did everything in the reverse of what banks did. I think the banker to the poor, with women using those loans is a marvelous image.

And for some reason, Number 6 strikes me as the seal of the Environmental Protection Agency, which I'm all for. But it's not fair giving them the EPA seal as part of the award. So I would, Number 1 or Number 4 on the reverse.

Chair Marks: Thank you, Mike. We're getting a little, I think we're getting a little squeezed for time perhaps.

Mr. Harrigal: You're mic's off.

Chair Marks: You know, the light's on. I don't know. Do you think we might take a break pretty soon, so we can get some technical people in here to find out what's wrong with our mics? Are you picking me up yet? Because this is becoming a drag on our agenda.

Thank you. So are there any quick follow ups? I want to encourage us to keep them concise if we have some follow ups.

Member Jansen: Yes. I have one question. And it's about the edge. Are the edges ever available on these medals? Is that per the legal passage?

Mr. Harrigal: I'm sorry, you're saying the edge?

Member Jansen: The edge. Edge lettering or some such.

Mr. Harrigal: Oh. Well the way we make these medals, we make them in an open collar and then we trim on a lathe. So there really is no opportunity without adding another operation.

Member Jansen: You'd have to run them through a Schuler as another operation.

Mr. Harrigal: Well it would be a similar machine. But it would add to the cost.

Member Jansen: Okay.

Mr. Harrigal: And we currently aren't tooled to do that.

Member Jansen: Okay. Thank you.

Chair Marks: Is this one working? This is working now. I'm working now. Thank you, whoever did that. So at this point, I think I'm going to ask you to fill out your scoring forms, get those down to Erik.

And we're going to take a short break here. And when we come back we still have the Code Talkers to address, and also the First Spouse narratives.

I want to correct the agenda here that was passed out. Unfortunately, the changes that I had asked for as Chair, well before this meeting, to remove the annual report discussion, and to remove the presentation by Michael Bugeja were not done.

So the agenda does not reflect, as I had intended for the members to get. So I don't think we're as squeezed as maybe the agenda would suggest at this point.

So for the balance of the meeting, when we come back, I think first we'll start off with the results of our evaluation on the Yunus medal.

And if there are any motions at that point we'll take those. And then we're going to need to move rapidly into the Code Talkers. And round out our day with our discussion on the First Spouses.

So I'll ask the members to please be back in the room by 3:30 p.m., knowing that we're going to have potentially, we could have a very busy hour, hour and a half.

Member Olson: Do we need until 3:30?

Chair Marks: Well, my experience is I'll call a ten minute break and it's 15 anyway. I would be thrilled if we could get back here at 3:25 p.m. So we are in recess.

(Whereupon, the meeting in the above-entitled matter went off the record at 3:13 p.m. and back on the record at 3:23 p.m.)

Chair Marks: All right. We have the results for the scoring on our Professor Yunus medal. And on the obverse design Number 1 received one point, design Number 2 received 1 point, design Number 3 received a perfect score of 24. And I have to believe that's going to receive our recommendation.

Design Number 4 received six points, 5 and 6 received zero, 7 received one, 8 and 9 received

zero, 10 received 2, 11 and 12 received zero. Did I go through that too fast?

Member Ross: What was 5 again? Oh, I'm sorry, what was 4?

Chair Marks: 4 got six.

Member Ross: And what was 7, 8 and 9?

Chair Marks: 7 was one point.

Member Ross: 8 and 9?

Chair Marks: 10 received two points, the others are all zero.

Member Ross: Thanks.

Chair Marks: Okay. On the reverse, Number 1 received 15 and would be our recommended design. Designs Number 2 and 3 received zero, design Number 4 received 11, design Number 5 received 2, design Number 6 received 12, design Number 7 received eight points and design 8 received zero.

So those are the results for Professor Yunus. So at this point we need to shift into the Code Talker discussion. And we've already had the designs presented to us.

We've had representatives of the various tribes present to us. So at this point I need to entertain the committee on this. So I will recognize Heidi first.

Member Wastweet: Thank you, Gary. This is, I think, the most difficult project I've seen come across our desks. We've talked before in this group about wanting obverses to look like obverses, and reverses to look like reverses.

But in this group we have a mixture. Some obverses look like reverses and some reverses look like obverses. It's also very important to this committee that we take into consideration matching the right designs on the fronts, with the right design on the

back.

That they go together in a logical fashion to tell a story. Because we have this mishmash of reverses that look like obverses and vice versa, it's virtually impossible for us to pick a common reverse that will work with every obverse.

Since we are only presented with common reverses, this is the task assigned to us. While we have many designs here that are attractive, it's nearly impossible to debate the individual characteristics when we're faced with this overall problem of not being able to match a single reverse with all of the obverses proposed to us.

So I would like to motion that we table the discussion on this. The CFA won't be seeing this for another month anyway. So we won't be holding back the schedule too much.

So we ask that the Mint give us an opportunity to talk about an overarching plan of attack on this, rather than these random designs that don't seem to go together. So my motion is to table this discussion for now.

Chair Marks: Okay, a motion to table. Hello? Sorry folks, I don't know what's going on with my mic. We have a motion to table our discussion on the Code Talkers until next month, based on Heidi's assessment here that she provided to us. Do I have a second?

Member Moran: Second.

Chair Marks: Michael Moran seconds the motion. May I have any discussion? Okay. I'll have a little bit of discussion here. I had asked for the Cherokee Code Talker medal to be brought to the meeting, is that here? Well, that's unfortunate.

Mr. Harrigal: I do have it upstairs. I had it this morning and passed it around. And I can have somebody grab it if you would like.

Chair Marks: I'm sorry, I intended that to be here too. I think I had an image. Anyway, let me just talk without it. There it is.

The way I understand how this program has come about is there was a medal done. I'm sorry, did I say Cherokee? I meant Navaho. I apologize for that error.

The Navajo Code Talkers were honored with a medal. I'm not sure what year it was, but it was some years ago now. And, okay. Heidi's saying it was 2000.

So in response to that, and rightly so, other tribes inquired, as I understand, the fact that there were other tribes involved in service to our nation as Code Talkers. And out of that discussion I understand that this program came about.

And if we look at that Navajo medal when we think about putting a program together. I think the Navajo medal kind of set the tone. Set the pattern, if you will, for what should come as we honor the other Nations and tribes involved.

And in that we have an obverse which is an image that honors that nation or tribe as being Code Talkers. And for the Navajo it looks like there's an image of a couple of soldier's here involved in code talking activity.

And then on the reverse looks, I'm not an expert on the Navajo, but it appears to be their tribal symbol or their seal. And we see that reflected on many of the designs here, tribal seals or symbols.

And I guess I'm kind of feeling like we've got a jumble on our hands. We're not paying attention to the pattern that's already been set. Truly, we want to honor all the tribes on an equal basis.

It seems to me we ought to be proceeding forward with a program that presents itself the same for each of the nations or tribes involved.

Instead we have a collection of designs here. Some of the obverses look like they ought to be reverses. And some of the reverses look like they ought to be obverses.

And depending on the reverse we might pick in common, you know, we've been asked to have a common reverse here. It could produce a medal with whatever given obverse we pick, which just is going to make no sense.

And in this case we have so few choices on obverses, I think it's going to be very difficult to find a reverse that works with all of them.

Am I making sense? If it sounds confusing it's because we've been given a confusing situation here to try to weave through.

So because of that, I'm going to support Heidi's motion. It puts us back one month, but as she indicated CFA still has to look at these. I believe that would be at their meeting this coming month. We know that we're going to have a meeting already.

And I would suggest that we proceed on that basis. I think we need to do right by the nations and tribes whose members served the nation in time of war.

And I don't think that we're going to accomplish that to the level that we should given the collection of designs that have been put together here. So if there's any other discussion I would entertain that now.

Member Jansen: Gary, could you pass around the image from the Navajo Code Talker version?

Member Olson: What is it that you're wanting to do here. I know we want to suspend talking about these. But what are we asking the Mint to do in the interim?

Chair Marks: Well my suggestion would be, just as I

discussed. And we don't certainly have to go with my direction. I think Heidi can contribute to this discussion too.

But my idea was, in the case of the Navajo, both obverse and reverse were images that were specific to that tribe. And what we're doing here is we're saying one side, the obverse, we're going to honor any particular nation or tribe, but then we're going to give them all the same common reverse.

And in this case, some of the reverses don't look like reverses. They look like obverses. And so I guess I'm asking for something that's a little more thought out.

Something where maybe if we can seize on what's already been done for the Navajo in terms of an obverse that portrays symbolically, or as an image, activity as Code Talkers, if you will, or something of that nature that's not a logo. It's not a seal.

And then on the reverse of each of these respective medals. Maybe that's where the tribal image goes, as far as a seal or a logo, or that sort of device.

Member Jansen: Yes. If you take the single set of reverses we got and the objectives today. If one, I went through this. And I tried to find, what is the exception?

That is, what is the rule we have to say about reverses, so we don't pick one that gets us in a design problem, where both sides are dealing with the exact same thing.

And honestly, if you don't pick, and I'm looking at the reverses, okay, CT-E reverse 1 through 11. If you don't pick 6, 8, 9 or 10.

Member Wastweet: Or 7.

Member Jansen: 7 is questionable, yes. You can argue 7. Those five images all show someone talking on a phone. If you don't pick those, you're

fine.

Member Wastweet: Except, if you look at the Cherokee Nation. If you match that up with one of the eagles, then which one to you looks like the reverse?

Member Jansen: Hang on, the Cherokee --

Member Wastweet: If you match that with, say Number 2, which was one of the preferences for the reverse.

Member Jansen: Let me get to Cherokee. Okay.

Member Wastweet: Put those side by side.

Member Jansen: Well they're just shading variation, one or the other.

Member Wastweet: Pick any of them, but put that side to side with reverse Number 2.

Member Jansen: You know, here's the thing. We have to come to some basic rule about tribal symbology, and this tribe endorsed insignia.

Because otherwise this is just going to turn into this giant nightmare, where there won't be any common reverses. Everyone will be a one off.

Member Wastweet: And that's a possibility.

Member Jansen: It is a possibility unless we assert ourselves and structure our comments back to the Mint, so that we get obverses or reverses.

Member Wastweet: And that's my idea about tabling this, rather than rejecting it. Because a lot of work and thought has been put into these designs. I don't want to turn them down. I don't want to reject them.

Member Jansen: You know, I --

Member Wastweet: But I want them to be organized. I want an overarching plan to what are

the obverses going to be like? What are the reverses? Are we going to have a common reverse? Are we going to have a common obverse?

Member Jansen: Yes.

Member Wastweet: Or are we going to have individuals for each one. And that can be a separate discussion.

Member Jansen: Yes. Rather than just table it, I would argue we owe the Mint, and I heard two of the organizations saying they want to get a November deadline.

And I don't know how that all adds up between here and November. But I know that every month it gets closer. So I don't want to squander a month.

Member Wastweet: I do sympathize with that, yes.

Member Jansen: So I'm wondering if we table it, I'd like to table it with the intention of developing for the Mint staff some structure from us.

Member Wastweet: Yes.

Member Jansen: So that they can reorganize their art, or reissue the request for some art. And when we come back the next time, things will fit together more Lego style.

Member Wastweet: Lego style. I like that.

Chair Marks: Okay. Other comments?

Member Scarinci: Wait, the whole idea, isn't the whole concept of honoring the other tribes not to single out the Navajo Code Talkers?

And instead to, you know, all of these various tribes participated in this, and did this, and should be honored. And if that's what we're trying to do, and if that's where this stems from. Then we should not treat these eight, or these tribes differently than the Navajo.

And if the Navajo Code Talker design had its own obverse and reverse, then these, it seems to me, you know, are entitled to have their own obverse and reverse.

Otherwise we are discriminating against these. And the problem when you discriminate in bronze from the United States Mint, that's a statement forever, forever.

So I'm less worried about how much time this is going to take us. And about people's deadlines. Than I am about the fact that we're going to be producing something that's going to last long after, you know, all of the people that we know and foresee are dust.

So I think if, you know, unless you're going to tell me that we can take the Navajo Code Talker coin or medal. And take one, take the obverse or the reverse from that and somehow tailor it to each so that everything is consistent.

Unless we can do that, then I really think we need to see, you know, I hate to say it. But I think we need to see eight separate obverses and reverse.

And, you know, I guess what I've heard here today, you know, the representatives here are very passionate and very decisive about what they really want to see.

And I think that came off loud and clear, you know. And this may not be that hard to come up with, you know, obverses and reverses. So that at least every medal needs to look like the obverse is the obverse and the reverse is the reverse.

And the first one you did is Navajo. So that's your prototype. So your Navajo medal is your prototype. The obverse has to look like the obverse on the Navajo. The reverse has to look like the reverse on the Navajo in some way, you know.

And it can't be this hodgepodge, you know. Because

some of the reverses look like obverses, the obverses look like reverses. So however you're going to do it, you know, let's be consistent with the Navajo and let's be equal.

Mr. Weinman: Mr. Chair, I think the group representative would like to speak.

Mr. Plata: Hi, John Plata with Comanche again. I agree with the comments that were made by both these gentlemen just previously. And being sensitive to the time concerns, I thank you for your comments.

I think if you're going to treat it the same way as the Navajo, and you ask the tribes to give the obverse designs they already have and already chosen. But it wouldn't be that time consuming, and probably would be quicker to get a reverse design.

And I don't know if you feel that, Judy, but I think you do. We just nodded heads a second ago. And I think it would be very quick to get a design back from the tribe for a reverse design that that individual tribe could come to an agreement on.

Additionally, the language of the Act specifically says that the design on the medals shall be emblematic of the participation of the Code Talkers of each recognized tribe. So having one reverse design for a bunch of tribes I think doesn't really support the intent of the Bill. So, thank you.

Chair Marks: Thank you, sir. And thank you for that comment. That really goes to what my thought was here, is that if we're going to honor your tribes and your nations, I want to make sure we do it right.

And so I appreciate your comments. I think it's exactly what Heidi and I and Donald just talked about. Are there any other comments?

Member Moran: Yes, I've got one question for you, Gary.

Member Bugeja: Gary, this is Michael, I'm back from my emergency, I apologize. I just picked up the conversation when I believe Donald was speaking. And I'm picking up snippets of what you just said.

My problem was, of course, aligning the obverse with the reverse, whether or not we should have a special reverse for each tribe, or whether we were going to go with a common reverse, such as CTR-05, for instance.

And I think the discussion, I missed out on that discussion. But I was going to say that my intent would be to honor the tribes in the manner that they see fit, and that would also create a beautiful design. So I'm not certain a common reverse is going to do that. I think perhaps I might be mimicking what has previously been said.

Chair Marks: No. Thank you, Michael. Thank you. Michael Olson.

Member Olson: What about having a common obverse? The obverse on the Navajo coin clearly shows two servicemen speaking on a radio.

It would take very little to modify that. It would simply be a name change for each nation or tribe. And then we could take a look at some, as we had discussed before.

A lot of these obverses look like reverses, and reverses look like obverses. I think there would be a lot of material there that we could use as a reverse, that we've already been presented with.

Chair Marks: Okay. I think we have a comment --

Ms. Allen: This is Judy Allen, from Choctaw Nation. As I mentioned earlier, the Choctaws were the Code Talkers of World War I. The Navajos, the famed wind talkers, we hold them in high regard.

But they were the World War II Code Talkers. And

the uniforms and their appearance is far from what the World War I Code Talkers were. And so we would highly object to that.

Member Moran: Gary, that went to the heart of my questions, where there were some of the tribes of the 22 that were strictly one war or the other.

I think there is one theme up there that handles that situation with both World War I and World War II. That's Number 10. Either that, or we're going to end with two Code Talker obverses, one for World War I and one for World War II.

One way or the other. I don't really care if we have two that are specific to the two wars, or one. But I wouldn't want to go more than that. Because we're going to end up with how many versions of Code Talkers for the obverse.

Member Olson: Is your tribe the only one that provided service in World War I? Okay.

Member Scarinci: Can I ask how many tribes provided, how many World War I tribes and how many World War II tribes?

Ms. Birdsong: We actually didn't break it down by World War I and World War II. I can look up that information and get it to you really quick.

Member Scarinci: If we designed a World War I design, and used the one on the Navajo Code Talkers for the World War II design, and then changed the edge, and the reverse would be unique to the tribe. Would that work? Or would that be offensive to anyone?

Mr. Harrigal: Donald, we would have to reach out to every tribe. And we have 21 tribes identified right now. And two we can't find any living members yet. So we'd have to complete that process to assure that we have equity across all 21 tribes.

Member Scarinci: You see where I'm going here?

You could potentially take the Navajo obverse and make that your generic World War II obverse. And then have a generic World War I obverse. And then use the individual reverses.

Member Wastweet: Don, If I could weigh in. If we did that, and it's not a bad idea, we'd have to change the name on each one.

Member Scarinci: Correct.

Member Wastweet: So we're cutting a die anyway.

Member Scarinci: Correct.

Member Wastweet: So that's the majority of our expense. We might as well have fresh designs for each one.

Ms. Birdsong: Can I add also, some of the tribes were in both wars. So if we have a reverse with World War I and World War II, we still wouldn't --

Chair Marks: Thank you for that comment. You know what, I want to bring our idea back to where we were going here a short time ago.

And that is to use the Navajo medal as our pattern. And come up with an image on both obverse and reverse that is unique to each of the tribes to be honored.

And, you know, maybe if we need to identify, maybe it, I don't know. I'll skip that comment. Anyway, are there other comments before we move to the motion?

Okay, the motion is to table the Code Talkers with, I'm going to add, tell me if I'm right, Heidi, with the instructions as we've discussed here.

Member Wastweet: The instructions?

Chair Marks: Yes. As far as the Navajo being our --

Member Wastweet: I think that's a separate motion.

Chair Marks: Okay.

Member Jansen: And so that when we meet again we have structured art to look at, to make a decision and go.

Chair Marks: Okay. We can do this in two motions.

Member Jansen: You can do it in two motions.

Chair Marks: We'll do it in two motions. I know, that will make it simpler.

Member Jansen: That's what I'm sensitive to, is that we don't just let it lay on the table for two months. And then here we are again.

Chair Marks: Right. So the motion is simply to table the consideration that was provided to us for this meeting --

Member Wastweet: Can we say for a restructuring?

Chair Marks: Pardon?

Member Wastweet: Can we say table it for a restructuring.

Chair Marks: Okay. Tabling it for a restructuring. So, I'm going to ask for all those in favor, please raise your hand.

Member Bugeja: I'm saying, aye.

Chair Marks: Seven in favor. Opposed? Erik did you vote? Okay, abstention. So seven yes, one abstention. The motion does carry. So then we need a second motion. I think, Donald, you summed it up very well. Would you mind putting that in motion form?

Member Scarinci: To develop an obverse and a reverse.

Chair Marks: You kind of keyed off of the Navajo.

Member Scarinci: Right. We use the Navajo --

Member Jansen: No, that's not what you were saying.

Member Scarinci: What was I saying?

Chair Marks: Your initial comment was that if the Navajo had this sort of a pattern, where they had their tribal symbol on one side, and they had an image unique to their involvement as Code Talkers.

Member Scarinci: Right.

Chair Marks: Just like the Navajo, then it was equal -

Member Scarinci: Right. As long as it --

Chair Marks: -- to treat all the tribes the same.

Member Scarinci: What you want at the end of this, however you do it, is you want the whole series of these things, including this one, to all, you know, at least look as if --

Because they are, in the world of numismatics, they are contemporaneous. I mean, in a few years, they are contemporaneous.

So you want for all time it to always look that this was always contemporaneous. That all of the tribes, you know, had a design.

And that the Navajo Code Talker won't stick out. Like, we did this first, and then as an afterthought we're doing everybody else.

Chair Marks: Right. We're giving the same consideration to all the tribes.

Member Scarinci: Correct. And in the world of numismatics a few years is nothing. It's meaningless.

Chair Marks: Right. Okay, so --

Member Jansen: So the same works, but you've got to be distinguishing between World Wars I and II.

Chair Marks: That can be taken into consideration. When we treat each tribe uniquely, each design can take that fact into consideration. Whether they were just World War I, just World War II, or both.

Member Scarinci: Right.

Chair Marks: I think that's the beauty of what we're talking about here. We're going to take each nation or tribe and honor them for their service on the obverse and reverse. Just like we did for the Navajo.

Member Jansen: So operationally, you're asking the Mint to come forth with a reverse image set for each obverse image set that we have today.

Member Wastweet: No.

Member Scarinci: Well the Code Talker, it looks like the people are on the obverse of the Code Talker. So we want something like the Code Talker for each one of the, I'm sorry, we want something like the Navajo.

Member Wastweet: So we're asking for each tribe to have their own obverse and reverse, unique to them, based on the Navajo medal.

Chair Marks: Okay.

Member Scarinci: Correct. That's the motion. To develop, you know, to give us individual designs of obverse and reverse for each of the tribes, based on the template of the Navajo Code Talker medal.

Chair Marks: Okay. Is that clear to everyone?

Member Jansen: I think it is.

Chair Marks: Okay. I'm hoping we don't have to have any more discussion on this. Unless someone -

-

Member Wastweet: I want to --

Chair Marks: -- feels like they really got to say something.

Member Jansen: I think it's important, because this is going to draw the line between what we're asking the Mint to do.

Chair Marks: Okay. Go ahead.

Member Jansen: Seven tribes, yes.

Member Scarinci: Twenty-one.

Member Wastweet: Twenty-one.

Member Scarinci: Twenty-one total.

Member Jansen: Excuse me, in our book today were seven. I think that's right. My point is this. Are we asking the Mint to develop half a dozen for each of those 21? Or seven to start with, along side the obverses we already have.

Chair Marks: I think there's eight tribes we're considering today.

Member Jansen: Okay, fine. Then eight alongside. Or are we willing to short circuit this, so that there are one or two pieces of art that the artist can wrap the appropriate tribe around, a la the Navajo medal? So that when they come to -- I'm just trying to understand what we're asking the Mint do to.

Chair Marks: We heard the objection from one of the tribal representatives that the Navajo representation is a World War II.

Member Jansen: Yes, yes. I'm clear with that. I'm clear with that.

Member Wastweet: Can I try to clarify?

Member Jansen: So you want a half a dozen designs for each of the tribes, applicable to their status as a World War I, a World War II, or both, whichever is appropriate.

Chair Marks: Whatever is unique to each tribe.

Member Scarinci: Whatever is unique to each tribe. And I think at the end, the bottom line here is, we're all going to chip in for the nicest box of chocolate and hand it to Christy. And it's going to be a real nice box of chocolate.

Member Jansen: Donald, you understood my message, thank you.

Member Wastweet: Can I offer some clarification?

Chair Marks: Please.

Member Wastweet: As we have it now, the obverses that are presented to us. We have very little choice. They're really just variations of the same thing.

So I'm not expecting them to go back to the board and give us six unique designs for then each tribe. I think that's asking a lot.

And the tribes have very specific ideas of what they want, as they have presented to us today. They have specific needs and symbology that they want to stick to. And I think we all respect that.

We're not asking for a lot of variation. But we are asking for the respect of each individual tribe. And when we say pattern it after the Navajo medal, we don't mean that each tribe has to show a soldier on the front. It can be an image of their choice.

We're just saying let's make the obverse look like it's an obverse. And then use something like their seal as their reverse, as the Navajo does. Is that more clear?

Chair Marks: Are we clear? I'm seeing Michael Moran shake his head. Is there any more discussion? Okay. Then the motion is, and that motion was by Donald. I'm sorry, did we have a second on that?

Member Wastweet: I'll second.

Chair Marks: Heidi's the second.

Member Jansen: Can you read it again?

Chair Marks: What?

Member Jansen: Can you read the motion?

Chair Marks: Yes, I'm going to.

Member Jansen: Thank you.

Chair Marks: To develop individual designs, obverse and reverse, for each tribe, based on the pattern established with the Navajo Code Talker medal. And I think we've put enough on the record here, where I think the Mint can go back and look at that.

I think we've stated it several times. We've gone off a couple of different directions. But we've come back to the same idea. That we want to focus on this Navajo medal as the pattern.

Member Wastweet: And I'm getting nods of agreement from the stakeholders behind me.

Chair Marks: Okay. All right. So believing there's no further discussion, I'll ask all those in favor of the motion to please raise their hand.

Member Bugeja: Aye.

Chair Marks: It looks like we have a unanimous vote, eight to zero. So the motion carries.

Member Scarinci: This isn't going to cut it.

Chair Marks: No. No, it's not. So I want to thank the representatives of the tribes here today. And thank you for bearing with us through this process.

Ultimately I hope we can get these medals to the place where we all feel good about them and their honoring to the service of your tribal members. Thank you.

Okay. At this point, this takes us on our agenda

down to review and discussion of our 2013 First Spouse research backgrounder. And I'm going to look to our committee historian for his input on this.

Review and Discussion of 2013 First Spouse Research Backgrounder

Member Ross: Yes. I'd just like to make a motion on considering the narrative, that we table it until the next meeting. So that we can give time for some historical research about the narrative which we were presented.

My copy arrived last night. That doesn't usually happen. It usually comes in time to do some research. We think there's interpretive flaws that we'd like to point out. But I'd rather do that after some careful consideration. So I'm making a motion that we table this to the next meeting.

Chair Marks: Okay. So Mike Ross motions to table, based on a lack of time to study the material provided to us. Is there a second?

Member Olson: Right here.

Chair Marks: Okay. Mike Olson seconds the motion. Is there any discussion?

Member Scarinci: I just want to say, you know, I'd rather get the -- I'm in favor of the motion. But I just want to say that this is another very positive change here.

I mean, we have been brought into the narrative at the earliest possible stage. And, you know, this is a very good thing. And really something we've been wanting to have happen for a long, long time.

So the fact that we got it. And now we have really enough time really to participate in the narrative, which is what the artist will use to do the coin. We're now doing something very, very meaningful. And I appreciate that, and I think we all do.

Member Ross: Yes. I would agree with that. We just

need time to consider the materials though.

Chair Marks: Yes. The process is right. The process is very inclusive and helpful to our process that we need to go through. It helps make us owners in what comes out on the other end, which I think is a positive also.

And it reduces maybe conflicts at the back end. So I think it's all really good. And there's really no message back to the Mint, other than just didn't have enough time.

Member Scarinci: The message is, thank you.

Chair Marks: Yes. Thank you, but we need some more time.

Mr. Harrigal: No, we definitely understand that, Gary. You know, this was one of those items as the CCAC wanted to get more involved earlier in the process, that we felt that with our schedule, if we don't make it for this meeting, we're off for another two months.

And we're really pushed against the time line for establishing those medals for next year. So we wanted to get it on this agenda, even though I apologize, it's rough.

And I realize that, to give you folks time to come back in your minutes, your recommendation on your research, where we can better point the narratives to.

Chair Marks: I think it will be healthy for the entire process. So thank you for bringing that forward to us. And like Donald says, it's a real positive. So, thank you.

Okay. So we have a motion on the table to table our First Spouse narratives until our next meeting, which I'm assuming is going to be in April. So is there any discussion? All those in favor, please raise your hand.

Member Jansen: Unanimous.

Chair Marks: Okay, Michael Bugeja, are you still on the line?

Member Bugeja: I still am, and I'm for the motion.

Chair Marks: You're for the motion? Okay. So that's a eight zero vote, unanimous. And the motion carries. So at this point we've gone through the items on our agenda. Are there any final comments from the members?

Member Scarinci: I have an item for a to do, an action item for Greg actually. We had talked about this before. But could you, whatever is necessary to draft, you know, in terms of a by-law or change, that would allow us to meet telephonically.

So that, you know, perhaps if we're going to be meeting once every two months, it wouldn't be a bad idea, especially in a situation like this, to have a meeting that's either Skype or telephonic. Skype would be ideal, because we could do everything on skype -

Member Bugeja: Absolutely --

Member Scarinci: -- that we can do here, except interact with each other. And if we could amend the by-laws to allow that, so that we can call meetings and participate wherever we are, then we can meet a little more frequently.

And not, you know, not have the, because now the pressure is, you know, we're not meeting for another two months. Well we don't have to. We could meet sooner and it wouldn't cost anything.

Mr. Weinman: Do you envision meeting under certain circumstances, depending on what's on the agenda? Or just regardless of what's on the agenda?

Member Scarinci: I think if we could meet if you have anything for us to do. You know, where you

feel in between meetings, if we're going to look to meet every two months, but yet you have something that's pressing, or something like narratives. We can cover narratives telephonically.

And we can all actually we're in a better position to do that telephonically, because we can all be by our computers. And we can all have a very meaningful, almost like a work session, you know.

A roll up the sleeves work session on narratives, or any clean up items that come, like from a meeting like today, that maybe we could get something done in a month.

Chair Marks: I think the idea of narratives is fine idea for the telephonic or the skype. I would caution us in the visual, that if we do that on a telephonic or skype basis, that would be the exception rather than the rule. Or the regular as compared to the irregular.

Because with the visual, I think there's the intangible human element of interrelating with each other when you're physically in the same space.

Mr. Weinman: Right.

Chair Marks: When you share that space, and I mean, it's a fact that human beings probably communicate more beyond their words, than their words.

And I'm afraid that we lose some of that when we're separated by phone lines. So I think it's a fine idea, particularly for narratives and that sort of thing, that works fine. But for the visuals, like today --

Member Scarinci: Oh, this meeting would have been impossible --

Chair Marks: This would have been impossible.

Member Scarinci: But I remember the times when they would call us in under the old days. In the old days they would call us in for one Congressional

Gold Medal, you know, because we couldn't interfere with their production schedule.

And there was one Congressional Gold Medal, they would drag us all in from all over the place to give us, you know, two or three versions of a design on something.

I mean, that really irritated me. Because, you know, this is a two day commitment for me, and I'm close. I'm the easiest guy, I'm the closest guy here. So for all of you, it's traumatic.

And something like that we could have done, you know, if we were on skype and we had one medal, or one simple thing to do, we could do that.

If we have narratives to do, we don't have to wait for the meeting, when we're all tired, doing narratives. We can have that telephonically.

Chair Marks: It's true.

Member Scarinci: So there would be good uses for it, if we could amend the, if we could allow it.

Mr. Weinman: I'll discuss it with the liaison and the Director, Deputy Director.

Adjournment

Chair Marks: Thank you. And are there any other closing comments? Okay. Hearing none, I want to thank you all for working through all of our processes today.

I think it was a good meeting, although it was a little disjointed at places. And I apologize for that. But that's kind of where the course of our dealings led us. So until we meet again I wish you safety and happiness in all that you do. And now we are adjourned.

(Whereupon, the meeting in the above-entitled matter adjourned at 4:05 p.m.)