

United States Mint  
Citizens Coinage Advisory Committee  
Meeting

Tuesday,  
April 26, 2012

The Citizens Coinage Advisory Committee met in the 8th Floor Board Room at 801 9th Street, N.W., Washington, D.C., at 10:00 a.m., Gary Marks, Chairperson, presiding.

CCAC Members Present:

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

United States Mint Staff Present:

Christy Bidstrup  
Don Everhart  
Andy Fishburn  
Ron Harrigal  
Daniel Shaver  
Greg Weinman

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## Proceedings

(10:04 a.m.)

## Welcome and Call to Order

Chairperson Marks: I'm calling the April 26, 2012 meeting of the Citizens Coinage Advisory Committee to order. Welcome, all. We have a full agenda this morning and leading into this afternoon.

Introduction and Swearing-in of New Members,  
Robert Hoge and Jeanne Stevens-Sollman

The first item on our agenda is the instruction and swearing-in of a couple of outstanding new members, Robert Hoge and Jeanne Stevens-Sollman. Who, among the staff, who's going to be doing the duties of the swearing-in? Dan, is that going to be you?

Okay, before you do that, I just wanted to just give a brief introduction to all, on behalf of Robert and Jeanne, and we have -- these two individuals are just stellar additions to our Committee, and I'm very grateful that you've both indicated your willingness to serve here on this Committee.

The work we do is important, on behalf of the Treasury, the U.S. Mint, and the citizens of our country, in reviewing and recommending the designs that end up on our coins and our medals.

So, as for Robert, Robert is the curator of the North American Coins and Currency for the American Numismatic Society. He is a columnist and contributing editor for The Numismatist magazine, and from 1981 to 2001 he served as curator of the ANA, responsible for the ANA's Money Museum in Colorado Springs.

Jeanne, of course, she's a leader in her field of medallic sculpture. Her works are exhibited in museums throughout the country and in Europe and in private collections.

She has served, in the past sense, as president of the American Medallion Sculpture Association, currently is a U.S. Vice Delegate to FIDEM, which is the international medallion organization, and so I think that the wealth of knowledge that they bring to this Committee is sizable, and I know their contributions are going to be very valuable and helpful to all of us in our deliberations.

So, again, thank you, both of you, for your willingness to step up and serve, and, Dan, if you can go ahead and --

Mr. Shaver: I'd be happy to.

Chairperson Marks: -- administer the oath.

Mr. Shaver: Stay right where you are. Jeannie, I'll do you first.

Member Stevens-Sollman: All right.

Mr. Shaver: Okay, if you'd just raise your right hand and repeat after me. I, state your full name.

Member Stevens-Sollman: I, Jeanne Sollman.

Mr. Shaver: Do solemnly swear or affirm.

Member Stevens-Sollman: Do solemnly swear or affirm.

Mr. Shaver: That I will support and defend the Constitution of the United States.

Member Stevens-Sollman: That I will support and defend the Constitution of the United States.

Mr. Shaver: Against all enemies.

Member Stevens-Sollman: Against all enemies.

Mr. Shaver: Foreign and domestic.

Member Stevens-Sollman: Foreign and domestic.

Mr. Shaver: That I will bear true faith.

Member Stevens-Sollman: That I will bear true faith.

Mr. Shaver: And allegiance to the same.

Member Stevens-Sollman: And allegiance to the same.

Mr. Shaver: That I take this obligation freely.

Member Stevens-Sollman: That I take this obligation freely.

Mr. Shaver: Without any mental reservation.

Member Stevens-Sollman: Without any mental reservation.

Mr. Shaver: Or purpose of evasion.

Member Stevens-Sollman: Or purpose of evasion.

Mr. Shaver: And that I will well and faithfully.

Member Stevens-Sollman: And that I will well and faithfully.

Mr. Shaver: Discharge the duties.

Member Stevens-Sollman: Discharge the duties.

Mr. Shaver: Of the office on which.

Member Stevens-Sollman: Of the office on which.

Mr. Shaver: I am about to enter.

Member Stevens-Sollman: I am about to enter.

Mr. Shaver: So help me, God.

Member Stevens-Sollman: So help me, God.

Mr. Shaver: Congratulations.

Member Hoge: Do I swear on the Bible?

Mr. Shaver: Totally optional. If you'd raise your

right hand, repeat after me. I, state your full name.

Member Hoge: I, Robert Hoge.

Mr. Shaver: Do solemnly swear or affirm.

Member Hoge: Do solemnly swear or affirm.

Mr. Shaver: That I will support and defend the Constitution of the United States.

Member Hoge: That I will support and defend the Constitution of the United States.

Mr. Shaver: Against all enemies.

Member Hoge: Against all enemies.

Mr. Shaver: Foreign and domestic.

Member Hoge: Foreign and domestic.

Mr. Shaver: That I will bear true faith and allegiance.

Member Hoge: That I will bear true faith and allegiance.

Mr. Shaver: To the same.

Member Hoge: To the same.

Mr. Shaver: That I take this obligation freely.

Member Hoge: That I take this obligation freely.

Mr. Shaver: Without any mental reservation.

Member Hoge: Without any mental reservation.

Mr. Shaver: Or purpose of evasion.

Member Hoge: Or purpose of evasion.

Mr. Shaver: And that I will well and faithfully.

Member Hoge: And that I will well and faithfully.

Mr. Shaver: Discharge the duties of the office.

Member Hoge: Discharge the duties of the office.

Mr. Shaver: Which I am about to enter.

Member Hoge: Which I am about to enter.

Mr. Shaver: So help me, God.

Member Hoge: So help me, God.

Mr. Shaver: Congratulations.

Member Hoge: Thank you.

#### Discussion of Letter & Minutes from Previous Meeting

Chairperson Marks: Okay. Next item on our agenda is the approval of the letter to the Secretary of the Treasury and the minutes, both stemming from our February 28, 2012 meeting.

You received those materials as part of our packet materials for this meeting. There are -- if there is any discussions, additions, or deletions, please bring those forward now.

Hearing none, may I have a motion to approve both?

Member Olson: So moved.

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

Member Moran: Second.

Chairperson Marks: It's been moved and seconded that we approve the minutes and the letter of the February 28, 2012 Citizens Coinage Advisory Committee meeting. All those in favor, please indicate so by saying, "Aye."

(Chorus of ayes.)

Chairperson Marks: Opposed? Motion carries.



## Review and Discuss Candidate Designs for the 2013 Girl Scouts Commemorative Coin

Chairperson Marks: This takes us down to a very exciting item on our agenda today, and that is our review and discussion of candidate designs for the Girl Scouts Centennial Commemorative Coin Program.

Ron Harrigal and Don Everhart are both here today, and, Ron, I believe you are the lead presenter. If you would present now, I would appreciate it. Thank you.

Mr. Harrigal: Okay. Thank you, Gary. The 2012 Girl Scouts United States of America Centennial Commemorative Coin, Public Law 111-86, the Act requires the Secretary of the Treasury to mint and issue coins in commemoration of the centennial anniversary of the Girl Scouts of the USA.

We have representatives from the Girl Scouts here. I'd like to introduce Pamela Cruz, Director, the Girl Scouts National Historic Preservation Center, has traveled here from New York to share some background information on the Girl Scouts for us today. Pamela?

Ms. Cruz: Hello, everyone. Thanks for having us here today. I was a Girl Scout growing up, and I had a lot of fun, and I learned a lot, but it wasn't until I worked at national headquarters of Girl Scouts of the USA that I really realized what an impact that being a Girl Scout had on my life.

We get to meet girls every day from all over the country and all over the world, as do girls who visit the Juliette Gordon Low birthplace in Savannah, Georgia, which my colleague will tell you about in a short while, and we get to see first-hand the impact of what being outdoors and learning about the land and taking pride in yourself and learning to be true leaders is really all about.

The Girl Scout program has only changed five times

it a hundred years, most recently, and a lot of the information you've been given about discover, connect, and take action, part of the Girl Scout leadership experience, and the activities that girls do every day connect to that.

We are about diversity. We are about legacy. If you look back in history, everything old is new again in terms of activities that girls used to do. It really excites me when girls come, and they're wearing their Girl Scout sash, and they talk about the proficiency badges that they have earned and the wonderful things that they are doing and the leaders they are becoming and how this connects back, and I can show them how it connects back to what that has been like throughout history.

Our founder, Juliette Gordon Low, was a true leader, and she has set an example for all of us. She was a very smart businesswoman. She knew enough to actually get a patent for our Trefoil back in 1913, which was awarded in 1914.

She had great vision, and with that I'd like to introduce you to Fran Powell Harold. She is the Director of the Juliette Gordon Low birthplace in Savannah, Georgia.

Ms. Harold: I have two great passions in my life, and one is Girl Scouts USA, and the other is the founder, Juliette Gordon Low, and I have the great pleasure of being the Director of her birthplace in Savannah, Georgia.

We have a brand new biography that came out about Juliette Low this year, and Stacy Cordery, who is the biographer, says that Juliette Low is probably the most famous person that you never knew.

She was a woman who had a failed marriage, who was childless, and was looking for something to do that was meaningful for her life. She was actually studying to be a sculptor, and art had always been an interesting part of her life.

She went to -- was in London on a visit and was introduced by chance to Sir Robert Baden-Powell, who was the founder of the Boy Scouts. When she told him that she had a failed life that brought forth nothing but leaves, he said to her, "I have something that you might follow, and if you do, a greater sphere of work might open up before you."

When Baden-Powell founded the Boy Scouts, 6,000 girls signed up using their initials, and since he couldn't have girls traipsing about the countryside after his boys, he had his sister and his mother help him found an organization called the Girl Guides, and that was what he introduced Juliette Low to.

When she found the Girl Guides and put that into her heart and her life, she found her mission for herself. She devoted the rest of her life to founding the Girl Guides and then the Girl Scout organization.

She had to troops in Scotland and England, and then she knew, after she became enthused and saw what it as doing for the girls of England, she wanted to bring it to America, and the place she brought it to start it was Savannah, Georgia.

I love the notion that she started it with a telephone call. She called a cousin. As soon as she got to Savannah, she was filled with enthusiasm. She had the Girl Guide Handbook under her -- under her arm, and she called her and said, "I've got something for the girls of Savannah and all America and all the world, and we're going to start it tonight," and that's exactly what they did.

They started it. Girls signed up in droves, and now here, a hundred years later, a childless woman has affected and positively influenced the lives of 59 million people, so she's had a lot of daughters, and sons, too, because we have adult male members who are supporters of our organization.

When I think about Daisy, and I know that she would be so thrilled to see how her organization has moved and grown. We've always been about

change.

When she started the organization, she started it as the Girl Guides, but girls came to her, and girls said, "We really want the name to be Girl Scouts," and so she changed the name to that.

Also, we're an organization of doers. I think that one of the things that really sets Girl Scouting apart as a youth organization is that we give girls a fabulous program that they can use as a roadmap for their lives, but in appreciation for that, we also ask that they give service back to their community.

So, that service component, our hands around the world with our Girl Scout and Girl Guide friends around the world, we are circled by friends. It's a fabulous organization. It's a wonderful place to work, and every day I see girls who are taking our program and putting it into action coming to the Juliette Low birthplace.

We are thrilled that we are going to have a commemorative coin to honor 100 years of Girl Scouting and then the next 100 years. So the coin will launch us into the future, and that's where we're going. Thank you.

Chairperson Marks: Thank you very much. Ron?

Mr. Harrigal: Okay. Thank you, Pamela and Fran, for giving us this brief history and taking time to come here to enlighten us. I'd also like to recognize Harriet Hessam, Vice President of the Fund and Council to Support -- and Council Support for the Girl Scouts is joining us here today, as well.

Okay, before previewing the coins or the coin designs, I would like to give a basic briefing of the coin. It's a silver dollar size, one and a half inch in diameter, 90 percent silver in both uncirculated and proof finishes.

The inscriptions Liberty, In God We Trust, United States of America, E Pluribus Unum, 2013, and the

denomination, one dollar, either written up or in a numerical position with a dollar sign in front of it is required by law. There are other inscriptions on the coin as the artist saw fit.

The themes on the obverse, the designs were inspired by both historical and contemporary aspects of Girl Scouting. The designs are meant to convey the mission statement, which is, Girl Scouts -- Girls -- "Girl Scouting builds girls of courage, confidence, and character, who make the world a better place."

Implied in this statement is the concepts of taking action through community service, for which the Girl Scouts are known. Girl Scouting helps girls develop leadership skills, connect with others in multicultural environment, take personal action to make a difference in the world, develop friendships, and participate in new educational opportunities.

So let's go to the designs, the obverse designs. Now, Gary, would you like me to go through the designs first, or would you -- how do you want to do this?

Chairperson Marks: Let's go through the designs, and if you could go through both obverse and reverse --

Mr. Harrigal: Okay.

Chairperson Marks: -- in just one pass-through, and then at that point I think we'll see what contributions Don Everhart may have, and then I'll go to the Committee and ask for technical questions.

Mr. Harrigal: Okay. Great. Okay, Design Number 1, Obverse Design Number 1, depicts the Girl Scout Cadet and a Girl Scout Brownie making a Girl Scout Promise.

The image represents the older girl mentoring a younger girl. The three words that help describe

the mission of the Girl Scouts, courage, confidence, and character, are inscribed between the two Girl Scouts.

The newer version of the Girl Scouts profile service mark featured in this design serves as a reminder that scouting continues to evolve, helping girls become stronger and confident as young women.

Design Number 2. This design depicts Girl Scouts -- a Girl Scout examining the night sky with a telescope, symbolic in the way Girl Scouting encourages a girl to examine the world around her, finding new ways to make a difference.

In addition to being a symbolic image, the telescope shows learning, the learning of sciences. The tent and campfire signify the Girl Scouts' enjoyment and appreciation of outdoor activities.

Obverse Design Number 3. This design evokes the history of Girl Scouts movement from the beginning to the present day. The design features Juliette Gordon Low, the founder of the Girl Scouts, a Girl Scout Cadet from the 1940s, and a Girl Scout Daisy. These individuals represent the sequence of the ever-evolving Girl Scouts organization.

Design Number 4. Four Girl Scouts represent the diversity of the Girl Scouts program: sports, computer skills, and various types of environmental programs.

The inscription, "Encourage" -- excuse me. The inscription, "Courage, Confidence, and Character," is in proportion to the Girl Scouts' mission statement.

Design Number 5. This design represents girls building courage, confidence, and character through several diverse activities.

A Girl Scout is shown using an easily identifiable Girl Scout salute. Surrounding her are other Girl Scouts engaged in performing arts, computer skills, and caring for the environment, replanting native trees

and grasses.

Design Number 6. This design represents the celebration of the 100-year anniversary of the Girl Scouts. The Girl Scout on the left represents the first era of Girl Scouting. The Girl Scout on the right represents a modern-day organization. The two Girl Scouts are joined by the 100th anniversary Trefoil bloom.

Design Number 7. This design represents how the Girl Scouts work cooperatively to make a difference. The design depicts the planting of a tree and flowers, conveying how Girl Scouts take action to create a better world. The planting of the tree symbolizes the traditions of the Girl Scout legacy in caring for the earth and represents activities that took place in 1912 and continue today.

Design Number 8. This design depicts Girl Scouts in action, participating in activities that develop courage, confidence, and character. It shows Girl Scouts -- it shows the girls involved in activities that stimulate both the mind and the body.

The kayak movement forward is moving out of the central element of the design to the inner border, symbolizing the progress into the future. This is actually one of the preferences for the Girl Scouts.

Design Number 9. This is also a preference. This design depicts three girls depicted in the design meant to represent the different ages and diversity of the Girl Scouts.

Design Number 10. This design depicts the spirit of an early Girl Scout, shown in relief, in lower relief, mentoring a contemporary Girl Scout Junior as she learns to use a microscope.

The vintage depiction of the Girl Scout portrays the legacy of the Girl Scout leadership and embraces a vision for the next 100 years. Discovery, connect, and take action represent key elements of the Girl Scout leadership experience.

Design Number 11. The girl is making a Girl Scout salute, which conveys confidence and poise, qualities which the Girl Scout program works to instill in girls of all ages. So here we have the 11 candidates for the obverse design.

Member Wastweet: Could you repeat the preferences?

Mr. Harrigal: Okay. Preferences are 8 and 9, in that order. Eight is preferred over 9, but they are both preferences by the organization.

Okay, moving on to the reverse designs. Reverse Design Number 1, this design is meant to encourage and inspire Girl Scouts to live the principles of Juliette Gordon Low. Inscribed on the palette is her quote, "Ours is a circle of friendship united by ideas."

The different flowers -- "ideals," I'm sorry. The different flowers and the wreaths symbolize the diversity of the individuals that form the Girl Scouts. The wings symbolize the forward movement upward and the Girl Scouts bridging from one level to the next.

I do want to back up just a second here on the theme, the reverse design. We included elements provided by the Girl Scouts. Those are the service mark, the Trefoil, 100th -- the Trefoil, the 100th anniversary Trefoil bursts, Girl Scout profiles, and 100th Trefoil.

These are considered iconic symbols which represent the Girl Scouts. It is the preference of the Girl Scouts to have one side -- one side to have a visible Trefoil of some sort and with the visible profiles.

Okay, we're going to move on to Design Number 2.

Member Scarinci: I'm sorry, Ron. Could you repeat that? Why is that important? Why is that -- why are the Trefoils important to this?



Mr. Harrigal: They represent the organization. This is the 100th anniversary of the organization.

Member Scarinci: What do the Trefoils mean?

Mr. Harrigal: I'd like to pass this one to Pamela.

Ms. Cruz: The Trefoil has actually been a Girl Scout tradition going back to the start of the organization, and it was first introduced -- and all Girl Scouts actually wear a Trefoil, both girl members and adult members, and have for 100 years.

In that 100 years, there has only been one major change of the Trefoil to make it more modern, and that was in 1978, and it was a slight variation change of that in 2010 to make it a little bit more contemporary.

So it is a symbol that was actually design by our founder, Juliette Gordon Low, for which she received a United States patent, and it is something that is part of the proud legacy of the organization and is recognizable, not only to Girl Scouts, but really to anyone in the country and the world.

Member Scarinci: Are you wearing that?

Ms. Cruz: Yes, we're both wearing examples.

Ms. Harold: I have on the traditional.

Ms. Cruz: And I have on modern.

Member Scarinci: Is it possible to circulate it?

Ms. Harold: Oh, yes, sure.

Ms. Cruz: Absolutely. Actually, in your office I have one from 1912. I'm about to donate it to the Smithsonian.

Ms. Harold: And the other pin, which is above it, is something that we -- when we wear our pins, we also wear our World Association pin, because we are part of a greater world association, so this top in is

World Association, and the Trefoil is the lower.

Ms. Hessam: This is a special 100th anniversary pin just in the shape of a Trefoil. That was just created this year.

Mr. Harrigal: Okay. Thank you. That is much more -- much better spoken than I could have said and appreciate the help there.

Okay, Design Number 2. This design represents the earliest Girl Scout pin, the current Girl Scouts profile service mark, and the 100th anniversary Trefoil bloom. The inscription "Girl Scouts" is placed on the sash that would be incused on the design.

Design Number 3. This is one of the preferences of the Girl Scouts. This design honors the centennial of the Girl Scouts of the United States by featuring a large centralized image of the famous Girl Scouts profile service mark.

Inscribed within the outer rim is a classic numismatic decorated border treatment that features 100 small individual denticles to symbolize the Girl Scouts' 100 years of excellence and existence.

Design Number 4. On the left is the Girl Scouts from the earlier -- early in the organization's history, and the figure on the right represents a contemporary Girl Scout. Together, they hold up the Girl Scouts' 100th anniversary Trefoil bloom.

The design celebrates a century of Girl Scouts helping girls make the world a better place. The silhouettes imply that although the girls outwardly - - outward appearance may have changed over the course of 100 years, the underlying qualities instilled within the Girl Scouting -- within Girl Scouting have not.

Design Number 5. This design pairs the 1914 Heritage Trefoil pin with the Girl Scouts service profile mark to show the evolution and

transformation of Girl Scouting over 100 years.

Design Number 6. This design features a contemporary Girl Scouts profile service mark.

Design Number 7. This design is a version of Design Number 5 with the change in the inscription placement of the one dollar and how it's depicted there. In the previous version, one dollar was spelled out.

Design Number 8. This design features the Girl Scouts profile service mark with the inscription "Courage, Confidence, and Character" inscribed in the half-circle around the bottom rim of the coin.

Design Number 9. This reverse commemorates the 100th anniversary of the Girl Scouts. The 100th anniversary Trefoil bloom is framed by the Girl Scouts' friendship circle, clasped overlapped hands, which represent the unbroken chain of friendship among Girl Scouts all over the world.

Finally, Design Number 10. This design features the Heritage Trefoil from 1914 designed by Juliette Gordon Low. So here we have ten candidates for the reverse.

Chairperson Marks: At this point, I'll ask our lead engraver, Don Everhart, if he has any comments, or anything you'd like the Committee to know about these designs.

Mr. Everhart: Anything specific you were looking for?

Chairperson Marks: No, I just want to give you an opportunity to --

Mr. Everhart: They're all coinable. I think these are all good designs that work well with the circle, and, you know, I know that we can handle any one of them that are chosen, or any two of them.

Chairperson Marks: Okay. Thank you. Ron, before I move on to the Committee questions, what was

the Girl Scouts' preference for the reverse? I'm sorry. You said that.

Mr. Harrigal: Yes, there are two here, Design Number 3 and 8. Those are the two that they expressed preference for.

Chairperson Marks: Three and 8?

Mr. Harrigal: Yes.

Chairperson Marks: Okay thank you. Okay, at this point, our tradition has been to open up the floor to the Committee to ask any questions of a technical nature related to the designs. This is not to express your opinion about particular designs but to clarify what we've been presented to facilitate our discussion to come on the designs themselves.

So, Heidi, do you have a question?

Member Wastweet: Ron, on Reverse Number 6, can we talk about the intended depths and textures?

Mr. Harrigal: Yes, I could let Don take that.

Member Wastweet: Don?

Mr. Harrigal: But we are -- we are looking at different textures and different heights there.

Mr. Everhart: Yes, I think that the Trefoil, the profiles in the middle would be slightly higher than the left part that would also be raised. They'd both be textured, and we have -- we're working with laser textures and frostings that we can differentiate and get a good contrast with the two.

Member Wastweet: And then the text, "United States of" would be incused into that space?

Mr. Everhart: That would be, yes, that would be incused, and then E Pluribus, 100 years, one dollar, America, would be raised and probably be, I'm thinking, about 60,000 to 70,000 maximum relief.

Chairperson Marks: Erik?

Member Jansen: Is Number 5, Reverse 5, intended to have kind of a gradient frosting to it? My copy showed it almost disappearing into the field in the forehead, and at the bottom of the hair was with folds. The projected image still looks a bit of a gradient to me.

Mr. Harrigal: I think that wasn't intentional from that perspective. I think that was more or less a lighting perspective.

Member Jansen: Okay. Got it. Yes, it's a photocopy machine. Thank you.

Mr. Harrigal: If we were to something in a gradient like that, it would be very difficult from a coinability standpoint and controlled from coin to coin.

Member Jansen: That was -- that was my question.

Chairperson Marks: Donald?

Mr. Everhart: I'm not sure it would be appropriate in this occasion, anyway.

Chairperson Marks: Donald?

Member Scarinci: On Number 6, which I really like, what's the -- what's the -- I assume you're going with a frost on the -- on the darkened portion, but what about that -- the portion on the top? What is that going to look like in proof and in uncirculated?

Mr. Harrigal: Are you -- I'm going to use the laser pointer here. Are you actually talking about the area here?

Member Scarinci: Yes.

Mr. Harrigal: The lighter colored shading?

Member Scarinci: Yes.

Mr. Harrigal: Well, there will be a height difference there from the center, from the center artwork, and

it will have a different texture.

Member Scarinci: Ah. So it'll have depth. It'll give -- it'll give the design depth.

Mr. Harrigal: There will be a height -- there will be a height change, and there will also be texture change.

Member Scarinci: Oh, nice.

Chairperson Marks: Ron, would it be possible to apply that same procedure that is shown on Reverse 6 to reverse 5?

Mr. Harrigal: We'd have to take a look at it. We discussed internally 6. We haven't on 5 on that. I mean, clearly, today we're leaning towards doing more with our technology, and I just don't know. We'd have to discuss it internally to see if it makes sense to do something like that.

Mr. Everhart: Are you referring to a design change where you put that diagonal in? Is that --

Mr. Harrigal: Correct, yes, the same thing but just slightly, you know, back along the hairline there on 5 as it's done on 6.

Member Wastweet: I don't think it would fit as well.

Member Scarinci: No, it would be too busy.

Member Wastweet: And it would -- and it would cut the lettering in an awkward place.

Mr. Harrigal: I mean, clearly, if the Committee makes a motion for a change like that, we would entertain it and see if we could possibly --

Chairperson Marks: Other -- other technical? Jeanne?

Member Stevens-Sollman: For clarification, on Number 6, are we looking at "United States of" incused and then America raised?

Mr. Harrigal: Yes.

Member Stevens-Sollman: Is that -- is that what you're saying? Okay.

Mr. Harrigal: Yes, because it would be on different platforms.

Member Stevens-Sollman: Okay.

Mr. Harrigal: The platform for "The United States of" would be raised, so we would incuse the lettering.

Member Stevens-Sollman: Okay.

Mr. Harrigal: And then the letters on the proof version would be polished "United States of," and then "America" would be raised, because that would be on the basin.

Member Stevens-Sollman: Right. Okay. Thank you.

Chairperson Marks: Is there a technical question, Erik?

Member Jansen: On the proof version, can you give us two different flavors of frosting?

Mr. Harrigal: Well, you know, in the 9/11 Medal we were able to do that, and if you also look at the Star Spangled Banner on the gold, we did texture and frosting differences.

We're learning to crawl before walk, before we run, and if it makes sense to get contrast in the design, we'll do that. You know, the jury is still out on whether it really hurts us from a dialect perspective, but we're trying to introduce that into the market, because we have the technology to do it.

Chairperson Marks: Others? Robert?

Member Hoge: Is there any discussion so far about what might appear on the edges?

Mr. Harrigal: This would be the standard edge for a silver dollar, which is the standard reeded profile. We typically don't put anything on the edge unless it's legislated, and in the case of like the dollar coin it's legislated and also, I believe, the large format America the Beautiful bullion five-ounce coins.

Member Hoge: But not on these.

Mr. Harrigal: Not on these, no.

Member Hoge: Did you -- did I understand correctly? You said part of the legislation called for the numeral one with the dollar sign?

Mr. Harrigal: It could. You could spell it out or numeral one.

Member Hoge: It's either way.

Mr. Harrigal: It's not specific with that respect. It's just the design element, how the designer felt that it would best fit into their art.

Chairperson Marks: Other questions? Okay, hearing none, I'll move us on in our process. At this point, I'd like to proceed with our individual comments. Before doing that, I have a couple of items to address.

First of all, as we look at the obverse versus the reverse designs, there have been presented to us an assortment of designs where the inscriptions, the mottos, or the dates, the denomination, and so forth vary, and not -- we don't have the same content of those items on all obverses, or the reverse also has variations on it in regard to those items.

So, as we consider these designs today, it's going to be important that the Committee keep a focus on the fact that this needs to be a coin that ultimately the obverse and reverse work together and that all of the necessary inscriptions and textural items are included on the face of the coin, either obverse or



reverse.

So, again, some considerable thought of how we might go through this process as a Committee in an organized way where we would reach an end point with a recommendation that makes sense in regards to obverse and reverse, and in the interest of making it simple, I want to build this process around our normal modus operandi where we would each individually comment both on obverse and reverse, and I would ask individual members that if you have particular ideas about obverse and reverse designs that should be joined together or married, if you will, please address those in your individual comments.

For that reason, I'd like our comments to include both obverse and reverse. There are times when we do obverse first all as a group. Then we do reverse. I don't think that makes sense in this -- in this case.

So I'm going to ask us all to make our comments in context of obverse and reverse and what works. You don't necessarily have to present a reverse that meets with obverse that you particularly like and vice versa.

I want to go through our normal tally process where each member will individually rank the designs, and, at the end of that exercise, what I'd like to do is see what the end product of the numerical process has been and see if the top obverse and reverse work together.

At that point, if -- a few variations may happen. We may find a happy marriage, that we just happen to pick two designs that work together.

We may find that there are two excellent designs, and there may be something missing or something that's been duplicated. Let's address that as individual motions, or as a Committee we can always decide to marry other designs together.

I don't want the tally to necessarily drive the end result, because it's very important, as I indicated at the start of this, my comments, that we need to get obverse and reverse that work together.

So, with that, I want to move to the next item, which is a process that we often employ when we are given many designs for a particular program, and in this case we've got 21 designs spread between obverse and reverse.

It is often our process that we go through an initial culling out. The purpose of this process is to get an initial indication from the Committee. If there are particular designs that among all ten of us here today there is simply no interest, then I would like to eliminate those from our process so we don't spend a lot of time elongating our meeting unnecessarily. And let's identify those designs that have particular interest in going forward with our actual discussion.

So, as I move through the obverse designs here, I will hold up each submitted design, and I'd like any Committee member who wishes to have that particular design indicated to indicate that, and if I hear none, then we will pass over that design.

So, on the Obverse Design Number 1, I will personally indicate that I would like to see that one. For Design Number 2, do we have interest in 2? We do have interest in 2. Design 3, I will say that I have interest in 3.

Design 4? Do we have interest in 4? Okay, we will set 4 aside. Interest in Design Number 5? Hearing none, I'm setting 5 aside.

Six? Yes, we have interest in 6. Is there interest in 7? Hearing none, I'm setting it aside. Design Number 8, obverse?

Member Stevens-Sollman: A preference.

Chairperson Marks: Is the preference of the Girl

Scouts. I would suggest that we continue to consider that one. Design Number 9 is a preference of the Girl Scouts, and I see members on the Committee, also.

Design Number 10, do we have interest in 10? Seeing none, we will pass that one by. Design -- the final obverse design, Number 11, is there interest in 11?

Okay, the result of that exercise, if you did not keep tally, is that we will be going forward considering 1, 2, 3, 6, 8, and 9.

Okay, now moving on in our exercise to the reverse designs, is there interest in Design 1? Yes. Okay. Is there interest in 2? Yes. Three?

Member Stevens-Sollman: Preference.

Chairperson Marks: Yes. Four? Yes. Five?

Mr. Harrigal: I'm going to say yes.

Chairperson Marks: Okay. Six, I will say yes, and others. Seven? I'm setting 7 aside. Eight?

Member Wastweet: Preference.

Chairperson Marks: Pardon me?

Member Wastweet: It's a preference.

Chairperson Marks: Okay. Nine? Nine? I'm setting that aside. Ten, final design 10? Robert, yes. Okay.

So, the result of the reverse culling, we have 1. These are the designs that remain for consideration, 1, 2, 3, 4, 5, 6, 8, and 10.

Okay, at this point, we'll move on to our individual comments. I'll do something that I don't normally do. I'll exercise a little bit of privilege here, and I'm going to initiate our discussion with my own comments.

There -- and I won't comment on every design. I will comment on the couple that I am particularly interested in. You know, first of all, I guess I want to make some other comments, preface comments.

My goal, and I think it's the goal of others on the Committee here, always when we have a commemorative program, I like to -- I like to leave these meetings hopefully feeling that we have accomplished two major items. One item is that we pick beautiful art, because it's the art that really speaks to what we're trying to do here.

It's the art that really complements, or I'll even use the word, that glorifies the subject matter, and it is that art that Americans will hold in their hand, and if it's something beautiful, it's something that they will prize more than if there's something mediocre in their hand.

The next point that I want to make stems from the beautiful art, and beautiful art assists the organization -- the organization that's benefitting in a financial way, which the Girl Scouts are very worthy, that they would receive funds from this program.

What we find is that when we have beautiful art on our commemorative coins, they sell better. I think if you go back through the history of American commemoratives, you'll see that the ones with the higher mintages generally are those that have images that are memorable, iconic, and beautiful.

You know, I can cite, you know, the most recent one. It was not a coin, but a medal, the 9/11 medal, an absolute -- absolutely gorgeous piece of art that you hold in your hand, both obverse and reverse. We know that that sold very, very well.

The next one that I believe is going to be the same is our Star Spangled Banner coin that I've asked be in the meeting with us today. I'm going to pass this around in conjunction with my comments. I believe that sales of this, which are ongoing now,

are going to be very powerful.

So, for the sake of the Girl Scouts, I'd like to have an outcome where we are recommending something that's beautiful, and this Committee is especially qualified to do that. We have people here who are experts on numismatics, experts in history, experts in actually executing art in a numismatic way, sculpting, and so forth. It's just my passion that we get there, and I say those things because there's -- and I'll lead into my comments -- there are two obverse designs that I would really like us to consider strongly. The first one would be Number 1, Obverse Number 1, and I don't know if we can put that up on the screen.

Mr. Harrigal: Which design?

Chairperson Marks: Pardon me? 1 Obverse. This design, I think, is breathtaking to me, in that there is a simplicity to it that conveys the values of the Girl Scouts, not only the text there, but just the visual idea of the mentoring that's going on from older to younger. I think, and correct me if the representatives of the Girl Scouts think I get this wrong, but that is at the heart of Girl Scouting.

Ms. Cruz: Absolutely.

Chairperson Marks: And I think this design marries the portrayal of the values. I think that's so important to the Girl Scouts, the values that they are portrayed, and it's done in a particularly artistic way that I think is beautiful.

It's simple, and when I'm done with my comments, I might suggest that the -- I'm sorry -- the mark in the middle? Service Mark? Forgive me.

The service mark, because of the reverse I'm going to advocate, that may want to be changed out to the other one, the Trefoil, okay? So, keep that one in mind.

The other obverse design that I'm taken with is

Number 3. If we could put that up on the screen, this one, I think, is both classic in its presentation with the profile of the founder, Juliette Gordon Low, in a dramatic fashion with her uniform.

I think that there should be some due respect paid to the founder of the Girl Scouts for a 100th anniversary silver dollar made in honor of the Girl Scouts. I believe there's a strong case to be made that she be presented on the coin in some fashion. This is the only one that allows us that opportunity.

I think also that the portrayal of the actual couple of Girl Scouts on the coin is just a wonderful design. I think that the raised fields, which will be the image itself, opposed to the flat fields, which will be the mirror. I think this would produce a stunning design.

So that takes me to -- I'm just going to move to the reverses. There is one reverse -- well, first of all, I will comment on Number 1.

I don't want to stomp on anybody's desire here, but we've been down this road before where we think that text is art. Text is not art. Text doesn't sell. Text is not memorable.

Text is something that maybe you put on a marble stone. That's an appropriate place for text, or we put it on our programs that we produce for the organization, our marketing materials, but please, Committee, I hope we can pass by the text.

We want art that's beautiful, that will give respect to the Girl Scouts and also in that fashion give respect to their fundraising that people will buy this coin. Maybe they're not particularly enamored with Girl Scouts, and as a coin collector I've done this with other organizations.

I'm taken with a particular design. I want the design, because it's beautiful, and there are many numismatists like myself, and that's how they collect. They collect what is beautiful, and I'm

certainly one of those. So, I don't often speak against a design, but I just did it.

Six -

Member Scarinci: So I hope whoever wanted it on there feels bad.

Chairperson Marks: Yes. Well --

Member Stevens-Sollman: I think whoever wanted it on there will probably say why they wanted it on there.

Chairperson Marks: And please feel free. You can disagree with me. Now, where did the -- where did the dollar coin go?

Member Jansen: I have it right here.

Chairperson Marks: Okay. I had that -- I had the Star Spangled Banner coin brought to the meeting. I wanted you to pay particular attention to the reverse.

Reverse is a wonderful use of contrast between raised, frosted fields and mirrored backgrounds, and I wish -- I mean, it's something that I'd like to see us do more of, and in that regard, Design Number 6, this is one that does not portray well on paper.

You do not understand what this looks like on paper. If you look at the back of the Star Spangled Banner dollar coin, you can begin to appreciate what this will look like.

If you look at the very white -- for those who are not numismatists, look at the white areas, and imagine in your mind those are all glossy, mirrored fields, and the other items that are frosted in, those are raised objects in the dying process.

Those are raised objects that come up off of the canvas of the coin, and they're frosted. Then, imagine the words "United States of," and that's in black.

In coin design, when you see letters that are black, those are mirrored letters. Those are set into the design, whereas the other words on the design, those are raised out, and those are frosted, okay.

So what you have here, this design, is this wonderful variation where we're using in a particularly, I think, successful way, you're using the frosted and mirrored fields to create a beautiful coin, similar, and when we're all done looking at that Star Spangled Banner coin, could we pass it to the representatives of the Girl Scouts? I'd like them --

Ms. Cruz: We've already seen it.

Chairperson Marks: You've seen it? Okay.

Ms. Cruz: It's beautiful.

Ms. Harold: Very nice.

Chairperson Marks: So, I'm very strongly in favor of Number 6, and I hope that others on the Committee will support that design. So, with that, I'd like to go to Michael Ross, if you are prepared, and we'll just kind of move around the table, around the U here.

For our new members, this will be your opportunity to, as I just have, move through any or all of the designs that we picked to look at. Make your comments, and feel free. These are always free-flowing. If you disagree with something that a number has said or myself, please make that known, too. We learn from each other here. So, Michael.

Member Ross: I'm going to reserve comments on the artistic merits to the experts in our group, but historically I just want to point out that the coin is not just honoring the modern-day Girl Scouts. It's honoring the Girl Scouts centennial, which is a hundred years, so a coin that makes you think about the past of the organization I think also would



be helpful.

Juliette Low, as our guests pointed out, as well, is a very interesting, entertaining, but also very progressive thinker coming out of the South at a time when women were not encouraged to think independently in many ways. They were not --

You know, the Progressive Movement in the North did not catch on in the South. Georgia, where she is from, doesn't ratify the 19th Amendment until 1970.

That's giving women the right to vote, which the South boycotts, and she comes from a very kind of traditional debutante family and then is encouraging girls to be self-sufficient, to develop skills in medicine and aeronautics and electronics at a time that they weren't doing that.

I think getting her image or voice somewhere into the coin would ask people to ask questions about her. There is a fine new biography of her, and so I like Obverse 3 a lot.

Obverse 6 has some sense of the history by the contrasting uniforms, and then on the reverse, something that mentions the 100-year centennial, 3 or 6. Somewhere on the coin it has to mention that this is a coin honoring the centennial.

Chairperson Marks: Okay. Donald, are you prepared?

Member Scarinci: Yes.

Chairperson Marks: Go ahead, please.

Member Scarinci: Yes, absolutely. I think -- I thought, when I was looking at this this week, I, you know, I mean, there's a lot here to like, and it starts with Reverse 6, as you anticipated.

Reverse 6 is exactly what we should be doing. I mean, we're pushing the envelope to, you know, in design. We're pushing the Mint technology.

We're showing that we are 21st Century. We're showing the 100 years. We're showing a modern organization that's been here for 100 years, but it has adapted and become modern, and we're putting ourselves, I think, artistically in the best possible light.

So, for me, I just can't be more delighted by when I saw Number 6, and I kind of anticipated the answer to my question earlier. I just needed to verify that that was the case in how this was going to look, but I think this is a winner.

I think it's a design winner. I think it's beautiful, and so, for me, I start with this, and I would think it would be a tragedy if we don't go with this, so I start with this.

Now --

Chairperson Marks: So you like it.

Member Scarinci: I like it. Now, I'm mildly -- I'm mildly supportive of it. So we start with that. Now we look at the -- now we look at the obverses, and we try to figure out what pairs with this.

You know, again, I mean, we always talk about this, and I guess I've been a broken record on this topic for, you know, since I've been -- since I've been here. Here I wish we could have the advantage of seeing an artist's complete vision.

I mean, I wish we didn't have to substitute ourselves for the artists, you know, and I wish the day will come in the future that we're able to see the obverse and the reverse together and have the assignments go to the artists to complete a vision, because that's how you -- that's how you do a work of art. It's not --

You know, I say this again and again and again. It's not -- these are not two-dimensional objects. They're multi-dimensional objects, you know, and the only way -- they're little handheld sculptures in

the end, and so you want to see it front and back, and you want the same person's vision of it.

Then we wouldn't have this, you know, difficulty here with what's the motto, and then we end up does it -- then we end up in design-by-committee. "Well, I like this, but I don't like that. I like this." It's no way to run an airline.

So, I mean, I keep saying this. I'm a broken record. For those who have heard it, I apologize. For those who haven't heard it, there's a more elaborate version of this, but I'll spare everybody.

So, you know, to the matter at hand, you know, I was actually, and, I guess, the pleasant surprise, you know, because I actually like -- I like Number 8, you know, and I was delighted that the organization liked Number 8, likes Number 8, as well, because it's not --

You know, the thing I don't want to go with is another Scout thing with the fingers, you know. I mean, you know, how many coins are we going to do with the Scout thing with the fingers?

Come on. We just did it for the, you know -- you know, we just did one. If you look through, you know, other things we've done, I mean, we did it. We did it. We did it. All right. Let's stop.

This is -- this is intriguing to me, because, you know, we're going to the rim. We're breaking the boundaries, which is really, in a more, in a way of more depth. That's really what Scouting does, and we're depicting the Girl Scouts not in, you know, some, you know, odd traditionalist kind of a way, but look what we're doing here.

You know, we're ranging from art to mountain climbing to activity. It shows motion. It shows activity. It shows the breadth of what Girl Scouts do without having these, you know, okay, we've got the portrait of the founder in the background looking left, and then we have the two little figures

with the fingers.

Then we have, you know -- then we have -- I mean, at least we got rid of the tree, which I won't even make a comment on that, since we eliminated it. Then we've got the faces. Well, that's great. There's a --

You know, I just think -- I just think, you know, while I'll withhold my passion, because I want to save all my passion for this reverse, and I'm going to cry if we don't pick it, you know, but I think this - - I think this obverse, you know, paired with the reverse makes a very, you know, artistically interesting coin and a very interesting design and not same-old, same-old. So.

Chairperson Marks: Michael Bugeja.

Member Bugeja: I just want to preface a little bit with some numismatic background. A commemorative coin has ten elements. It has everything we have to have on a coin. That's "Liberty," the date, "In God We Trust." Those are usually on the obverse. On the reverse, it's "E Pluribus Unum," then the denomination, and the legend, typically.

Commemorative coins also have a symbol of the organization or a service mark. They have a motto of the organization and a depiction of the organization. The symbol usually occurs on the reverse or the service mark.

The motto of the organization usually is on the reverse. The depiction is usually a figure. We hope that there are heads in there so we can tell heads from tails, and that's usually on the obverse, but then there is the occasion, which is what Mike Ross was talking about.

You can harmonize some of those ten elements and combine them. For instance, you can have a service mark appear on a figure that's wearing a Girl Scout uniform, as on the badge.

You don't necessarily have to have the date and then the occasion, because you can have 1913-2013, or you can have a service mark that contains the 100-year centennial.

Now, I did a quick tally of the devices in these designs, and I stopped counting at 23 different mottos, legends, service marks, text throughout the whole thing without any idea of the Mint artist on what should be on the obverse and what should be on the reverse.

If you would like to see my list of 20, I mean, there are four different borders. One of the Girl Scout service marks is a rendition of the United States state seal that just has G and S on it.

So you put all those things together, and you -- I happen to agree with the Chair on my favorite. I'm going to go through these very quickly, but it's important that we remember those ten elements when we finally choose.

My favorite was Design Number 1, but there are two ways to depict Design Number 1. You either take the service mark from Design Number 6, which has 100 in it, and then the date 2013 on the -- see that service mark?

Now, if you can go back to the front, to the first one, which lacks the date, so if you use that service mark in the middle where I think Gary was taking that out there for the reverse, and you put that Number 6 service mark there, you've got the centennial occasion that's already there, and then all you need is 2013 as the date.

If you pick another service mark, and I would be very much against that, you have to have 1913-2013, to distinguish it from circulating coinage.

Ms. Cruz: Just to clarify, the actual anniversary is 2012, so it's 1912 to 2012.

Member Bugeja: 1912. Well, that's fine.

Ms. Cruz: So we're celebrating 100 years and looking forward to the next 100.

Ms. Harold: We're launching the second hundred.

Member Bugeja: That's a very good clarification, but it would argue even more for not specifying the 19, but let the service mark do it, and that's an example of what commemorative, the best commemorative coins do, and they also harmonize devices. You have to harmonize all these elements so that they don't conflict with each other, and where those devices appear also is an issue.

Now, one of the reasons I was interested in having Design Number 2 looked at is because there is some intriguing orientation that can happen.

Right now, it's sort of a Hans Holbein type of depiction, but if you turn that girl toward the stars, rather than having the two-dimension over here, and actually let her hair flow outside of the design element -- in other words, you're going to turn her so she's actually facing the stars around the "In God We Trust" -- it can turn into a magnificent proof coin where you'll see the night and the frosted stars.

You'll have an orientation that many of our coins actually lack and some of the best coins that you see by the Royal Mint in Canada and maybe the Perth Mint in that type of orientation. That would have not been a flat design.

If we continue, then, to Number 3, which was also a very nice design -- my favorite is going to be Number 1, but Number 3, I find I like the idea of having the past and the present depicted.

The middle of that coin right there is a little too busy for me. I would actually decrease the size of "Liberty" and switch the characters so the Brownie is in the middle with the Scout mentor toward the rim. It would add some white space where you need it, and it also will give it kind of a pleasing

design.

Number 6, actually, I like the old and the new. It's a clean design. We'd have to be careful, because we, you know -- about the models and where they would go.

Number 8 has action. It also has sensory data. Sensory data is not only sight. Sensory data is anything. It's the five senses.

In addition to the five senses, sensory data also is movement, and you have sound, and you have texture and movement. You have depth. It is a -- it's one of the types of coins that I have been advocating that depicts action.

I actually think that when you take a look at courage, confidence, and character, you see some courage, because rappelling is no easy task. I was looking for a depiction of courage in some of these, and there it is.

Number 9 is just very, very elegant. I like the optimal line of sight that leads us from one part of the coin to the other. It's, unfortunately, not my favorite.

If you go to the reverses, and my reverses I happen to have the same preferences as our Chair on that, but I'd like to go through these. Number 1 was my least favorite design, and there are some reasons for that, and I'm glad that Gary pointed it out.

First of all, if you take a look at that, we're repeating essentially the U.S. Seal. Then we're putting a border in there, and then we have text.

Now, why doesn't text work? Because text has to compete with mottos, and by Congress we have to do "E Pluribus Unum." We have to do "Liberty," so there's a lot of text on any coin to begin with.

Text does work on medals, because in medals sometimes the person is known for the quotation, or

sometimes the occasion is best illustrated with text, but on coins you're competing with other text elements, and that's why this is not my favorite.

Number 2 has what I think could be construed as a cacophony of symbols. You know, Number 3 is okay. There's a little too much border going on there.

The reason I picked 4 is that it was one of the few that showed the international reach of the Girl Scouts, and I just wanted to put on the record that that was a nice, a nice touch. It's not my favorite, but at least someone thought of the international appeal.

Number 5 is acceptable. I do have problems with state seals, with state seals or federal seals being incorporated in a service mark.

Number 6 is absolutely stunning, and what that would do in proof would give a 3-D effect. I almost asked this as a technical question, but I didn't.

I kept it out, but there is a 3-D effect here that I think in proof is going to be absolutely stunning. You'll be able to look at that coin and see it in two different ways.

So, I think with that, and, you know, 7 is another rendition of that, I absolutely hate Number 10. I think that this is not a military coin.

That state seal is a military -- I mean, that federal seal is a military symbol. We should keep it about courage, confidence, and character.

Chairperson Marks: Are you done?

Member Bugeja: Yes.

Chairperson Marks: Okay. Michael Olson.

Member Olson: All right. I've been looking forward to this meeting in particular, because I have two daughters, one of which participated in Girl Scouts,



and the other one is currently a Brownie, so I go to a lot of Girl Scout meetings. In fact, a lot of -- work along here.

I did read this book in preparation for the meeting and a lot of good things in here. I would recommend. It's, I believe, 1913 was the original. This is a reprint for the 100th anniversary but a lot of neat things in here, and if you get stuck in a survival situation, there might be a couple tips in here that could help you out, too.

Anyway, this is kind of a special one for me, because I do have daughters that will be very interested in owning one of these coins and a troop, a group back home that will be looking forward to see these designs at a coming meeting once they become public knowledge.

With all that being said, I think there's comments that have been made that somewhat these are disjointed pairings, and we're going to have to come up with something that's not off-the-shelf from what we're being presented.

I think we can do that. It's going to take some thought and some really deep thought as far as what we want to include and not want to include.

I'll be right up-front. The reverse on the Number 1, I'm the one that wanted to keep that one alive only for the purpose of recognizing the fact that there is only one obverse and one reverse that makes any mention of Juliette Gordon Low. I guess I would have liked to have seen more of that.

The design is not particularly appealing. It will not be getting any votes from me, but I wanted to discuss it, because it's got a quote on her.

Being that this is the 100th anniversary and she's such an important figure -- the Girl Scouts wouldn't exist without her -- I guess I would have liked to have seen a little more attention paid to her.

Member Scarinci: Nice space saver, Mike.

Member Olson: So, with that being said, I'll get into what some of my criteria are in looking at these. I think any design that we forward for recommendation should say "Girl Scouts" on it. It should say, make reference to either 100 years or centennial, and in keeping with the recommendation of the Girl Scouts, I added that the Trefoil should be on here, as well.

Some of these designs, when you pair them up, just imagine if this was -- if this was the 200th anniversary of the Girl Scouts today and we picked up a coin that was generated at the 100th anniversary, and all it had was a couple of these symbols on it.

In 100 years, the symbol has changed several times. Someone that had maybe not as much knowledge of Girl Scouts picking up this coin 100 years from now might not know what it was. What does that symbol mean?

So I feel very strongly that it should state "Girl Scouts." It should make reference to 100 years, and in deference to the group, I guess I'd like to see the Trefoil on there, as well.

So, going through the obverses that we are -- we still have in play, I did like Number 1 just for the fact that it does show something that I see quite often when I go to the meetings. We've got the older girls interacting with the younger ones and teaching them good practices for their life and skills that they're going to need.

It's a nice design. I think that one could work. Obviously, that one I don't see a date on there. There would definitely need to be some modifications to that.

Number 2, didn't have a whole lot of interest in Number 2. Number 3 is the one I'm drawn to, basically for the reasons that I commented on

before. It's the only one that gives the founder her due.

I think it is an appealing design. That one will probably get the majority of my support as far as the obverse goes.

Number 6, we haven't talked much about that, but I kind of like that one. It's not formal. You've got both of those girls kind of laughing. The girl on the right has her head kind of cocked.

It's like an informal type picture. They're not necessarily standing there in a pose. It's just general type, having a good time, so that one, that one is an appealing design.

Going on to Number 8, while I do appreciate that there is a lot of action there, I think there's probably maybe a little too much action for a Girl Scout coin. I guess I would have liked to have seen that much action in the Army coins that we got approved here a couple of years ago.

It's a nice design. We've got figures using up all the space, but for this particular coin I'm not really going to give that much support.

I think the last one that we're looking at is Number 9. That one is a very nice design. It shows a breadth of membership, different ages, and I think that one could definitely work.

Moving on to the reverses, let's see. We've got Number 1. I've already discussed that.

Number 2, that's one that I don't really care for that entire design, but there's an element there that I did want to speak about, and that is the sash running through the middle. That is -- that really was a nice touch.

Now, what I don't really care for on this one is it reminds me of several state quarters where we've got different little pictures all over the coin. This

concept could have worked maybe with some modification, a little less busy work, but you always see your girls going to their meetings with their little sash on, and that was a nice thought by whoever did this design.

Let's see. Number 3, various different variations on this. I do -- my preference would be Number 6 for this. There are several variations of that modern-looking design.

That would probably not be a strong preference for number 3, not a lot of interest in Number 4. Number 5, the only reason that I asked that question in the preliminary comments was the fact that the Trefoil was so important.

I think in this case the Trefoil overpowers the other design, but in doing our motions as we get down the road, I suspect Number 6 is probably going to be the preference for the group. When we start recommending adding or subtracting, there may be a place for a small Trefoil added to Number 6.

Number 8, not much to comment on there. Number 10, that one I have no particular interest in that one at all.

We have talked about the fact that there may be some elements duplicated, so we're going to have to do some shuffling around. I guess I agree with the comments from the group that really would like to see the artists' preference, their complete work, and I know some artists only do one side or another.

They may not do both sides, but it makes it tougher for our committee to come up with something, and we've been -- the thought is design-by-committee is not a real preferential way to go, but what we have to look at today I think that's going to have to take place. So, at this point, that pretty much summarizes my comments.

Chairperson Marks: Thank you, Mike. Heidi?

Member Wastweet: Part of my position on this Committee, as Mike Ross refers to the historical, I refer to the aesthetic and the coinability aspects, so I'll speak to those, and I want to point out to keep in mind the difference between medals and coins.

We've reviewed both of those on this Committee, and I feel that the designs that we're looking at here today, some really cross over into designs that would be much more appropriate for a medal than for a coin, so let's keep in mind that we're looking for coin.

Some of the ones that we eliminated in the beginning are some of those that I had a problem with, so that saves me from talking about those. I also want to talk about design versus illustration. We're looking for coin designs and keeping that in mind.

As has been spoken before, we have some problems with the matching the obverses and reverses. I, too, like Mike Olson, would like it to at least say "Girl Scouts" somewhere.

I think that's pretty essential, but we have some nice designs that don't do that, so as much as I hate design-by-committee, I think that we may be forced to do that. Let's keep it minimal if we can, but let's not eliminate a good design for fear of that.

Let's see. On the obverses, I do like Design Number 1. Profiles always work well on a coin. There's a pleasant amount of negative space. Things are spaced properly. It's readable.

Of course, we have the issue about the service mark if that's going to be repetitive with the reverse. It conveys a story. The placement of the hands are in a position that would be conducive to sculpting. There's no issues there. I do like Design Number 1.

Design Number 2 I think is one of those that crosses over into something that would be more appropriate for a medal. It's got a lot going on.

Design Number 3, I really like this. Like it's been said before, we have a historic figure, but then we're getting really crowded, really crowded, especially the small girl, the Daisy, with her hand right at the belt of the older girl, and faces facing forward are much more difficult to portray, especially in the shallow depth of a coin.

If this were a Congressional Gold Medal, I'd say, yes, go for it just like that, but in a coin this is going to cause a lot of trouble for the sculptor. I don't think it's going to read well visually to the naked eye.

I love the fact that we have Juliette here, and, as Mike Ross pointed out, because this is a centennial, we'd like to see some historical with the new. But here we have, instead of having old and new, we have old, old, new, instead of just old and new, so we could really get rid of the middle girl and have the smaller girl, make it bigger.

I can refer to the group here. Am I correct that more of your girls are younger girls than older?

Ms. Hessam: That is correct.

Member Wastweet: That is correct.

Ms. Hessam: However, Daisy is a smaller group -

Member Wastweet: Daisy is a separate group.

Ms. Hessam: -- for Brownie Girl Scouts.

Ms. Cruz: So, the Daisy Girl Scout was introduced in 1984, and so Daisy Girl Scouts have not been around that long. However, it is the youngest age level of Girl Scout, so having the Daisy alone on there doesn't necessarily represent the organization entirely.

Member Wastweet: Yes, I'm glad you explained that. That is definitely --

Ms. Hessam: Or a Brownie Girl Scout on there

alone.

Ms. Cruz: They have been there since 1926. Brownies were introduced in 1926.

Ms. Hessam: Which is more iconic.

Member Wastweet: But, still, we're looking for the Girl Scout. It would make sense to have a modern, maybe younger Girl Scout but outside of the Daisy/Brownie group.

Ms. Hessam: Yes, just to be clear, every girl in Girl Scouting is a Girl Scout. It's a Daisy Girl Scout, a Brownie Girl Scout. It's not like Boy Scouts with their Cub Scouts and then Boy Scouts, so every girl from five through 17 is registered as a Girl Scout.

Member Wastweet: All right. Thank you for the clarification. So, this one is getting dangerously close to design-by-committee. I really wish we could keep this one. It's not working as-is, and I'm looking forward to the discussion with the rest of the group on what they have to say about that.

Onto Design Number 6, this one, while not exciting, it does contain all of the necessary elements. We have the old and the new. It says "Girl Scouts." It says "Centennial" and has the 100.

That may be a little repetitive, but I don't mind that, and it matches up well with the reverses that we're considering. Again, I'm not -- you know, it doesn't really excite me, but it meets all the criteria, so it's okay.

Design Number 8, while there's been some talk in favor of this and it is the preference of the Girl Scouts, I feel this is one of those designs that is much more well suited for a medal than a coin. I think there's too much going on.

If we think about the layering, the depth of a coin is extremely shallow. As a sculptor, I look at how many layers do we have going on.

If you look at the girls in the boat, you have forward-facing heads and one layer on top of another. That's a lot to fit into that space for the sculptor.

Then the girl in the back, you have her hand, her arm, the leg of the girl behind her, and the oar. That's a lot going on right there, and the paddle, on the right side you've got feet and rocks behind that, so a lot of layers.

If this were a medal, I'd say it's a little more exciting. I'm not in favor of this as a coin, and, Donald, I'm surprised that you went with this, because you're not generally in favor of the montage, so not in favor of that one personally.

Design Number 9, this is a little bit expected, but, then again, it looks like a coin. It has the word "Girl Scouting" on it. It says "100 years."

It fits our criteria. It's clean. It shows the diversity, which our affinity group said was very important them, so it meets that. It's very coinable. It's sculptable.

It doesn't pose any problems there, and it would match up well with the Reverse Number 6, which is getting a lot of favor, because the service mark has three female faces. This has three female faces, so it's like the logo is becoming flesh, and that makes a lot of sense on front and back, the symbol and the flesh.

So, on to the reverses. I'm going to skip Number 1. I think enough has been said about that and Number 2, as well. I think enough has been said about that. We have a good idea.

So, on to Number 3, so we have some designs that are really variations, 3, 5, 6, and 8. So Number 3 here, it's a little old-fashioned with the beading and not terribly exciting. It is clean and simple, and it is a preference of the group, but I am not really leaning toward that one.



Number 4, I did not get the old and the new out of this, as the narrative suggested. I couldn't see that, and I still don't. The poses of them, especially when reduced down to actual size, the gestures of the bodies bring to mind basketball players.

Member Jansen: Volleyball.

Member Wastweet: Volleyball, yes, with the hands back.

Member Jansen: Serving.

Member Wastweet: I'm not in favor of that one for those reasons. Number 5 is, again, trying to put two things together that don't fit well, and we've got -- we're doing so much better with Design Number 6.

I'm really excited about Design Number 6, as has been stated before, and like Chairman Marks said, this doesn't represent well on paper, but those of us who are used to in our heads translating the paper version to the coin version know this is going to look very exciting on a coin.

It looks like a coin. It's going to have a lot of contrast. It's well balanced. It shows our technical -

Member Jansen: It's modern.

Member Wastweet: It's very modern. It shows off our technical abilities as we're developing new processes in the production line. That puts us on scale with the other mints around the country who are also doing more technical things, and so it gives us a chance to show off some of that without being too flashy.

If you put this next to the 9/11 coin -- is that a medal or a coin?

Chairperson Marks: Medal.

Member Wastweet: The 9/11 Medal and the Star

Spangled Banner one that's rotated, if you put these three together, you can start to see the development of a new American style. We're not copying Europe. We're not copying ourselves from the past, and that's exciting. Something is coming to the surface, a new style, and I say let's go with it. Let's go that direction. So Design Number 8, which was a preference of the group, is very similar, but I encourage that we go with Number 6.

Number 10, I understand that this is a historical Trefoil, and that makes sense, depending on what we pick on the obverse, but strong preference for Number 6.

So, if we want to talk now a little bit about matching up the fronts and the backs, again, if we go back to Obverse Number 3 with Juliette Low, it does not say "Girl Scouts." It does not say "100 years."

That's going to be a problem trying to fit that in. Do we put some of that on the reverse that we already like so much as-is? So that's a problem. I wish -- I wish we could do more with the obverse.

So that's where I stand. I'm looking forward to the remaining comments.

Chairperson Marks: Heidi, can I ask you a question?

Member Wastweet: Yes.

Chairperson Marks: What would you pair with Reverse 6?

Member Wastweet: Well, like I said, Number 9, the flesh of the symbol would work well. Also -- wait, did I say 9?

Chairperson Marks: Yes. 9 is correct.

Member Wastweet: Also, Number 6 would work well, because it does say "Girl Scout Centennial," "100," so that would pair well with Number 6 reverse, as well. I think both of those would pair

well.

Chairperson Marks: Okay. Thank you.

Member Wastweet: Obverse 8, which I already don't like for the busy reasons, does not say "Girl Scouts," does not say "100 years," so if we're trying to match that with Reverse 6, we've got another problem of jockeying around text.

Chairperson Marks: Okay.

Member Wastweet: Obverse Number 1, which had some favor, again does not say "Girl Scouts," and it doesn't say "100 years," but we have some room there. That one could be easily changed.

Member Olson: Also needs a date.

Member Wastweet: Date, yes.

Member Olson: There is no date on it.

Chairperson Marks: Don, you have a quick question?

Member Scarinci: Heidi, you intrigued me with Number 9. How does that pair? You know, isn't the raised part of the obverse going to conflict with the raised part of the reverse when you strike it?

Member Wastweet: Because the reverse raised section is all one -- it's flat.

Chairperson Marks: It's flat.

Member Wastweet: You have two levels of flat, and so that's going to actually help the fill on the obverse, because when metal stops moving, it stops moving everywhere.

So those multiple layers, because it's evenly distributed across the surface of the coin, is actually going to keep the metal flowing longer and is going to help add depth to the obverse, and the obverse, again, because we have three faces in a row, again

that evenly distributes the metal across that piece.

If we had one face in the middle with a nose coming forward, then you have one high point, one peak, and metal doesn't like that, because metal will want to stop flowing when everything else is filled, but the nose isn't. Here we have three, so it's going to have that even flow, so that's going to help us quite a bit on the metal flow.

Chairperson Marks: Don, excellent question, and, Heidi, awesome answer. Ron, you --

Mr. Harrigal: Yes, I would like to build on what Heidi is saying. We try to, from a coinability standpoint, we try to avoid designs that have huge amounts of volume on one side competing with the other, because that's going to cause a coinability issue that we have to lower the relief.

Also, if you look at a lot of our successful designs, we do tend to have flat, plainer designs on one side to allow us to bump the relief up on the other. So, by doing that, the Reverse Number 6, it allows you to push a lot of relief onto the obverse.

Chairperson Marks: And that's true of the 9/11 Medal, and it's true of the Star Spangled Banner dollar coin.

Member Wastweet: Yes.

Mr. Harrigal: Correct.

Chairperson Marks: Yes.

Mr. Harrigal: The only issue becomes is, if in the obverse, in the exact center of the coin we have a huge void of some sort. If you look back at like the Wright Brothers, where we had Orville and Wilbur Wright, in between, if you look on the uncirc coins, you see almost a halo effect there. So you do get, if you have a huge void in the middle, you tend to get some sort of haloing that transfers from the other side.

Chairperson Marks: Okay. Thank you. Michael Moran?

Member Moran: Yes. I'm going to go along with you, Gary, in that I like the first one on the obverse. I particularly like the placement of the inscription, "Courage, Confidence, and Character," between the two girls. I think that's a good placement.

I think the Trefoil can easily be dropped out of there without any difficulty, because I know where we're going on the reverse. I can see that from the Committee, and no sense in wasting time there.

You can easily drop the 2013 down there below their hands without detracting from the design at all. In fact, I think the Trefoil going away actually helps the design.

I'm surprised we even see Number 2. It's just a little bit quaint to me. Going through there, 3, I'm just going to -- I really have troubles envisioning how you can do the Juliette Low relief and the two girls in a slightly higher relief and have it come out successful.

Six, I like. It's okay, but I think 9 is the better one. In fact, I like it almost as well as Number 1.

I think the three girls in greater relief there will come out. I like the expressions on their faces, the whole thing there, and it has some flexibility there in terms of how it carries off the inscriptions there below them and on the perimeter of the coin.

I'd like for you to also go back and look at Number 8 versus Number 9. In the way it appeals to the eye, Number 9 is far superior to Number 8 in that it's simple. Number 8 does too much.

The only thing I can say, Don's comments about the fact that the design appears to come out of the coin is correct, and I also like the way that the sculptor broke up the inscriptions around the rim.

That, to me, has potential in the future, and the whole concept ought not be dropped. I'd like to see it again somewhere but not with so many characters in the center of the coin. So, my vote is probably going to split three and three on Number 1 and Number 9.

On the reverse, I hate to drag down Number 1, but we're realizing something that was known in the Mint 100 years ago. Charles Barber had an opportunity to put a quote on the back of a Lafayette dollar and refused, flat refused. We don't need to try that again. It's a mistake.

I will say, though, the sculptor that did this, I give him an A-plus on the wreath. That's a good wreath, it really is, and we shouldn't take him totally to the woodshed over that design.

Number 2, boring, but if we get into a crunch on trying to get everything into the coin in terms of the themes, Number 2 gets it all sucked in there.

Member Olson: Probably could get a couple more in there, too.

Member Moran: So, you know, we may have to come back to that just if we really like one of the obverses, particularly Number 1, on there.

Number 6, you've convinced me. I'd like to see that tried. I really don't think you need, from my perspective, "Girl Scouts" on this coin if you have the Trefoil in such a dramatic, dominant fashion on the rear. Go ahead.

Ms. Cruz: I would say the Girl Scouts agrees with that. The Trefoil itself says Girl Scouts.

Member Moran: I think it does, too. So, we just dodged that bullet. Forget Number 2. I'm done, Gary.

Chairperson Marks: Okay. Thank you, Michael. Jeanne?

Member Stevens-Sollman: This is most impressive. I agree with just about everything everybody has said so far. I think I'm going to only speak to the pieces that really are important to me, and on obverse I have to agree with the image of Juliette is just absolutely lovely, but I'm not liking the two little girls there, although I like the fact that they're happy. You know, these are -- happy little Daisy there, she's sweet, and, you know, some of them are kind of serious.

Number 8, where we have -- when I first saw it, I liked Heidi's information or input on this, but when I first saw it, I thought it was a very, very intriguing concept of all the activities that a Girl Scout does.

I was a Girl Scout. My father was a Boy Scout leader, and I come from Scouting. It is very, very important, I think, to see the contemporary activities of the girls.

In Number 8, although this is so tiny, you know, when we look at it -- I'm looking at the small version, because I want to speak to the fact that it's going to get smaller.

Member Wastweet: On this you have the actual size, you know.

Member Stevens-Sollman: I do have the actual size, yes. I have it right here, but when I'm looking at this in a small version, I think we're looking at more as the coin is going to be, and that is very intriguing in that a collector is going to get a magnifying glass out, and he's going to hold this wonderful thing, and I think that is a very beautiful coin.

However, it may be too busy when it gets down to this size, so I go for this one. I think Number 9 is quite wonderful in that it encapsulates several cultures, and that I think is very important when we have different ages and different cultures. We need to do that. We need to say this.

So that's what I have for the obverse. The rest are interesting, but I don't think it's necessary to speak to those any further.

On the reverse, I do have to agree. The wreath is fabulous on Number 1. I really think it's a great thing, and if I were going to pair it with anything, it should be probably, you know, paired with Number 8.

I think it makes a nice complement. However, it's too much. It's just like, no, I don't think we should do that.

I think Number 6, in my opinion, is truly the one that will make a statement for United States and what we see in the world coinage. This is definitely a mark. It's a going-forward vision of our coins.

I think that we as the United States needs to -- we need very much to put ourselves forward in the coins. I think that -- I know you all worked on a quarters. There was sometimes too much information and too much information that was sort of erratic and sort of resembled Reverse Number 2.

So Number 6 for me pulls it together. It makes a statement for our technology and where we probably are going, so I think that's all I want to say. It's a beautiful design.

Chairperson Marks: Thank you, Jeanne. Robert?

Member Hoge: I'll try to be kind of brief. I'll just make a few points about the pieces that other people have called to our attention and that I have.

The first obverse, I think, is an attractive piece. It doesn't necessarily relate to a reverse as clearly as it might, but I think I don't have any problem with it. I agree with the other discussion points we've had so far.

Now, Number 2 I thought presented some interesting possibilities, and I like what Michael said



about this, because I agree with Mike, another Mike, that it's kind of --

Member Moran: When you say, "Mike," the whole Committee answers.

Member Hoge: Right. It is kind of quaint, and that's part of what I think is a little bit appealing about this. I like the idea that it has a starry field in terms of the great Gobrecht dollars, for instance.

But, the thing is, neither of these girls necessarily looks like a Scout. I don't see the emblems here. I don't see anything about Scouting. That could easily be changed, though. Put a sash on or a scarf, something to dress it up.

Why does the one girl have to be cooking a marshmallow? But it is intriguing. The idea of --

Member Stevens-Sollman: You haven't sat by a campfire.

Member Hoge: The idea of the telescope and the out-of-doors and tenting and this kind of thing I think really kind of gives a nice flavor. It's very traditional.

Plus, this is the only design that expresses an exergue, which is one of the great traditions of numismatics dating back to antiquity, so I think this piece actually had a lot going for it, and --

Ms. Hessman: Would you repeat what you just said?

Member Hoge: Beg your pardon?

Ms. Hessam: Would you mind repeating your previous comment? I just --

Member Hoge: About an exergue?

Ms. Hessam: Yes.

Member Hoge: Yes.

Ms. Hessam: Okay.

Member Hoge: Yes, this piece is the only one that expresses an exergue.

Mr. Harrigal: Basically talking about this area here with the raised --

Member Hoge: A part separated by the rest of the design by some kind of element. This is one of the reasons why, for instance, the Monticello design works well with the old Jefferson nickels and the Lincoln Memorial on the cent. They have expressed an exergue.

This is just kind of a numismatic tradition. As I say, it's kind of quaint, goes back to the Romans, the Greeks, and many other earlier coins.

Member Moran: I wasn't saying quaint for any particular reason, Robert. I wasn't going with that marshmallow at all.

Member Ross: As a member of the marshmallow industry --

Member Hoge: We don't really want brands and that sort of thing, do we? So, anyway, I thought this one brought up a lot of interesting points, and I liked the suggestions that Michael #1 over here came up with.

These others are attractive designs, too. I don't really have problems with them except that Number 8, I believe, is just too busy. For a coin, it just doesn't make sense.

I mean, it has action. It has elements that are appealing and shows Girl Scouts in these different guises, although only the one is really recognizable as a Scout with her violin there.

Number 9, nice piece, it has to say "Girl Scouting," because otherwise it's just the faces of three girls, and they're not necessarily Girl Scouts unless you tell us that they are.

Member Stevens-Sollman: It has the Trefoil there, and it has the mark, and it has a Brownie cap. I mean, I think it's very Girl Scout.

Member Hoge: Okay. The beanie is a Brownie cap?

Member Stevens-Sollman: The beanie is a Brownie cap.

Member Hoge: Okay. I see that. I like that one. That's fine.

Now, I actually wanted to mention -- that's, I guess, for the obverses. For the reverses, though, Number 3 -- Number 2, you know, I'll just pass. I agree with what others have said.

Number 3, just a specific point. We mentioned that the border is both dots and denticles. It really is a border of dots, rather than denticles, and it's very old-fashioned and traditional, and maybe that's in its favor, but it's, again, sort of a flat-looking piece.

Number 4, I don't know why that one really came under discussion. It looks just utterly lineal, and coinage and medals are supposed to be bas-reliefs.

Number 6 has some exciting elements. One point I would like to make, though, is that when we get into thinking in terms of frosting and diversion vestiges of frosting, we've moved away from coinage.

Coinage means money that's intended to be handled, and if you intend to handle it, that frosting is going to get worn. So we're making things nowadays that are really designed as small art objects or objects for marketing purposes, not to be used as money.

People aren't going to be buying and selling anything using these, so this just, I mean, this is just a little nod to something that shows where we're changing.

I mean, coinage is, let's face it, it's sort of becoming

a little obsolete. We've addressed this in other aspects of thinking about coinage as money. So, I mean, I see the design elements, but --

Number 10, I wanted to bring this up, because, although I don't particularly like the design -- it looks like a button -- it does say "Girl Scouts," and also it expresses United States of America very readily, very broadly.

I wanted to consider the use of the "E Pluribus Unum" message here and suggest that if we use one of the other designs we might want to think of moving this around a bit.

Number 6, I can't really agree, although I like it, that the logo alone expresses Girl Scouts. To me, it doesn't. I'm trying to figure out what is this.

It's going to come across with a shaded, almost half of the thing, and you've got these shapes. You see the faces. I don't know that it's going to say Girl Scouting, unless it has help like this Number 10, which says Girl Scouts very plainly.

Member Stevens-Sollman: Or the obverse says it.

Member Hoge: Or the obverse says it, yes.

Member Stevens-Sollman: And I think that's the point that we have to look at.

Member Hoge: Right. We may need to make some modification on obverse if we go with Number 6. That's it.

Member Moran: Okay. Erik?

Member Jansen: I'll put you out of misery and try to keep my comments brief. To the new members, be intrepid. You get to go first that way.

In selecting these, my first reaction when I saw the obverse was to say, "Nice job with just a lot of different designs and art," and so to the Mint, thank you for soliciting and getting so many different

options. We've been a little critical of those things, and so I want to put that kudo out there.

At this point, I'm focusing my own selection here on making sure we have the right elements in our designs. Now, I happen to have two Girl Scouts, twin nine-year-olds, and my wife is a Girl Scout regional leader, so if we pick the wrong ones here, the door will be locked when I get home, so I want to make sure I get that right.

But they told me that to them the courage, confidence, and character is really important. Now, what I heard from you guys was the Trefoil was really important, so if I were to -- if I were to, say, pick one, which one do you pick?

Ms. Harold: To me, the girls that I see exemplify courage, confidence, and character.

Member Jansen: C3 for you.

Ms. Harold: And those are the ones I see the best, because they are girls who have actually planned activities, raised funds, and come and are actually the doers, and that is what we want to instill in every single girl who comes through our program to help her be the leaders of today and tomorrow. So that means -- that's what speaks to me more. The Trefoil is a symbol, but that's what we're trying to do with the girls through the program.

Ms. Cruz: Both the Trefoil and building girls with courage, confidence, and character have existed since the beginning, but if we're talking about the girls and why Girl Scouting is important, it's the courage, confidence, and character.

Ms. Hessam: And if I might say this, the Trefoil there is a symbol of girls, but you have girls on that already.

Ms. Cruz: Right.

Ms. Hessam: So, to me, it's a little bit unnecessary

to have our Trefoil on that particular design.

Member Jansen: Okay. So, I'll let everybody take away from that what they choose to, but I looked at the devices here, and I just heard trade-off.

On the obverse, I am favoring three designs. Number 1, we talked about the elimination of the logo device in the center of that. I'll leave that for the group to contemplate if that design comes out. The design is missing a date.

My second favorite would be Number 6. This is kind of the fall-back default kind of a thing in my mind. I think someone else made a mention of it that way, but it does have a nice featured 100.

It does have what clearly is an older and a newer Scout. The hat does that. The head does that. The outfit does that. I think the artist did a reasonable job on that. It also says "Girl Scouts," so help on centennial for those that like words instead of numbers.

My other favorite is Number 9. On Number 9, however, we do kind of run into a bit of a cluster of stuff on the bottom.

If we could get rid of the 100 there in the Trefoil, I think visually the thing works a little better. If we could creatively look at, and I don't see where I'd do it, quite frankly, a negative relief on something, I think that might work.

What is the cap on the older woman? Is that designed to be her hair? It looks kind of funny to me, and so if we select Number 9, I would suggest we ask the artist to take a look at that before it's cast into sculpture. So I don't know how to manage that. I do like Number 9, probably, as my favorite.

When it comes to the reverse, the train has left on Number 6. I'm not going to waste anybody's time on that other than to close with a comment that I

think we're really missing an opportunity here.

This coin is going to be reeded, but I think we should etch this thing with Thin Mints and Samoas and Smiles and all the rest of the flavors. Thank you.

Chairperson Marks: All right. Thank you, Erik. As is the case often when you decide to go first, you get an education, and some of the things you said at first you wish you could now take back.

You've all just been a wonderful wealth of knowledge and help to me, and I'm just going to be very quick about this. At this point, I was very much swayed by Heidi's comment about Obverse 9 paired with Reverse 6.

If you look at those closely, all the necessary information is imparted between those two, the harmony of the three faces on both sides, more of an idea of a traditional look on the obverse moving to the modern-day on the reverse.

I think, Donald, that's what you talked about with the Star Spangled Banner coin, that we had a more traditional on the obverse, more modern on the reverse, and then Heidi's killer comment to me that this is really starting to establish an American style, which is something that many of us on this Committee have worked very hard and dreamed about.

This coin represents -- if 9 and 6 were actually coined, we would make a very important step in that direction. So, if you have a paragraph comment as follow-up, please, I'm going to recognize you now, but, please, it's a paragraph.

Note on time, we're almost at noon right now. Our schedule had us done with this conversation at noon.

I'm okay going a little bit long on this, because between Code Talkers and First Spouses we've got,

I think, two hours set aside, maybe more, two and a half hours, yes, two and a half hours. I don't think those two together are going to take that much time.

If we need 15, 20 minutes now, I'm willing to do that and push lunch a little bit late. So, if you have a paragraph follow-up, please.

Member Bugeja: I'll be very brief, but Heidi changed my mind, too, and I want to make a comment back to what Donald said on the Star Spangled Banner. It was not so much the -- it was actually the flag that he talked about telling a story, if you recall.

Member Scarinci: Yes.

Member Bugeja: What he said was we were taking this famous flag, and then when you turned it over, you got the modern flag. That was the story that Donald said, and when I listened to what Heidi said, it also resonated with me that this is the story.

You know, you can have Girl Scouts in there or not. It tells a story without any text, and that's what I really liked, so she's changed my mind, as well.

Chairperson Marks: Any other quick comments?

Member Scarinci: She's changed my mind, as well.

Chairperson Marks: Okay. At this point, then, it looks like we're ready to --

Member Wastweet: I want to add that --

Chairperson Marks: Go ahead.

Member Wastweet: -- in the pairing conversation, so Obverse 9 says "100 Years," and Reverse 6 says "100 Years," so we have a repetition there. So, if we chose to bring in the "Courage, Confidence, Character," we could fit that in there, just as something to think about.



Member Bugeja: It's interesting, because you've got a triptych of slogans, a triptych of girls, and then a reverse. Yes, I like it.

Chairperson Marks: Anyone else, quickly? Okay, at this point we'll move to our scoring. A scoring sheet was passed out to each of you.

For the benefit of the new members, our process here, and for our visitors, the process here is each member is given the ability to indicate support for each design presented by assigning points ranging from one to three. On any design, any member can actually go from zero to three in any combination.

If you want to give three to one and zeros to all the rest, that's fine. If you want to give twos to everything -- I think you get my point.

Just go ahead, and whatever your preferences are, express those numerically here with three being your highest level of support, zero, of course, being none. When you're done with that, if you would make sure your name is on it, pass it down toward Erik, who has agreed to be our tally scorer for this meeting.

He will tally those scores, and after lunch, when we come back we'll present those scores and hopefully have a quick -- I think it's going to be quick, because I think I know the outcome of this, have a quick follow-up discussion to see if there are any last-minute recommendations that we need to do to bring harmony between the obverse and reverse.

Let me ask the Committee. The suggestion is that we go ahead and tally these now before we go to lunch, try to resolve this, and then the representatives from the Girl Scouts can depart at the conclusion.

Member Bugeja: They're nodding their heads.

Chairperson Marks: So, yes, with all the -- so, I think what we'll do to allow the tally to take place,

should we take about a ten-minute break? Let's take a ten-minute break, and this is not a ten-minute break that the Chair then allows 15, okay.

This is a ten-minute break, okay. I'm going to -- right now it is three minutes after. Hold me to this if I don't do it. I'm going to call this meeting back to order at 12:13, so we are recessed.

(Whereupon, the above-entitled matter went off the record at 12:03 p.m. and resumed at 12:13 p.m.)

Chairperson Marks: We are back in session, and we have the result of our tally. On the obverse, I'll just read these down, 1 through 11.

Design Number 1 -- oh, let me preface this. With ten members present and three points possible from each member, we have a total possible score of 30 on any one design, okay.

According to rule, the Committee design needs to reach 50 percent or in excess of 50 percent of the total possible, so in this case 16 would be the score you would have to reach to earn a recommendation from the Committee.

So, with that, Design Number 1 received 15. Design Number 2 received six. Number 3 received ten, Designs 4 and 5, zero.

Design 6 received 15, Design 7, zero, Design 8, four, and then the recommendation of the Committee by rule would be Design Number 9, which received 22 of the 30 possible, and then Designs 10 and 11 were zero. So that's the obverse. Those were the obverse scores.

On the reverse, this is simple. Design 1 received two, two points.

Member Olson: Okay, and I want to go on the record that I did not. Neither of those points are mine.

Member Jansen: Oh, Michael, I was going to tell

everybody that at lunch.

Chairperson Marks: Okay, and Design Number 2 received one point. Designs, 3, 4, 5, 7, 8, 9, and 10 all received zero. The only other one that received points is the one that would by rule be recommended, and that is Design 6.

Reverse 6 received 28 of the 30 possible points, so a overwhelming tally for Reverse Design Number 6. That gives us the pairing of Obverse 9, Reverse 6.

I'm going to ask the members if you have those designs handy if you would pull those out. I want us to do a quick observation of those designs lined up together, and let's see if there's anything, any recommendations we believe are necessary to make that pairing successful.

Oh, by the way, is there some -- I'm going to ask for a little bit -- the Chair is going to ask for some help here. I have always struggled when we do motions to define the motion as I write it down and conduct the meeting.

Is there someone here willing to volunteer to take notes on the motion, as far as who made the motion, who seconded, and the essence of the motion?

Member Jansen: I'll get it.

Chairperson Marks: You'll do it, Erik? Thank you. That helps me a lot. Okay, so, we're looking at Obverse 9 and Reverse 6. What do we see, Committee? What do we -- right away, I see 100 years referred to on both.

Member Hoge: Plus the word "Centennial."

Chairperson Marks: Centennial?

Member Hoge: Oh, no not on this.

Chairperson Marks: Yes, I don't believe those are on here.

Member Bugeja: I would take out "100 years" from the reverse, and I want to make a comment why. In American coinage, you very, very seldom see "E Pluribus Unum" used correctly. Even on the Ellis Island it's not used correctly.

Over here, we have your "Out of many, one," and that actually refers to the Girl Scouts, and it tells the story from the obverse to the reverse. So I have no problem with "E Pluribus Unum" being there without competing with 100 years, since "100 Years of Scouting" is on the obverse.

Member Stevens-Sollman: But what if we take "100 Years of Girl Scouting" off from that front and put in what we were looking at "Courage, Confidence, and Character? Then "100 Years" --

Member Bugeja: That's fine.

Member Stevens-Sollman: "100 years" is on the reverse.

Member Bugeja: That's fine.

Member Stevens-Sollman: And then we have the --

Member Bugeja: Perfect.

Chairperson Marks: Plus the word "Girl Scouting."

Member Stevens-Sollman: Yes, but do we have -- that's so redundant. We already say Girl Scouts with the Trefoil.

Member Bugeja: Well, like I said, if this coin was made 100 years ago with the Girl Scout design that was in effect at that time, how many people today picking that up would know that was Girl Scouts without reading it?

Member Stevens-Sollman: Probably a lot of people.

Member Bugeja: I think that's a pretty big assumption to make.

Member Stevens-Sollman: No, I don't think so. I don't think -- I think that the Trefoil is, I think, a contemporary, but, you know, 100 years ago we had the --

Chairperson Marks: Jeanne, let's resolve this by the vote.

Member Stevens Sollman: Okay.

Chairperson Marks: If you'd be willing to make a motion --

Member Stevens-Sollman: Oh, yes.

Chairperson Marks: -- to replace "100 Years of Girl Scouting" on the obverse with the three value statements.

Member Stevens-Sollman: Courage, confidence, and character.

Chairperson Marks: Yes, is that your motion?

Member Stevens-Sollman: That's my motion. I move that we replace "100 Years of Girl Scouting" on the obverse Design 9 and replace it with --

Chairperson Marks: For the record, the motion would be to recommend.

Member Stevens-Sollman: Recommend?

Chairperson Marks: And Michael Bugeja --

Member Bugeja: I second.

Chairperson Marks: Are you seconding?

Member Bugeja: Yes.

Chairperson Marks: Okay. Michael B has seconded.

Member Wastweet: Discuss?

Chairperson Marks: Pardon me?

Member Wastweet: Then we're going to discuss?

Chairperson Marks: We're going to have discussion right here, but ultimately I don't want to get too wrapped around the spokes on each of these possible motions. If you have brief statements that inform, let's do that, but I do want to move to the vote quickly so we can resolve this. The vote will be what actually governs.

So, Heidi?

Member Wastweet: I just wanted to add that during the break I had a discussion with Don Everhart, and he was open to us just conveying to the artist what wording we would like to see and let them figure out exactly where it fits, so we don't have to stress ourselves with figuring out where it goes but just what we want it to say.

Chairperson Marks: Okay.

Member Jansen: So we don't have to worry about white spacing and fonts and blah, blah, blah.

Member Wastweet: They would do all of that, but the recommendation is that --

Chairperson Marks: We have a motion on the table that at this point I'd like to carry through with.

Member Olson: Could I maybe add a little modification to that motion to see if we can get some consensus?

Chairperson Marks: Make a comment. It's not adding. You can't add to the motion right now.

Member Olson: I kind of -- I like the idea of putting that on there, but I still want to get back to the Girl Scouts and the 100 years, so what about this?

What if we do the courage, what is it, courage, confidence, character, the Trefoil on the obverse that has nothing in it, that be modified to the 100-year commemorative Trefoil, and on the reverse,

where we've got 100 years, we put either Girl Scouts or Girl Scouting? That covers all the bases.

Member Wastweet: That could work.

Member Stevens-Sollman: I understand, but I think we have to call for the question on it first.

Chairperson Marks: Yes. You know, I don't want this to get complicated. Let's, Michael, if you want to make a motion subsequent --

Member Olson: I make a motion to --

Chairperson Marks: No, no, no, no. We're going to act. Let's act on this one. Am I parliamentary --

Member Ross: He could make a friendly amendment that would have to be accepted by the maker of the motion.

Chairperson Marks: Okay.

Member Ross: If he says no, then it's dead.

Chairperson Marks: What do you want to do? You control here.

Member Wastweet: You can change your motion.

Member Stevens-Sollman: Okay.

Chairperson Marks: You want to go with what you said, or --

Member Stevens-Sollman: I want to go with what I said, and then I would like to have Michael make an addition or make an amendment to what I said, because I think that's the correct procedure. I think we have to call for the question of that.

Chairperson Marks: Okay. Any other quick comments? I'm sorry to ramrod this, but that's exactly what I'm doing. So, I want to inform, but I want to move this along.

So there is no other comments. All those in favor,

please raise your hand so that -- and keep them up so Erik can make a note. You don't have to have who they are, but count them.

Member Jansen: Two, four, six. I got eight hands.

Chairperson Marks: Okay, and all those --

Member Jansen: I have nine hands, I'm sorry, against.

Chairperson Marks: Pardon me? Opposed? Who is opposed?

Member Olson: And we're simply opposing the addition with no other modification, correct?

Chairperson Marks: Jeanne's motion was to replace "100 Years of Girl Scouting" with the value statement, the three words.

Member Stevens-Sollman: Courage, confidence, and character.

Member Olson: Yes, so I would oppose that with no other modification.

Chairperson Marks: Okay, so --

Member Stevens-Sollman: No, you wouldn't oppose it. You would amend it.

Chairperson Marks: No, no, no. He's opposing the motion.

Member Stevens-Sollman: Oh, you don't want that.

Chairperson Marks: The motion -- the motion passes eight to two, okay. That's resolved.

Member Jansen: I got nine to one.

Chairperson Marks: No, you had two nos.

Mr. Jansen: Like I said, I got it eight to two.

Chairperson Marks: Eight to two. Okay, so,



Michael, do you have a motion?

Member Olson: Yes, I move that we take the "Courage, Confidence, and Character" that was recently passed but also add the anniversary Trefoil to the obverse, thereby depicting 100 years, and on the reverse of the selected design replace the "100 Years" with either "Girl Scouts" or "Girl Scouting."

Chairperson Marks: Oh, so it had nothing to do with Jeanne's motion.

Member Stevens-Sollman: It has nothing to do.

Chairperson Marks: You want to take -- you want to change this Trefoil to the 100 Trefoil, this one right here, the bottom center on the obverse, and then you want to replace "100 Years" on the reverse with --

Member Olson: "Girl Scouts" or "Girl Scouting," whatever would be more --

Member Bugeja: I have a friendly amendment to that. Those are actually two very different ideas, and if you favor one but you don't favor the other, your option is to vote against it, so why don't you do each one?

Chairperson Marks: Two motions?

Member Bugeja: Two motions.

Chairperson Marks: Are you open to that?

Member Olson: Okay. Well, I would have been open to all three and voted for the one if we had all three in a package.

Chairperson Marks: That's not how we're doing it.

Member Olson: A one at a time thing, I mean --

Chairperson Marks: Well, you don't have a second yet. Do you want to hold to what you said and see if you got a second?

Member Olson: Sure.

Member Hoge: I'll second.

Chairperson Marks: Okay. You second? Okay, so the motion is to replace the Trefoil on the obverse with the 100 Trefoil, and then on the reverse replace the words "100 Years" with "Girl Scouts" or "Girl Scouting."

Member Olson: And, I guess, maybe defer to the group. Would you prefer "Girl Scouts" or "Girl Scouting"?

Ms. Cruz: Girl Scouts.

Chairperson Marks: Okay.

Member Olson: Girl Scouts.

Chairperson Marks: Okay. Is everyone clear on the motion?

Member Jansen: Let me make sure I am clear. There is a motion on the table for the obverse to take the Trefoil and do what with it?

Chairperson Marks: Replace it with the 100 Trefoil.

Member Jansen: Okay.

Chairperson Marks: The one that has the numerals 100.

Member Jansen: Okay, and on the Reverse 6, state the "100 Years" at the six o'clock position and replace it with the words "Girl Scouts," plural.

Chairperson Marks: Yes.

Mr. Everhart: Can I make a comment before you go --

Chairperson Marks: Yes, please.

Mr. Everhart: What I would do is take out the "100 Years." Put the "Girl Scouts" where "E Pluribus" is,

and put "E Pluribus" where "100 Years" is, because there's more space around them to put the larger amount of text.

Chairperson Marks: Yes, good idea.

Member Moran: Say that again, Don. I didn't quite hear it.

Mr. Everhart: If you're taking out "100 Years," put "E Pluribus" there on one line where "100 Years" is, and then put "Girl Scouts of America" or whatever where "E Pluribus" is, because there's more room around the rim.

Member Moran: I like that. I like it a lot. That's a good --

Chairperson Marks: E Pluribus Unum is much longer than Girl Scouts. Okay, Erik, do you have that motion?

Member Jansen: I got it.

Chairperson Marks: With Don's --

Member Jansen: I do, and I'll read it back to make sure we get it all clear.

Chairperson Marks: Okay, go ahead. I want to move on this.

Member Jansen: We've passed one motion, and I have two other motions on the table at the same time.

Chairperson Marks: Okay.

Member Jansen: The first of those motions I am going to say on the Reverse Number 9, excuse me, Reverse Number 6, which we adopted, we are going to replace the "100 Years" phraseology at the six o'clock position with "Girl Scouts," and we're going to swap that Girl Scout phrase with "E Pluribus Unum," which is currently on the perimeter. The motion by Michael seconded by Robert here. Did I

get it?

Chairperson Marks: Yes, but there's more than that. It was to change the Trefoil on --

Member Jansen: That's a separate motion.

Chairperson Marks: No, it's all -- it's all wrapped up in one. We can do it in one and be a lot more efficient.

Member Jansen: In that case, we'll also recommend on the Obverse Number 9 as adopted that the 100 years phrase replace the Trefoil in the six o'clock position.

Chairperson Marks: The 100 Trefoil. We still have a Trefoil.

Member Jansen: He is going to put the number 100 in the Trefoil.

Chairperson Marks: That's all one motion.

Member Jansen: Okay, got it.

Chairperson Marks: Okay, and, Robert, were you the second?

Member Hoge: Yes.

Chairperson Marks: Yes. Okay.

Member Jansen: One motion.

Chairperson Marks: That motion was moved by Michael Olson and seconded by Robert.

Member Jansen: Yes.

Chairperson Marks: Okay. Any quick discussion?

Member Bugeja: On the reverse, we're moving "E Pluribus Unum" in smaller font size upward, and underneath we're putting "Girl Scouts" in a larger font.

Chairperson Marks: Yes.

Member Bugeja: Or what Don said, taking that 100 and putting it on the obverse.

Member Olson: No, we're not. We're eliminating that 100.

Member Bugeja: We're taking -- yes, it's gone.

Member Olson: Yes, the text is going away. The Trefoil is on the front.

Chairperson Marks: Is everyone clear? Erik?

Member Jansen: A question for the artists and those who want to pretend they are in the room, if we put the number 100 on top of this, what is currently an empty Trefoil platform, should that be additional relief above the Trefoil, or is it depressed relief?

Member Wastweet: They actually have a service mark that will --

Member Jansen: To the sculptor, then, depressed, additional raising, the number 100?

Chairperson Marks: We'll let them decide.

Member Wastweet: One level is --

Member Jansen: One level, so it's an outlying Trefoil, not a platform Trefoil.

Member Wastweet: Which is consistent with their existing logo sheet.

Member Jansen: Got it. I just couldn't tell from the artwork what it was, and I wanted to be clear. The other question I have, but I'll defer it.

Chairperson Marks: Okay. Is everyone clear about the motion? We're doing a lot of things with the one motion. Okay, then I'll move to the question. All those in favor, please raise your hand. It's unanimous.

Member Jansen: Two, four, six, eight, nine.

Chairperson Marks: I saw unanimous. Donald, did you vote?

Member Jansen: Ten, got it.

Chairperson Marks: Okay, that's the unanimous vote for that package of changes. Okay. Okay, Erik?

Member Jansen: I have a discussion on Reverse 6. This is a busy -- in terms of relief, even what's flat, there's a lot of platforms here. Tell me if I'm nuts. Workers from the Mint tell me that.

Do we need something in the kind of southeast side of this coin to offset the half-shade texturing behind the head and the depressed, the incused "United States of"? In particular, should we incuse the dollar sign and the one?

Chairperson Marks: That's a question for Donald.

Mr. Everhart: You can't. The dollar sign is on the field. It has to be raised.

Chairperson Marks: Yes.

Member Jansen: So you can't -- you can't depress below the base?

Chairperson Marks: No.

Member Jansen: Okay. Never mind.

Chairperson Marks: Okay. Are we all clear where we've gone with the design? Are we all settled on that? I think we've got a beautiful pairing here, folks. This is a beautiful pairing. Thank you all.

Okay, we've got -- it's now nearly 12:30. I'm going to say let's be back here at 1:45. That gives us the hour and 15 for lunch that we had on the agenda, but, please, we're going to need the time this afternoon, so please be here promptly to

begin our session at 1:45. We are in recess.

(Whereupon, the above-entitled matter went off the record at 12:29 p.m. and resumed at 1:47 p.m.)

Review and discuss candidate designs for the Code Talkers Congressional Gold Medals

Chairperson Marks: We're back on the record. The agenda has as our next item the review and discussion of candidate designs for the Code Talkers Congressional Gold Medals. Ron Harrigal?

Mr. Harrigal: Okay, great. Thank you. Thank you, Gary. We have here a guest, Mr. John Plata of Hobbs, Straus, Dean & Walker, LLP. He'll be speaking on behalf of the Comanche and then also for the Kiowa, as well, so.

Mr. Plata: Thanks for your time. Again, I'm John Plata. I'm a member of the Comanche Nation. I'm also an attorney here in D.C., and we're outside counsel for Comanche Nation.

The last time I was here, we discussed the designs, and the tribe appreciates having the opportunity to come back and kind of follow a similar process that was followed for the Navajo Code Talker Medals.

I received copies of the reverse and the obverse for the Comanche Code Talker Medals from the point for Comanche, who is Lanny Asepermy, and from Betty, also, today, and I just want to go over the design that the descendants of the Code Talkers chose and kind of talk about the design elements here just briefly.

What I have in my hand -- I don't know if you guys have it -- is the Comanche Nation Reverse 2 design. So that's -- this design on the -- there you go.

So you see the Comanche language around the outside. Those two words essentially mean Code Talker. I guess if you want to strictly interpret it, it means Metal Talker Soldier, so the first word,

Puhihwitekwa, is Metal Talker, and that refers to the boxes that the soldiers spoke through in combat.

The next word, Ekasahpana, means -- literally, it means red sash. It was a term that our tribe used for United States soldiers originally, because they wore red sashes, so it's a reference to the officers, but over time the word became used more as a general term for soldier.

So, in the bottom, one of the things that they wanted to make sure was on this coin was that World War I and World War II were on this side of the coin. We had five Code Talkers in World War I and 14 in World War II.

Then, in the center of the design you see the horse with the warrior, the mounted warrior, and that's directly from our tribal logo on our flag. The Comanche are known as the Lords of the Plains. The horse has a very central role in our tribal culture.

For hundreds of years we were known to have the most efficient and most effective light cavalry in the world, and so that's the design there. The rider has a staff, I mean, I'm sorry, has a spear or a lance in his hand, and he has a shield in his left hand.

The two designs that are directly underneath the Comanche language, you have the 90th Division, which is the emblem which is for the World War I Code Talkers on the upper left-hand side, and that's a -- what it is, it's a T and an O.

That division was comprised mainly of cowboy soldiers from World War -- from Texas in World War I and from Native soldiers from Oklahoma, so thus their emblem, TO. Their motto in World War I was "Tough Hombre," you know, sans the H, and it was just --

So it's very -- that division has a very interesting history, but the other insignia is the Fourth Infantry Division for the Comanches that served in World



War II.

So this is the design the descendants chose for the Reverse 2, and that's their preference. If you have any questions, please let me know.

Otherwise, I'll move on to the Obverse 2, which is, I think, simply the same design that they had chosen previously, and you have the Comanche Spirit Warrior immediately behind the soldier holding his lance with the eagle feathers, and he's whispering into the soldier's ear.

This is the -- this is a picture that is a replica of what we have in front of our tribal complex in Lawton, Oklahoma. There's a statute of this in the center of the tribal complex. Oh, there you go. So that's what it's meant to represent.

That's really all I have on Comanche. I just wanted to again thank you for the opportunity for us to go back and really design a coin that the tribe can feel really good about and take ownership with and that the descendants of the Code Talkers have approved.

Yes, ma'am?

Member Wastweet: I have a question. So the statue that you have at your center, was that artist involved in the design of this at all?

Mr. Plata: I don't think so. I don't think so. I'm not sure, and I could ask Lanny. I don't know if he was.

(OTR Conversation)

Mr. Plata: We had permission to use it.

Member Wastweet: That's it. Okay.

Chairperson Marks: I just want to make sure. I'm not clear. Are your preferences Obverse 2 and Reverse 2? Is that what I understand?

Mr. Plata: Yes.

Chairperson Marks: Okay. All right. Thank you.

Mr. Plata: You're welcome.

Chairperson Marks: Ron?

Mr. Harrigal: Okay, so, just a little rewind here, go through a little bit of the background. Public Law 110-420 authorizes the Secretary of the Treasury to strike Congressional medals to recognize the dedication and valor of Native American Code Talkers to the United States Armed Services during World War I and World War II.

Unique gold medals will be produced for each Native American tribe that has member -- that has a member or more that served as a Code Talker. The medal will reside at the Smithsonian.

Silver duplicate medals will be presented to the specific Code Talkers or their next of kin. Bronze duplicates will be for sale to the public, and this is a three-inch Congressional gold medal.

The process that we followed, the Deputy Secretary of Defense prepared a list of identified Code Talkers. The list is continuously updated as we go back through the records and discover additional Code Talkers that were identified and verified as serving.

To date, we have 22 tribes that are on the list. The 22 tribes were contacted to establish a design concept and the appointment of an official liaison who worked with the tribal historian and other experts on the design review.

The U.S. Army Center of Military History and the Department of Defense-appointed liaison reviewed obverse designs to ensure that military uniforms are historically accurate.

We do have some last-minute comments that came in from the U.S. Army Center of Military History, so we will be doing some slight tweaking for historical accuracy on the uniforms.

Okay, subsequent to our last meeting, we restructured the program. Formerly, we were looking at a common side for all 22 tribes, being the reverse, and a unique obverse.

Based on the Committee's recommendations, we are going back. We went back, and we are doing unique obverses and reverses for each tribe. The obverse design now features images that represent the Code Talkers' dedication to military service, while the reverse design features iconic symbols or elements unique to the tribe or the tribal seal.

There are no legislative requirements -- legislated required inscriptions. However, there is a strong preference for, on the obverse, tribal name, the word "Code Talkers," and some sort of language inscription unique to the tribe. The reverse would have World War I and/or World War II, as applicable, and Act of Congress.

Today's meeting, we will cover four of the 22 candidates, Comanche Nation, the Kiowa Tribe, the Santee Sioux Nation, and the Tlingit Tribe. Okay, Mr. John Plata has given us a brief background on the Comanche Nation, and before we get to the Kiowa, he will also be giving us a little update on that, as well.

So, let's go to the designs. We have three variations on the obverse designs. The variations feature the Comanche Code and Spirit Talker Monument located at the Comanche Nation headquarters north of Lawton, Fort Sill, Oklahoma.

The imagery for the medal was chosen by the majority of the Comanche Code Talker descendants. According to the Comanche Nation, "The image is how we honor our Code Talkers."

The Comanche Nation chose the inscription "People" in Native language, because it's how the nation refers to itself. Inscriptions are "People" in the Comanche language and "Code Talkers."

Here we have Obverse 1, a variation on Obverse 2, and then another variation Obverse 3. Here we have a picture of the actual statue that is in Oklahoma.

Okay, reverse designs. The design variations feature the Comanche Nation's logo, the 90th Infantry Division insignia on the left, and the 4th Infantry Division insignia on the right. The Comanche Code Talkers wore the 90th Infantry Division insignia in World War I and the 4th Infantry Division insignia in World War II.

Comanche logo features a horse and rider, symbolic of the Comanche Nation as lords of the plain. The Comanche are also considered the greatest light cavalry, as we heard, in the eyes of those who met them in battle.

Inscriptions on Reverse 1, Honor, Dedication, Valor, World War I and World War II and Act of Congress, and on Reverse 2, Native inscription of soldiers talking on phones made of metal, the language, and World War I, World War II, and Act of Congress. Here is an image of the Comanche logo.

So here we have -- on one sheet here I have the three obverse and reverse. I'll turn it over to you, Gary, to give us comments.

Chairperson Marks: Okay. My feeling on this is, if it's possible, can we go through all four medals and then have all of our discussion inclusive?

Mr. Harrigal: That would be fine. I'll be doing a lot of flipping on the charts here, but that's -- we can deal with that.

Chairperson Marks: Yes, if you could move on, the next one would be the Kiowa.

Mr. Harrigal: Yes.

Chairperson Marks: I want to go ahead, and let's just do your report in toto.

Mr. Harrigal: Okay. Again, the Kiowa Tribe here, Mr. John Plata will give us some feedback from the tribe.

Mr. Plata: You can go ahead and read your summary first.

Mr. Harrigal: Okay. Okay. All right. On the obverse design we have two variations, a design feature, Code Talkers from the Kiowa Tribe.

The design is inscribed, Kiowa Tribe, Code Talkers, and 689th Field Artillery, Europe, the U.S. Army Unit in which they served. So we have two different versions here.

On the reverse, the design features variations of the Kiowa Tribe logo depicting the Kiowa warrior on horseback with bow and arrow prepared for battle. The cape covering his back was taken from Mexican officer during the battle and is worn as a war trophy.

Ten feathers represent the ten sacred medicine bundles of the tribe, and the buffalo head is representative of the Kiowa's respect for the buffalo, which provided food, clothing, shelter, and weapons to sustain them through the years on the Plains. Inscriptions are Dedication, Honor, Valor, World War II, and Act of Congress.

Just a note, the Kiowa Tribe only served in World War II, and so we have it for the -- here are the designs we have, the three designs here, slight variation in 2 and 3. Let's go back here.

Okay, there's Design 1. You notice the buffalo head, differences in Design 2, which is more representative of their seal, Design 3, that variation, and a picture of the logo here.

Chairperson Marks: Ron, are there preferences from the tribe?

Mr. Harrigal: Mr. Plata can speak to that.

Mr. Plata: Actually, the copies that I had didn't have the label on them, but if you could go back to -- okay, I guess it's Reverse 2, I believe, which that one is pretty close to the Kiowa tribal log. I think this is the one that I received by email today as the preference of the descendants of the Code Talkers.

Chairperson Marks: Right.

Mr. Plata: Then on the obverse --

Mr. Harrigal: It was Number 1.

Mr. Plata: Yes, Number 1, exactly.

Mr. Harrigal: This one.

Chairperson Marks: One?

Mr. Plata: That is correct. That's their preference, and, really, I don't want to repeat everything you just said. You know, the only thing I could add is that they were only in World War II. There was three Code Talkers.

They were actually not a part of 689th Unit. They were detailed to that unit after the officers realized they spoke Kiowa, and they got them together. There was two infantrymen and one from artillery division that were placed together to assist with the Code Talker effort for the 689th. That's really all I have.

Mr. Harrigal: Okay.

Chairman Marks: Thank you.

Mr. Plata: Yes.

Mr. Harrigal: Okay, the next one we're going to go through here is the Santee Sioux Tribe, and we have a guest here to speak on behalf. That is Roger Trudell. He is the Chairman of the Santee Sioux Nation and will speak on behalf of the tribe.

Mr. Trudell: Thank you. That's Roger Trudell. I am

the Chairman of the Santee Sioux Nation. We're a part of the Great Sioux Nation, and we are the D-speaking people, the D-dialect of the Great Sioux Nation.

We have one for sure, a Code Talker in World War II. I know that we had like four or five in World War I. We're not the biggest of the Sioux Tribes or the Sioux Bands. We, you know, we're glad to participate.

Maybe a little explanation on our, what we selected, our seal of the tribe, which was designed by a tribal member in 1934 and composed of the eagle there, arrowhead, also an Indian head.

Of course, you can't see all of the things in there, the they've been somewhat kind of distorted over the years, but there was a sunburst behind -- in front of the Indian as he looked forward to the future and a spear in the Eagle's talons and, of course, what everybody calls a peace pipe, but we call it chanupa, kind of signifies, you know, the strength of prayer.

The eagle is the messenger to the Great Spirit. Also, the eagle is, you know, is a strong and brave, you know, member of the wildlife, so kind of indicates, you know, our strength in war and peace.

Originally, we were from the Big Woods of Minnesota, and due to the 1862 Dakota-United States conflict, we were -- many of our people were interred at St. Paul area. Of course, we participated.

Our tribal members were -- 38 of them were hung in Mankato, Minnesota, in 1862, the day after Christmas, and the rest were imprisoned by Des Moines area, Iowa, and then moved across land to somewhere, taken to Crow Creek and then eventually --

That's in South Dakota and eventually ended up where we're at now in Nebraska, so we've been in

Nebraska since about 1863, 1864, pardon me, '65.

Then, I believe on the other side I notice that we don't actually have the word "Code Talker" in there, but we do have our traditional name of ourselves.

We are the Mdewakanton Wahpekute people, and we are what they considered the Lower Sioux at the time the Minnesota conflict, meant the Spirit Dwellers at Spirit Lake and the Shooters Among the Leaves.

And then, of course, we'd like to have Santee Dakota Sioux on there because of our -- we are the D-speakers and the kind of Sioux, Sioux Bands.

I would like to thank you all for, you know, having the opportunity to come and at least talk a little. I think somewhere it's probably important that we do have the Code Talker on there, so we may have to revise ours somewhat to get the Code Talker in there. So thank you for your time.

Mr. Harrigal: Okay. Now, the indication is Design Number 1 here with the barbed wire over Design Number 2 is preferred. Is that correct?

Mr. Trudell: Yes, correct.

Mr. Harrigal: Okay. As far as the obverse goes, and the inscription says, in rough translation, "Dwellers at Spirit Lake and Shooters Amongst the Leaves."

On the reverse design, this design is the preferred design, Design Number 1, which is most closely represented by the tribal logo. Design Number 2 is a stylized version of it, and the same with Number 3. That's with a little more artistic license on the design. So there is the tribal logo.

The last one that we have, okay, here we have the designs all together.

Member Hoge: Ron, was there an organizational preference on the reverses?



Mr. Harrigal: On the reverse, yes, Number 1.

Member Hoge: Thank you.

Mr. Harrigal: It most closely represented the logo.

Member Scarinci: Could I ask this, Ron? Did they feel strongly? Was it a close call between 1 and 2? Was there division at all, the people in favor of 2?

Mr. Trudell: Our people favored 1.

Member Scarinci: Pretty solidly?

Mr. Trudell: Yes.

Member Scarinci: Okay.

Member Olson: And you had indicated that you would like to have Code Talker on the obverse, the heads side of this?

Mr. Trudell: I believe that's very important to, you know, to what we're trying to do, I guess.

Member Olson: Okay.

Mr. Harrigal: Okay. The last one we'll be looking at here is the Tlingit Tribe. On the obverse design we have two variations here, design variations that feature just basically --

Basically what we have is minor, minor changes between -- the design has antenna on the equipment here. It's raised. He's talking on the radio, sending coded messages. You have the radio waves coming off to represent the communication.

He's kneeling on his right knee, or, excuse me, he's kneeling on one knee and holding the rifle in his hand to basically assure that he's ready for battle in case of attack, and we have generic foliage in the back, in the background.

Inscriptions are the Tlingit Warriors, Code Talkers, and Number 2 is a slight variation with and without the foliage. We have the first one that shows the

foliage and the second one without.

Chairperson Marks: Ron?

Mr. Harrigal: Yes?

Chairperson Marks: Did you say -- it's kind of hard to hear at this end.

Mr. Harrigal: Oh, I'm sorry.

Chairperson Marks: Did you say that there's a preference?

Mr. Harrigal: Preference for Number 1.

Chairperson Marks: Okay.

Mr. Harrigal: I did not say, Gary, so thank you for bringing that up. On the reverse, the preference for this is Design 2. This is the variations based on the killer whale headdress representing the Tlingit Code Talkers of World War II who were affiliated with the Killer Whale Clan.

The Clan often wears the headdress in their ceremonies. Inscriptions are World War II, which they only served in, the Killer Whale Clan, and Act of Congress.

So we have this version, and we have the second version, which is basically your artistic element of having the circle element on it. This is the preferred design, Number 2. Here is some imagery of the headdress used in ceremonial, ceremonial purposes.

So that's what we have. Gary, I'll turn it over to you, and we'll go through the slides as --

Chairperson Marks: Okay. Are there technical questions?

Member Scarinci: Just a question. The Kiowa Tribe, their preference is Obverse 1 and what reverse?

Mr. Harrigal: Just one second.

Chairperson Marks: Other questions for --

Mr. Harrigal: Did we get it? Obverse 1 and Reverse 2, yes.

Chairperson Marks: Heidi?

Member Wastweet: Ron, on that same one, Kiowa 2 Reverse, can you talk about what the shading represents in the background?

Mr. Harrigal: My computer is giving me a little bit of trouble keeping up here. I'm sorry, Heidi, your question was?

Member Wastweet: Can you talk about what the shading designates in the background behind the horse, the gradiated texture?

Mr. Harrigal: That will be a gradiated texture that we're looking to put on the medal. It'll be a texture and not a frosting element.

Member Wastweet: Okay.

Mr. Harrigal: It'll be -- it'll be heavier towards the top and lighter towards the bottom.

Member Wastweet: Will that be computer-generated or hand-done?

Mr. Everhart: Depends on which artist does it, and I have a feeling it will be computer.

Mr. Harrigal: I mean, we get a little better consistency if we can do it with a computer, but we'll have to -- we'll have to see how it looks. I mean, if we end up doing it by hand and it doesn't look right, we'll have the computer generated it.

Mr. Everhart: It could be done either way.

Mr. Harrigal: We need to get consistency here so it doesn't look like it's an off pattern of some sort.

Member Wastweet: It looks great on the artwork, but, Don, do you think that that is going to cut back

on the contrast of the --

Mr. Everhart: No, I think it'll set off the horse and rider very nicely.

Member Wastweet: You do? Okay.

Mr. Everhart: Yes, I mean, I know how I would handle it if I was going to sculpt it. I can visualize that, and it'll look pretty good, I think.

Member Wastweet: Okay, because if it gets too heavy, it could detract.

Mr. Everhart: Yes, well, that's the kind of thing you work out while you're working on it. You know, you just visually get cues as you're progressing through the piece until you finally come to the conclusion. You know what I'm talking about.

Member Wastweet: Yes, and if you were doing it, would you do it all by hand?

Mr. Everhart: I would, yes.

Member Wastweet: So that you could --

Mr. Everhart: I'm not real proficient with the computer as far as sculpting. In fact, I'm not proficient at all.

Member Wastweet: Okay. Thank you.

Chairperson Marks: Others?

Member Stevens-Sollman: This is really very picky, extremely picky.

Chairperson Marks: Go ahead.

Member Stevens-Sollman: But I noticed on the example that was shown, this horse and rider are, you know, designed for the tribe. However, I'm just -- yes, the front leg, I'm hoping that the artist understands that it's a color. It looks like the front leg has a color.

You know, the horse is colored with spots, you know, a spotted horse, and that front leg, it should be round, and in this drawing to me it looks like it has a bump of some sort, and I'm hoping when the artist designs it, because it's a beautiful piece, I hope he understands that that's a muscle.

Member Wastweet: In the drawing it looks like a lightning bolt.

Member Stevens-Sollman: Well, the left side is the lightning bolt, but the far right, that just really -- I think it's an inaccurate depiction of a horse, a horse like -- see what I -- right here, this little --

Member Wastweet: Oh, that. Oh, that, yes.

Member Stevens-Sollman: It comes up in this photograph, in this, you know, Xerox copy. It's not reading as a sculpted leg.

Member Wastweet: Yes, if you look at Reverse 3, the leg is correctly drawn there.

Member Stevens-Sollman: No, Reverse 3 is not really -- I don't want to talk about Reverse 3. I just want to talk about Reverse 2. Okay.

Chairperson Marks: Is that all?

Member Stevens-Sollman: That's all. Thank you.

Chairperson Marks: Any others? Okay, let's get to our comments. Once again, I'm going to go ahead and start off. Just for the purpose of -- clearly, the designs that we have, folks, it has a lot to do with the tribes and the nations and the images that are important to them.

So, as simply a member of the Committee, my instinct, my direction is to go with the designs that the tribes have indicated are their preferences. I don't think there's a whole lot of difference, and I can't justify for myself why we, when they're so similar, that we would not go with the tribal indications.

So, my simple input is that those designs that were just indicated to us as the preferences I'm going to go with. So, with that, I'm going to -- I'm going to go over to Erik, and we'll just work our way in a reverse pattern from what we did this morning around the table.

Member Jansen: I'm actually going to start at the back, because that's where I have any exceptions and questions, and this is really to the sculptors who can really feel the largest differences between the appropriateness for a coin versus the appropriateness for a medal.

I'm going to start with the reverse of the Tlingit design and just ask very simple. We don't have two concentric circles. We have a funny spiral on the Reverse 2 that's missing on Reverse 1.

Now, my instinct says Reverse 1 is a nicer medal design just because of the elimination of that unnecessary complexity versus the tails on the -- whatever the flyers are on the tail itself. Your thoughts? Yes, I would go -- I would say isn't 1 a better design for a medal than 2?

Member Stevens-Sollman: Well, you know what? I love 2, and I love it because I believe those circles are representing the waves, the radio waves.

Member Jansen: No, no, no, no. You're on a -- you're on the wrong one.

Participant: No, she's not on either.

Member Jansen: Oh, okay. There you go.

Member Stevens-Sollman: I'm on the reverse. Isn't that what you were talking about?

Member Jansen: Yes, okay. I didn't link that to the radio waves.

Member Stevens-Sollman: And so --

Member Jansen: I just saw them as a flat-out

design element.

Member Stevens-Sollman: No, and I see them as a, you know, continuity between the obverse and reverse, where you have the radio waves going out.

Member Jansen: Okay.

Member Stevens-Sollman: And then this is kind of almost coming back in.

Member Jansen: Okay.

Member Stevens-Sollman: I like it.

Member Wastweet: I agree, and I would ask that they continue behind the tassels. I think, because this is a large medal, it can withhold the complexity and that detail.

Member Jansen: So that they don't disappear in the background state that they are.

Mr. Harrigal: So, Heidi, you're talking right in this area right here?

Member Wastweet: Yes.

Mr. Harrigal: When you get down below here, you wouldn't see it.

Member Wastweet: Right.

Mr. Harrigal: So we would extend these two lines down in through here.

Member Wastweet: Exactly.

Member Bugeja: It would give it depth and also mirror sound waves and killer whale waves. It has a nice resonance.

Member Jansen: Obverse of the Santee Sioux design, I personally find the barbed wire really distracting, but I suppose that's a personal preference, so I would personally go either way on that, depending on what I hear from others.

I'm fine all the way back to the very beginning when we talk about the Comanches, and I have a question for the sculptors again. Is Obverse 3 difficult to sculpt because of the dual planes of those two characters?

Mr. Harrigal: Obverse 3, I think, yes, the --

Mr. Everhart: I'm sorry, Erik, what was the question?

Member Jansen: It shows a Code Talker with the spirit behind him, and you're really only seeing shoulders and up, as opposed to the full bodies. It's Comanche Nation Obverse 03.

Mr. Everhart: What's the question?

Member Jansen: The question is will it be difficult to sculpt the spirit speaker behind him without it looking like a portrait of two people?

Mr. Everhart: I don't think so. I mean, it's clearly two levels, and you can step it down behind the first -- the foreground soldier's shoulder, you step it down practically to field level and then raise it up so that maybe the head height is maybe half to three-quarters of the total maximum relief of the foreground figure.

So I would have to say that that's not an issue. You could also texture to, you know, create more of a contrast.

Member Jansen: Thank you. That's all.

Chairperson Marks: Okay. I was -- I was negligent in making a comment that I intended to make before I started the discussion, and that is just to recognize that at the last meeting in February we looked at the initial designs that were offered to us. We had a thorough discussion about establishing a pattern or a common approach for all the 22 tribes involved.

We made a recommendation to the Mint staff to



come back to us with what they've brought back to us, and that is a design that's unique for each tribe on the obverse and then a design on the reverse that relates to the symbolism that each tribe or nation might have.

I want to recognize the Mint and the Mint staff for their responsiveness to that request and to let you know that in our discussions among Committee members I can tell you that we are very grateful and appreciate the fact that you were responsive to our request.

I think the product of that is going to be an assemblage of medals when they're all complete that, although all very different and unique, there will be a very harmonizing rhythm, if you will, to the collection. So, for that I just want to pass along my thanks, and I believe I'm passing along the thanks of the Committee generally.

So, with that, Robert, would you please go forward?

Member Hoge: Okay. These are quite interesting. They have a lot of traditional elements and a few more modern sorts of things.

One thing that I noticed, though, is that it seems to me the tribes have actually kind of done themselves a disservice by not doing more in the way of traditional arts of some of the people. With the exception of the reverse of the Tlingit piece, these are just sort of modern logo trademark kinds of emblems.

I mean, they truly are the tribal emblems, but they don't really reach into the traditions and their arts from the past, and they have a flatness and a busyness to them that I think is unfortunate for something that's going to appear on a medal. You take what appears essentially as a two-dimensional artwork, a flag or a poster or something like that.

I don't like seeing the whole body of the statue on the Comanche medal, because really this is

something that was intended to be a large three-dimensional art piece, and it's kind of weird and disturbing to see an anguipede, as this spirit creature is, on a medal. It's okay, I mean, but it relates to some other aspects of art.

Unfortunately, I think that the horses on these emblems look like mooses. If you look at the -- you could see what I suppose is the mane of the horse or feathers or something coming back. It looks like the antlers of a moose and the shape of the nose and mouth of the horse is pretty moose-like.

The big, long legs, especially that stride with the leg sticking out the front, I mean, these are like running moose emblems. I just don't see that as being the warriors of the plains and greatest light cavalry.

I think of, you know, a fast Indian pony and a Comanche, you know, shoot his arrow under the horse's neck or below the belly or something like that. To me, that doesn't really say the Lord of the Plains in the same way it might have if there was something a little bit more traditional.

As far as the similarity of the obverses is concerned, I guess we want to have something that ties each one, each tribe to every series. We could see a whole grouping here for every tribe.

It's a World War II soldier wearing similar uniform, and it's only recognizable as a World War II soldier, so we need all the information about Code Talkers, the names of the tribal peoples, their native names.

I like seeing the Numumu along with Comanche and the other native words. I think that's the most important part of these, because that's really the sense of code talking, and I think I'd rather see that emphasized, rather than just the images of the soldiers. I don't have specific changes on it.

Chairperson Marks: Thank you, Robert. Jeanne?

Member Stevens-Sollman: Are we speaking to all

four? Are we speaking to all four tribes?

I was particularly excited that the preference for the Comanche Nation was Obverse 1 and Obverse 2, because those are the ones that I thought were the strongest of the presented pieces. It's interesting to know that you all worked so hard the last time, and the Mint did come forth and I think presented a beautiful package.

I was interested to know if the background to Number 2, the obverse or the reverse of Number 1 for the Comanche, is that also going to be a step-down or textured?

Mr. Everhart: Textured, stickled.

Member Stevens-Sollman: Stickled? Yes, that's just very nice, very nice.

The Kiowa Tribe, I also agree on the preferences. I think the Obverse 1 was more simple, and I especially liked the distinction of the circle going partially around. I think that made it a stronger piece, and I agree with the Reverse of Number 2 except for the little lump on his leg.

The barbed wire on the Santee Dakota Sioux piece I found was very powerful. I believe it shows the warrior being in his element and what he had to do in order to survive in the situation, so I found that not as disturbing.

And the Reverse, I think that the Reverse Number 1 is simple. I guess I would have liked to have seen a circle around it, a second band around the eagle on the reverse, but, actually, it's a powerful, strong symbol.

The other two I think are just too removed from the original design of the tribe, and a final piece, I, again, agree with the Obverse 1 and the Reverse 2 of the Tlingit tribe. I think they're very strong pieces, and I also have to compliment the Mint on a nice selection to present to us today.

Chairperson Marks: Thank you, Jeanne. Michael?

Member Moran: Fortunately, the tribes picked the ones that I liked when I had strong preferences and where I was -- I'll go with the tribe selections across the board. I do think that particularly the one with the barbed wire and the Santee Sioux, that was strong.

You could see the difference in what that barbed wire did. The Number 2, you don't really know where he is or what he's doing, but you put that barbed wire in there, and, boy, you do. Whoever came up with that is to be complimented.

That's it. I'm going with the tribes.

Chairperson Marks: Thank you, Michael, and Heidi?

Member Wastweet: Well, what we lack in choices we make up for in quality. Overall, I'm pleased with these designs. I have a few small comments that speak more to the artwork.

On the Comanche, on the preference, I agree with Robert that this design was originally meant for a three-dimensional in-the-round statue, and it doesn't translate particularly well to the metal.

But, having said that, we must pick one of these three, and I'm not opposed to the tribe's preference of Number 2, but I caution that the fore-shortening of the soldier's knee touching the ground is very awkward.

It reads okay in the drawing. It won't read as well in the medal, and I would encourage the sculpture department to take some license with that and work on that fore-shortening. Do you agree with me, Don?

Mr. Everhart: Actually, I don't, because I think that these symbols are very sacred to the people, and I think that we should adhere as closely to them as we can.

Member Wastweet: I think if you -- I think that if you were standing in front of the statue that this is taken from, I think that that fore-shortening would not look as awkward as it does in this particular drawing.

Member Jansen: I think she's talking about Obverse 2, and you're talking about reverses.

Mr. Everhart: Well, I'm talking about both, actually. I think that there is meaning to the symbology for the tribes, and I think that we need to respect that and follow. If this is what they want, then we should follow that.

Member Hoge: Are you saying the foreshortening of the actual statue is not very well done?

Mr. Everhart: I'm not saying that. I haven't seen the actual statue in the round.

Member Hoge: I agree. It looks like his right leg is deformed.

Mr. Everhart: Short.

Member Wastweet: Yes, it's just the interpretation, the drawing's interpretation of the statue, I think. I think -- were you working from photographs or from what?

Mr. Everhart: From photographs.

Member Wastweet: I think the photograph is not portraying the statue as accurately as maybe if you were standing there doing a sketch onsite.

Mr. Everhart: Well, I think we have to be careful that we don't try to Europeanize their vision and make it into ours. I think it should be unique to the tribes.

Member Moran: Can we put the image of the statue back up there? I know we had it.

Mr. Harrigal: Mr. Plata, did you want to say

something?

Mr. Plata: Yes, I just want to say it's supposed to be a picture of the statue. If the knee looks odd, I agree that it looks shorter than the other leg, as well.

I've stood in front of the statue a hundred times, and I don't think that the knee on the statue looks short when you're looking at it and you're standing in front of it.

I really don't think that tribal members would have a problem with correcting the length of his thigh in this picture or his leg just to make it look accurate. I think that would be fine. As long as the main focus of the picture is just that image, the length of his leg doesn't Europeanize the picture.

Member Wastweet: Thank you for speaking up. I also am looking at the handset that he's holding, and was there originally a wire? It was hardwired, right, to the box?

Member Hoge: Yes.

Member Wastweet: And so in the statue it looks like the -- I'm having a hard time seeing in the photograph because of the sun and shadows on it, but that wire is not connected to anything.

It looks like it comes across his sleeve or something, and that is -- when people look at this medal, they're not going to be comparing it to a photograph of the statue, and they may question this as a technical error that the phone is not connected to the box.

Mr. Harrigal: Yes, Heidi, we'll have to take a look at that. I know on some of these we looked at that, and it was distracting to have something coming down that didn't look like the wire, per se.

We'll make sure that that's accurate to the actual statue. We'll go back and make sure we get

photography at the right angle and that we make sure that all the right elements are in there.

Member Wastweet: Okay.

Mr. Harrigal: That is really meant to symbolize the statue, and if the elements are there, we'll put it in the sculpt.

Member Wastweet: Okay.

Mr. Harrigal: That's one of those historical accuracy things that we tend to do as a final check before we actually get into sculpt.

Member Wastweet: Okay. So then, on the reverse I understand that we are adhering to an existing patch, but, again, the viewer of this medal is not necessarily going to be comparing it to the patch, and patches by nature of the construction are a bit crude.

Looking at the back legs of the horse, the lower hoof doesn't attach correctly, so while this may be accurate to the patch, it's betraying the symbology of the horse, and, you know, I think to try to hold ourselves too close to try and follow the patch we betray some accuracy.

I think it's unfair to restrict ourselves too tightly to that patch, and I also want to note where the -- what is this symbol on the left-hand side, the T and the O in the square?

Mr. Everhart: It's an Army unit.

Member Wastweet: Army unit, thank you, Army unit patch. It's coming out of the circle and touching the W, and I find that looks sloppy, and it could easily be moved a little to the right in your final cleanup, if you would.

Mr. Everhart: I agree.

Member Wastweet: So those are just small comments about the artwork. As far as the

selection of the pieces, I'd go with the tribal preference.

Then, the next is the Kiowa. On the Obverse 1, I agree that this is a better composition, but I'm really not liking the treatment of the edge of the ground. It makes it look like a floating ice patch.

In the attempt to cut off the line, it would have been more effective with just a single line, rather than a hard edge like ice, and if we could give the artist some license to finish that edge a little differently, I think it would help a lot. I find that very distracting.

On the reverse, we've already talked about the texture, and I think the tribal preference is fine there. So, on to the next.

I, too, have a strong preference for the barbed wire. I think it adds a sense of danger that tells a story, and I want to comment that I'm usually not in favor of showing a face in an upward position like that, but because we're talking about a Congressional Gold Medal, which has a good depth to it and the material and all of those considerations, along with the way that this is carefully drawn, I think this is the exception to the rule. It is going to work. I wanted to make note of that.

Mr. Everhart: Can I make a comment about the barbed wire?

Member Wastweet: Yes.

Mr. Everhart: I think it's very symbolic, because the barbed wire to me represents the war that is enslaving people, but the Code Talker is sending his signals out, and they're getting away from this. The whole purpose is to end the war, so I think that's very effective.

Member Wastweet: Yes. That's a good comment. I agree, so a strong preference for that. On the reverse, I'm going to stray from the herd. I prefer



2 on the reverse.

I think it's a beautiful interpretation of the original patch. It maintains the symbology on the original patch at the back of the Indian head and the middle of the arrowhead.

I don't think that's going to read well on the medal. I think it's a difficult thing to sculpt effectively, and the crudeness of the eagle, which looks fine on the patch, I think doesn't translate well to the medal.

I'm very much in favor of the artistic interpretation in Number 2, and I think it tells the story just as well and in a more beautiful way.

On Reverse 3, I think this interpretation gets too far away from the original patch, but I'd like to see it recycled and used for something in the future, because it's a nice drawing of an eagle.

Going forward on the Tlingit, I agree with the tribe's preference on Number 1. I like the foliage, and on the reverse we already talked about extending that spiral behind the tassels, and, other than that, I think that's a beautiful design, and I'm excited to see it in three dimensions. That's it.

Chairperson Marks: Okay. Thank you, Heidi. Mike?

Member Olson: Okay. My strong preference would also go with the desires of the tribes. However, I do have a few comments.

On the Comanche Nation, the preferred design for the obverse, that's Number 3. The steel pot there doesn't appear to have any -- excuse me, Obverse Number 2. There is no chin strap on that steel pot. Does the original sculpture show that?

Ms. Bidstrup: It's around the back of the helmet there.

Member Jansen: From the back you can see how it is up here.

Ms. Bidstrup: In Number 3 is he wearing it?

Member Jansen: He's wearing a strap around the back of his helmet. He's not wearing it under his chin.

Member Olson: Okay. I don't even see that anywhere addressed, even going to the back.

Member Jansen: Yes, it's not there at all.

Member Olson: That would be my only comment there, and, Ron, what points did the Army Historical organizations come up with on these?

Mr. Harrigal: Basically, on the Kiowa and the Tlingit about the radio, the accuracy of the radio, the M1 Grand being a slight bit undersized, changes to the pocket, collar, and boot, that type of thing.

Member Olson: So you'll make all those changes?

Mr. Harrigal: Yes.

Member Olson: Okay.

Mr. Harrigal: We'll need to get the right source to make sure that we correctly model it.

Member Olson: Okay. Now, the other comment that I had that spans all of these designs is the interpretation of the Native language. Have we double- and triple-checked to make sure that there may not be other interpretations of the language that may not be as desirable or as forthright as what we're presented with here?

Mr. Harrigal: We're relying on the tribal nation for that. If they tell us that's what it is, we are not getting a second opinion on it, if that's what your question is.

Member Olson: Okay.

Mr. Harrigal: I mean, if the tribal nation tells us that's what it means, we're giving full confidence to

that feedback.

Member Olson: Okay. Again, so the Comanche, I would go with the desires of the tribe. The Kiowa, same way. On the Santee Sioux, I do agree with Heidi that the barbed wire is an essential element of that. It does add some interest to the design on the obverse. That's a very well done design.

We've got -- on the reverse, I also agree with Heidi that these Number 2 and Number 3 are very well done. Hopefully, we'll see one or both of them again if they're not selected here today, but I'm going to throw my support behind Number 2 just for the fact that it does utilize the potential on a medal a lot better than the design that's shown on Number 1.

On the final design, I think that just putting the foliage in the background has somewhat of the same effect that the barbed wire does on the Santee. It gives a little perspective, shows you where he's at. I don't think it detracts in any way. It simply adds.

Those are my comments. I also do think it's very interesting to have the United States Army Unit patches on at least one of these designs with the Comanche Nation, because those soldiers were obviously proud of their heritage, but they were also proud to be members of a unit, so it's nice to see the patches alongside the traditional imagery on that particular design.

That's all I've got. Very good job on these, by the way, a lot of improvement from the last meeting.

Chairperson Marks: Thank you. Michael?

Member Bugeja: I just have a few comments. I agree with almost everything that has been said, but I'd like to go to Reverse Number 1 on the Comanche Nation.

Comanches were known, of course, as the world's

best cavalry, and I think the horse is absolutely essential to convey that. I would reduce the size of the military patches.

I think it's too much focus on the patches, not enough on the horse, and I would reduce them by half, at least. I'd leave it up to the Mint to look at that. I don't like how they go out of the field into the lettering over the rim.

I still think that it's important to have those patches, as Michael said. Michael Olson said, that the tribe is proud of them, but I think it is overpowering the Comanche heritage, personally.

The other comment that I have is on the reverse of the Kiowa, I believe. Let's see. Maybe it's the Santee Sioux, the eagle. Reverse Number 2 of the Santee Sioux eagle is my favorite, and I'm going to say why.

While Reverse Number 1 may be true to the patch, it's not really true to Obverse Number 1. If you take a look at the artwork between Obverse Number 1 and Reverse Number 2, there is a symmetry there.

On these types of medals or coins, you have an option to be true to what a patch might be or what a sculpture might be, or you have the freedom to harmonize the elements, and I think Number 2 is absolutely my favorite of the reverse designs.

I am not partial to Number 3. I think it's too busy, way too busy, but it could okay for a medal. I'd like to see if it's recycled to be less busy. That's all.

Chairperson Marks: Donald?

Member Scarinci: Yes, I'm going to go with all of the recommendations with the exception of the Santee Sioux. I really have to support Reverse 2 over the one that they recommend.

I think it's a much better -- I think it's much more

artistic. It's a much better depiction, and I think time will prove that this is the better one, and I think they're going to be happy with that.

I think they're going to be happier with that in the end than with Number 1. I think Number 1 maybe they're just too familiar with it. I think that's the only one I really can't live with of all the recommendations.

So, all of that being said, you know, what I do want to congratulate the Mint for is I think that, you know, by listening to us and working with us all, as hard as this has been, and let's all acknowledge and recognize that this was Herculean and continues to be, because it's not over yet for some of us, and, you know, and as hard as it was, I think you've enhanced --

I think you've really enhanced and enacted Congress's intent, which was to honor these Indian nations, you know, and I think by giving them this medal you've shown them and the heroes that are the subjects of these medals the respect that this country feels towards them.

And I think you, by listening and by doing, you know, by listening and taking your time and not just dismissing us because of the manufacturing schedule, as we were once told a long time ago -- seems like another day, seems like another Mint, another country, actually.

You know, but instead of saying that to us, you know, you've treated us with respect, and you've been treating us with respect, and I think --and I think that really does not go unnoticed by a single one of us here.

I think, you know, and I think -- and I just wanted to -- you know, I just wanted to appreciate it. I think the result of this process is that you've now created a very collectible series.

I mean, when you're done and long after we're not

here anymore, none of us, and we're just custodians and long after we're not here, you've left America with a very collectible series of medals that will be studied and collected for a long time into the future and which will be tangible symbols, exactly what Congress has intended by making the award with legislation. So, you know, I just wanted to not let this day pass without saying that.

Chairperson Marks: Thank you. Mike Ross?

Member Ross: Yes. I'd support all of the tribe's recommendations. Just to be a contrarian voice on the Santee Reverse 2, I think that eagle looks a little cartoonish, a little like Sam the Eagle from The Muppet Show, while the other one seems more traditional than any of the tribal picks.

Member Stevens-Sollman: Which one seems more traditional?

Member Ross: The original one. The Reverse 1 I like, and Reverse 2 seems a little cartoonish. Sorry.

Chairperson Marks: Is that the balance? Is that the balance of your comments?

Member Ross: That's the balance.

Chairperson Marks: Okay.

Member Scarinci: Can I just supplement one thing?

Chairperson Marks: Yes.

Member Scarinci: Just for Don, just so you know, you got caught. Reverse 3 is Fraser. That looks very Fraser to me of his World War I medal done around the time, so I will send you a picture of Fraser's World War I medal, and whoever did that --

Member Jansen: And it looks like a 1922 German penny, as well, so we can't have that.

Mr. Harrigal: Fraser, like minds, you know, like minds think alike.

Member Scarinci: And you know what? Fraser is -- you know, we study Fraser, so, you know, just to let you know.

Member Jansen: I have one of the pennies if you need it.

MR. Harrigal: I can tell you I don't know whether that was the artist's intent.

Chairperson Marks: Okay. I want to -- I want to entertain any follow-ups that there might be, and I have one I want to start off with.

I've been listening very intently to all of you relative to the Santee Sioux reverse, and I want to point something out that in Reverse Number 1 I think a very integral part of that image -- and look at the patch there. Notice the arrowhead. That's the body of the bird.

Now, we can go to -- can we go to Reverse Number 1? That image is there. I'm guessing that's important to the iconology of the Santee Sioux, and if we go to Reverse Number 2, it vanishes. Now, representative of the Santee Sioux, is the arrowhead an important image?

Mr. Trudell: Yes, it is, you know, because I think it's part of, you know, part of the design that the people accepted as they wanted to take for the seal, but I also wanted to say on Number 2, if you look at the -- well, I'm sure you've got it.

Everybody calls it a peace pipe. You know, we call it something else, but that is not a Sioux pipe, number one. That's maybe a Mandan or somebody else's.

It's definitely not a Sioux pipe, so, I guess, in a sense, if you were going to go with Number 2, I definitely want that pipe changed.

Chairperson Marks: Okay. Thank you, sir. Then, the other item I would point out between the two

designs is the pipe. If we look at the pipe and how it's portrayed here on Reverse Number 1 and we look at Number 2, there's a radical change to that design.

I'd like to -- you know, if we're going to do something like 2, I really think it needs to be more in tune with the source image, and the way 2 is right now, I think we stray too far from it.

So, I'm split here. I agree with some of you that the bird itself, Mike Ross's comment notwithstanding --

PARTICIPANT: I want the history of that cartoon character.

Chairperson Marks: There is some interest in that for me, but I'm finding myself divided here and troubled with the loss of some of the imagery from 1 to 2, so there's some -- if other members want to join in or comment on what I've said here, I think I might benefit from your thoughts.

Member Stevens-Sollman: I would like to comment on Reverse 2. Bob and I were just speaking about the pipe, which is not true to the Sioux pipes. We need to make it more accurate to what was actually used, and this one is so Europeanized in Reverse 2 that, you know, it shouldn't be.

But the eagle, the eagle in Reverse 1 has five flights on his wing. I think the eagle feathers are extremely important to the tribe, and that was not really honored in Reverse 2, where we don't know. It's been given three flights, I think, and a series of secondary flights. It's not right.

So, if you are going for accuracy, I think the head is beautiful. You know, we have a nice, strong figure there, but in terms of accuracy for what the eagle represents to the tribes, I don't think we have it here in Number 2.

Member Bugeja: It's not -- it's not the symbolism



of Number 2 that's preferable. It's the art of Number 2, and if you take the badge --

First of all, if you go to Number 1, you'll see we're really talking about a shield or an arrowhead. That can be stylistically inserted into Number 2.

We're talking about the stylized version of the obverse and the stylized version of the reverse. It's not tied up in what's accurate and what's important.

What is important can be actually incorporated into that design, and --

Member Stevens-Sollman: I agree, yes.

Member Bugeja: If you take a look at that patch, I mean, I want a -- take a look at that patch. I don't want Reverse Number 1 to be an echo of the patch. I want Reverse Number 2 to contain the same elements of that patch, and I don't think it does.

Member Stevens-Sollman: I agree.

Member Bugeja: So, but for artistic reasons Number 1 is just attention that is going to be called out. However, if we can be true to the patch's symbolism and stylize it into Reverse Number 2, you have the best of both worlds.

Chairperson Marks: Good. Okay. Erik?

Member Jansen: I would kind of agree with that approach, and I'll say it perhaps differently, and correct me if I didn't hear you completely. If the design on Number 2 -- excuse me.

If the original art, the blue, yes, if that could be picked up and made into Design Number 1, its intention, the unpixelated and some creativity at the sculpting level, boy, I think we have the difference between authenticity and Europeanized, because I don't think that drawing has the curvaceous, dare I use the word muscularity, that Number 2 eagle does and that we are used to dealing with, and, you know, I think that's the way it's supposed to be.

Chairperson Marks: Okay. If there are no other comments on that -- Robert?

Member Hoge: In regard to the type, again, it seems to me that the badge actually has a misrepresented Santee pipe.

Typically, they, at least in my recollection, they normally will look more like the image on Reverse Number 1, in other words, the catlinite pipe bowl quarried at Pipestone, Minnesota, which probably was in the Santee lands at one point, although it's not correctly drawn here.

The pipe should have a division between the catlinite part on the left and the stem. The wooden stem stands which extends out to the right, and then there should be a little mouth piece.

I think if you took this pipe and modified it to make corrections and put that on Design Number 2, it would be an improvement to follow through on a more accurate Santee pipe.

Member Wastweet: The question is how do we get that to happen?

Chairperson Marks: Well, it depends on which design comes through in our scoring, and I would -- and thank you, all.

I wanted -- when I heard us making some comments on the design that was not the recommendation of the tribe, I felt it was important that we have more of a dialogue and hit the issue head-on.

I want us all to be very sober in the decisions that we make here, and I think this helps us inform us, so I'm going to suggest that we at this point go ahead with our tally. Let's see where that takes us, and wherever it takes us, we may want to visit that with some specific recommendations on that design.

So, with that, are there any other quick follow-ups

to any of the Code Talker Medals? Heidi?

Member Wastweet: I feel like I can't accurately give a score to this without knowing what can be done to it, because I have a strong preference for Number 2, but I agree with the comments about accuracy and the symbolism, so I'm having trouble choosing what to score them and then just, you know, hoping we talk about it later.

Chairperson Marks: Should we ask Don?

Member Wastweet: I think we should ask the staff.

Chairperson Marks: Staff, I don't know, Don, if that's you, but --

Member Wastweet: Ron or Don.

Chairperson Marks: We need some help here. If we go with 2, what's the likelihood that some other recommendations that we -- this is getting --

Member Wastweet: Can we make motions later to add the arrow and --

Chairperson Marks: We can certainly do that.

Member Wastweet: Is that --

Chairperson Marks: That was my suggestion.

Member Wastweet: Is that acceptable to the staff?

Mr. Everhart: Is it acceptable to the tribes?

Member Wastweet: That's the question. I think that's the biggest question.

Mr. Harrigal: To answer your question, clearly, yes, you can make the recommendation. The recommendations then will be reviewed by the tribes and the nations and decide whether they think it's a good idea or not.

You know, just as, just as another offering here, you know, we have not gone to the National

Museum of the American Indian for checking for accuracy on some of these things. We can still do that. We can do things for historical accuracy after the reviews just to assure that we get the right depiction of the pipe.

The question then becomes how much from the original artwork do we put realization or, you know, the anatomy of the bird, do we want to correct it? Like we were talking about the horse, do we want to correct that when we go to the actual sculpt, or do we stay with what the tribal seal, the tribal logo is?

That will be a question that we can pose to the tribal nations and go based on their advice, but clearly make the recommendations that the Committee feels strongest about, and we will take that under advisement.

Member Wastweet: Okay. I'm content with that. Thank you.

Chairperson Marks: Okay. Have we exhausted this issue? Okay. At this point, I'm going to ask us all to tally our scores. If you'll pass those Erik's way, Erik will tally those for us, and when he has some numbers for us, I trust that he'll pass those over my way.

At this point, we are scheduled for a break. Right now, we're about 15 minutes behind our intended schedule. Do we want the break?

Participant: I've got a plane to catch.

Participant: I do, too.

Participant: I think you should keep going.

Chairperson Marks: Okay, let me say this. If you need to excuse yourself for any kind of a bathroom break or something like that, feel free to do that, but in the interest of time and those who have to depart for catching transportation, let's keep on going.

That takes us down to our discussion on the 2013 First Spouse Backgrounder, and for the Code Talker representatives who are here, we will have some scores to report if you want to hang around for just a few moments. I know you probably are interested in what the outcome of that might look like. Particularly the Santee Sioux, we may have some more action to come on that.

#### Discussion of 2013 First Spouse Backgrounder

Chairperson Marks: So, at this point, who from the staff is -- who is addressing the First Spouse? Is there someone on staff addressing the First Spouse?

Ms. Bidstrup: Ron will be doing that, but he had to step out for a moment.

Chairperson Marks: He took my advice. Okay. Where does that take us to? You know, we could have --

Well, you're just getting -- if we did that, Michael, I'd want to interrupt you to report the tally, and I might have to interrupt you then to move into consideration on subsequent motions. It might be kind of awkward for you.

You know what? We're going to take about a five-minute break. Seeing that Ron is out of the room, we've got some dead time here, so five-minute break.

(Whereupon, the above-entitled matter went off the record at 3:05 p.m. and resumed at 3:08 p.m.)

CHAIRPERSON MARKS: I've heard from a number of the members that there is an issue of time because of arrangements that have already been made with transportation. I'd like to know how many of you are good to stay here until 4:00.

Member Stevens-Sollman: I have to leave at 4:00.

Chairperson Marks: At 4:00? Okay, so we have less than an hour. How many have to leave at

4:00? Okay, that takes us right down to quorum, and when do you have to leave?

Member Olson: No later than 4:15.

Chairperson Marks: Okay, we have just over an hour, or we're going to lose our quorum, and it's unfortunate that the transportation was set up that way. It's going to cause a problem, so, Michael, yes, I don't know what we're going to do.

Member Bugeja: Well, we've got --

Chairperson Marks: I want the Committee to hear your presentation.

Member Bugeja: I can do -- I can do this as quickly as I can, and then if people have follow-up questions that they can email me, I've made handouts. I think it'll go far quicker than you're thinking.

Chairperson Marks: Okay.

Member Bugeja: I know a lot of --

Chairperson Marks: I'm feeling what has to take precedence here is the business of keeping the Mint going with the --

Member Bugeja: Go ahead.

Chairperson Marks: -- decisions they need to make.

Member Bugeja: Go ahead.

Chairperson Marks: I'm just hoping we don't cut you too short.

Member Bugeja: Okay.

Chairperson Marks: So, with that, Ron, we are prepared to proceed with the First Spouse item, and Erik is going to give me the tally when he has that done for Code Talkers, and I'm going to interrupt you at that point. This might be a little disjointed but necessary. So go ahead, Ron, please.

Mr. Harrigal: Okay. Last time we met, we had put out there some background information on the First Spouse, and the recommendation of the Committee was to table the discussions at that point. This, again, is the 2013 First Spouse Backgrounder.

In lieu of going into detailed story board type themes like we've done in the past, we're going to more general research that we're going to give to the artist to use as background to give them more flexibility in coming up with more creative designs, and that's what we're looking to do here.

So, the last meeting when we met, there wasn't enough time to review the materials because of the depth of information that was presented. It was tabled until this meeting, so we're taking that same information, and I'd like to put it up to the Committee for their comments.

We're specifically talking about the First Spouse Gold Coin and Medal Program for 2013. The spouses are Ida McKinley, Edith Roosevelt, Helen Taft, Ellen Wilson, and Edith Wilson.

So, I'll turn it over to you, Gary, and the Committee members for comments.

Chairperson Marks: Okay. We all received those materials. Who would like to comment?

Member Moran: I'll restrict mine to Edith Roosevelt, because I know her well, and bottom line is I've ended up in a position where I've drafted a position paper, three or four paragraphs, on her myself.

Let me just say that the very first bullet point was and remains wrong. The West Wing was a temporary structure added at the last minute with very little forethought given and some caution that anything temporary in Washington tends to become permanent over time.

Edith Roosevelt managed the decoration, interior decoration of the entire White House, but when you

get beyond that, I'm more concerned about the tone of what went on with the rest of this, because it appears that she hosted tea parties.

Edith Roosevelt was a strong personality, but, unfortunately, because of her upbringing she felt like she needed to put herself behind her husband and not step out into the limelight. It was the times.

Nevertheless, there is plenty that she did on her own, and I think the strongest thing she did was to provide a national stage for the fine arts. She most certainly did that with the redecoration of the White House, with the coinage.

She was deeply involved with the coinage, and with his Inaugural Medal she picked for her portrait a Cecilia Breaux. That was not done then. She had the best of the performing artists in for those salons that the Roosevelts did and not just the established ones but the ones that were up-and-coming.

This whole narrative misses that, and while I appreciate the fact that the Mint has given us this, I caution them about going to the internet to download stuff, because it is not necessarily right, and definitely the part on the West Wing was wrong at the Miller Center.

I don't care who put it up there. It's wrong. It can't -- what's wrong is wrong, period, and I can't emphasize strongly enough as we go into the 20th Century, we have got to get it right on these First Ladies.

You can't not do this to Eleanor Roosevelt. I'm not talking Edith now. I'm talking Eleanor, because everybody knows her. It won't work.

I will close with a thought that I had. All the First Ladies deserve a good medal, but because of the numismatic connections of Edith Roosevelt, it demands a good piece of work from the Mint, and it starts right here with this narrative. I can't say it



strongly enough, and I'm going to stand my ground on this as we go through the motion period.

Chairperson Marks: Thank you. Michael, Mike Ross?

Member Ross: Yes. Very quickly, I just, since I've been on the Committee, all the narratives that I've seen for the First Ladies seem to have come from a very traditional view in that you are looking for the historical record to find evocative images of First Ladies as either hostesses or hobbyists.

In a number of cases already, if you -- if people had investigated biographies of the First Ladies, rather than relying on websites or perhaps outside advice without research, would have found lots of other stories amongst these First Ladies.

Certainly there are some that aren't as active as others, but we've passed by some already, and as we head into the 20th Century, to be focusing on knitting socks and these various other things I think will do a number of the First Ladies a disservice.

Even if, as in the case of Ellen Roosevelt, I'm sorry, Edith Wilson, she tried to downplay the role she was playing during her stewardship when her husband was incapacitated.

Historians know for a fact she's extraordinarily involved in the day-to-day runnings of the presidency, and I think at this point, at a distance of decades, we can now try to represent that fact as it really was, rather than trying to, say, do it by the quotes she gave the press at the time.

In the case of Ellen Wilson, for example, the way the narrative reads you can get some hint that she was into -- that she supported causes, but it doesn't portray the intensity of it.

So the artist won't know that she is the first First Lady whose name became widely attached with a political bill going through Congress for slum reform

in Washington and that she was taking Congressional members on carriage rides of the alleys of Washington, as they called the slums in those days, and her name is attached to the bill.

If you read the narratives, it's a very constricted, very traditional view, and my fear is that there's not a tug-of-war going on, but there may be people whose interpretation is that the role of First Lady is hostess and hobbyist, and that's all we're searching for in the record, even if it's not historically accurate.

So I -- both Michael and I have given all kinds of citations to works by historians on these First Ladies that give a much more complex depiction that I think the artists should see, rather than relying on very constricted interpretations that emphasize very traditional roles for First Ladies.

Chairperson Marks: Okay. Are there other comments?

Member Wastweet: I just want to say briefly if we send the artist in the wrong direction, we're wasting valuable time and resources that they could come back to us knitting socks and that sort of thing, so it's important to not only add the correct information but subtract information that we don't want the artist spending their time on.

Member Moran: The horse is out of the barn if you let this thing go, because we'll get back a depiction that reflects this, and we're stuck with it.

Member Wastweet: Right, and then we have to send it back and say --

Mr. Weinman: I'm going to ask both Mike and Mike to, because we're on the public record here, anything that you can read into the record with a little more specificity.

Member Moran: I could if I remembered to print it out or somebody else did.

Mr. Weinman: At least we can then add it to the record, formally add it to the record. You could at least add it to the record so we know that it was --

Chairperson Marks: Add the written submission into the record.

Ms. Bidstrup: Just for clarification, what you understand is that --

Chairperson Marks: Okay. Then consider that done. Pardon?

Ms. Bidstrup: The transcript will be made available to the artist, so they will have everything that you're saying.

Chairperson Marks: Will we make these documents part of the transcript?

Ms. Bidstrup: Exactly. That's what we said.

Chairperson Marks: Fabulous. Okay.

Mr. Weinman: I'd rather be more formal.

Chairperson Marks: Okay. Have you made the comment you wanted to make? Okay. Before we move on, and I'm sensing that we can very soon here, I just want to take us full circle back to the blueprint recommendations that we put forward to the Mint about a year and a half ago that one of the issues we addressed in the blueprint was this idea of involving the Committee at the front end of the process with narratives and such, rather than we're the last car on the end of the train, if you will, and that's where sometimes we ended up with Rex, because we didn't have this kind of input, and so I just wanted to bring us back, have everyone, I hope, appreciate why it was that we asked for that consideration in our design process. I think the process now goes forward with these First Spouse designs with much more value added to it.

So, with that, staff, are we looking for a formal motion in any way or an acknowledgment at this

point that --

Mr. Weinman: I'd just like to acknowledge from the Chair on the record that you're adding the two specific attachments.

Chairperson Marks: Okay, then I will acknowledge that we are adding materials for Edith Kermit Roosevelt and for -- well, I'm sorry. The other one is for Edith Wilson.

Member Ross: Ellen and Edith.

Chairperson Marks: Pardon me?

Member Ross: Both of the Wilsons.

Chairperson Marks: Both Wilsons. Okay. Great.

Member Jansen: No surprises, except the eagle argument preference there, and there's your winner.

Chairperson Marks: Okay.

Member Jansen: Everything else is non -- is in toto.

Review and discuss candidate designs for the Code Talkers Congressional Gold Medals-Continued

Chairperson Marks: The results, I will make the scores available, but for interest of getting us through the process here, the issue of the reverse for the Santee Sioux, out of a possible 30, Design Number 1 received 13, which doesn't make our threshold, and Design Number 2 received 17, which does make the threshold for approval.

The threshold is 16, so the Committee's recommendation would be Reverse Design Number 2, and I believe because of that we have some fixing to do.

Can it be as simple as a motion recommending that the Mint design staff take a close look to harmonizing Design Number 2 with the actual

iconology of Number 1?

Member Wastweet: I will make that motion.

Chairperson Marks: Is it that easy?

Member Wastweet: I think so.

Member Moran: I'll second it.

Chairperson Marks: Okay. I made that motion.

Member Wastweet: Okay.

Chairperson Marks: I made that motion, and Mike seconded it?

Member Moran: Sure.

Member Wastweet: All right.

Chairperson Marks: Did you catch that, Erik?

Member Jansen: Got it.

Chairperson Marks: Okay. Is there any discussion? All those in favor, please raise your hand. That looks like nine.

Member Jansen: One, two, three, four, five, six, seven, eight, nine.

Chairperson Marks: And opposed, raise your hand.

Member Stevens-Sollman: I abstain.

Chairperson Marks: One abstention.

Mark Jansen: One abstained, okay.

Chairperson Marks: Okay, nine in favor, one abstention. The motion passes. So, at this point we will move on to our --

Mr. Harrigal: Gary, may I ask one point of clarification?

Chairperson Marks: Yes.

Mr. Harrigal: We are specifically speaking to adding the arrowhead shield on the front of the -- in front of the eagle's legs and correcting the pipe to the more accurate, historically accurate version. Is that specifically what we're looking at here?

Chairperson Marks: I think those are certainly items that need to be looked at. I don't know if numbers of feathers need to be looked at.

Mr. Harrigal: Okay.

Chairperson Marks: It does?

Mr. Harrigal: It does. There's differences in the feathers.

Chairperson Marks: Yes, I would ask that the staff take a very -- make a very close analysis of Number 1, and let's make sure that all the devices in Number 1 translate into Number 2.

We've indicated three major items for you to start with. There may not be any more. I don't know, but I don't want to -- I don't want to make it definitive. Staff might find something else.

Mr. Harrigal: Well, the one thing that would be a bit of, I guess, not concern but a bit of question on our point is in front of the shield is the back of a Native American head with a feather on it. I mean, are we actually looking to go into that kind of detail on it? If you look at the shield --

Chairperson Marks: You know, Ron, what I would suggest is that I believe you'll have more consultation with tribal representatives.

Mr. Harrigal: Okay. That's fine, and we will do that. I just want to make sure I understand what the Committee is --

Chairperson Marks: I would process that through those sources.

Mr. Harrigal: Okay.

Chairperson Marks: Yes.

Mr. Harrigal: Okay. Thank you.

Chairperson Marks: Okay. With that, let's move on to -- I think we're ready for Michael's --

Member Wastweet: Actually, I have one more.

Chairperson Marks: Okay, one more.

Member Wastweet: I make a motion to add the word "Code Talker" to the Santee Sioux at the discretion of the artist. Whether it be obverse or reverse, it needs to be there.

Member Olson: On the obverse to maintain convention with everybody else.

Chairperson Marks: Okay. So, there's a motion to add Code Talker to the Santee Sioux medal for to be determined, obverse or reverse, by the staff. Correct?

Member Wastweet: Yes.

Member Olson: Second.

Chairperson Marks: Okay. Seconded by Mike Olson. Any discussion? All those in favor, please raise your hand. One, two -- that's nine of us, and we have one out of the room, 9-0. I guess we count that as --

Member Jansen: 9-0-0.

Chairperson Marks: Pardon me?

Member Jansen: 9-0-0.

Chairperson Marks: Yes, 9-0-0. Okay. Okay, with that, if I'm not mistaken, we can move on to Michael's presentation.

Presentation by CCAC Member Michael Bugeja on design devices on U.S. coins

Member Bugeja: Ron, did you want to do the PowerPoint, or did you want me to?

Mr. Harrigal: Do we have it on the computer is the question.

Mr. Trudell: Mr. Chair and Committee members, I want to thank you for allowing us to be here.

Chairperson Marks: Thank you, thank you.

Michael, you are the historian on the Committee. We're asking from a historical standpoint.

Member Ross: Yes, but this is -- it's thematic. It's not actual is the problem.

Chairperson Marks: Okay.

Participant: Do you want to run them down real quick, and we'll just --

Member Ross: Well, let's let Michael give his presentation, and I'll --

Member Wastweet: Now, that part of it, the overwrite, we don't need a quorum for that?

Mr. Weinman: You're authorizing -- you're authorizing Michael to make the notations on this.

Chairperson Marks: We are going to revise and extend his remarks.

Mr. Weinman: And it's going to end up in the record.

Chairperson Marks: Into the record.

Mr. Weinman: At the end of the meeting.

Chairperson Marks: We are all acknowledging that Mike is going to do that on our behalf.



Mr. Weinman: You are.

Chairperson Marks: Okay.

Member Wastweet: That will happen after he gives his presentation.

Chairperson Marks: Right.

Member Wastweet: As an extension of the presentation.

Chairperson Marks: Okay. Michael has the floor.

Member Bugeja: Well, they were supposed to have it loaded.

Mr. Harrigal: We are getting it loaded right now.

Member Bugeja: So, I don't know how we can begin. I'll hand these out first. Here are some handouts that I made. Pass these around, and I just guess I'll go into some background in the interest of time, but it's a visual presentation, so --

Chairperson Marks: Are they downloading it now?

Member Bugeja: I brought a flash drive, because this stuff often happens with technology, and I asked Judy if it was going to be loaded in the system. She said it was all loaded, but it's not on the drive.

Chairperson Marks: From what Michael was saying, he may have enough time before 4:00.

Member Bugeja: It's not a particularly long presentation, but it's visual, and as visual we're going to get across a lot of concepts that I think people in this room will pick up in a New Jersey minute.

Chair Marks: Just don't race through it. I'm looking forward to this.

Member Bugeja: Thank you. Thank you. Is it up yet, Ron?

Mr. Harrigal: No. James will up and load it once he puts it on the system down there.

Member Bugeja: Well, I'll tell you a little bit about the methodology while we're doing that. This was an eight-month study of every coin that was minted by the U.S. Mint, including silver, commemoratives, gold commemoratives, and modern silver and gold commemoratives.

I'm showing a little bit of a scoring sheet. I have like 30 or 40 of these scoring sheets. I think you've got some sample.

Here's a sample data sheet. You can see how I went around coding every coin. I counted all of the devices, and I've been through the U.S. Mint production catalog, all variations of particular coins, so if they changed a coin's design in the middle of its series, that counted as a new coin.

I've been through all the coins twice in terms of inter-coder reliability, and I think if someone else did this study they would come up with pretty much the same conclusions that I have come up with, so it can be replicated. It is -- it's an academic content analysis of U.S. coin design, and I think that there are some things in here that I think we'll all find some use for.

Several of these -- several of the discoveries that I made while doing this study is turned into articles that have appeared in Coin World, and I'd like to give the articles in their rough form to the Mint in case you want some deeper knowledge of this.

I'll just start and then see if we can come to the -- you know, part of the design that I took a look at were all the devices, not only in circulating and commemorative coins, but I asked such questions as where do the devices appear? Do the particular devices appear on the obverse, or do they appear on the reverse?

The devices that have been common to American

coinage are the denomination, the date, the legend, the word "Liberty," the heraldic eagle, the olive branch, the wreath, "In God We Trust," and "E Pluribus Unum."

Then I had the task of counting all the devices on the obverse and the reverse. I left out edge lettering, because that was beyond what I was trying to discover in this study.

I tested for the average number of devices. Which coins had the fewest devices? Which coins have the most devices? Then I noted any design irregularities and also took into -- and also took into account -- also took into account any kind of device placement, any irregularities, or other features.

I used PCGS Coin Facts for all coin photos, and the reason why I did that is because they have marvelous expandable images, and you can see detail down to the Nth degree.

I counted as a device any significant feature. That's all legends, mottos, dates, denominations, symbols, emblems, and insignia, all distinct design elements such as ribbons, arrows, figures, weapons, laurels, and wreaths.

If a significant device was divided into two, such as wheat ears, that only counted as one, and I want to explain why I only counted that device as one. I wanted to be as conservative as I could be in the device count, so if a coin had stars on several places of the reverse, we only counted that as one device.

Here's an example. The Morgan dollar is actually quite a piece of art. There is no -- the U.S. Mint has yet to create a coin like the Morgan dollar. The Morgan dollar is the most collected U.S. coin by hobbyists, and I discovered things by doing this study about the Morgan dollar that I never realized.

Here's a sample data sheet. As you can see, I'm starting at the 1792 one-half dime that George Washington purportedly brought his silverware to

the Mint to get the first coins, and we proceeded from there.

Then you can see that there's the denomination, the date, the legend, liberty, eagle, olive wreath, God We Trust, E Pluribus Unum, and the number of devices on the obverse and the reverse.

You can see the way the data sheet is set up that the X means that the denomination appears on the reverse. The date appears on the obverse. The legend appears, and you can see on the 1956 cent it goes to -- that's the flying eagle cent. It goes to the obverse.

So it's a very interesting study to see what the U.S. Mint did and why it did it. In 1859, 1860, for instance, the Mint was working with the half-dime and omitted the legend, so not only do we have a so-called godless dollar, we also have a coin without a country in 1859 and 1860.

As you continue, you can see here's a data sheet for old commemoratives. You'll notice that the artists in the old silver commemoratives particularly were all over the place in where they placed things.

Here is the data sheet for new commemoratives. When we go backwards, you can see that, and then forwards to -- the older designers were -- they really didn't care about where things were placed.

They had more design -- they were more concerned about the art than they were about the mottos, and you can see again. You can see if I had -- I made some comments on the side like ingenious ribbon for motto on obverse, stacked mottos, clean, or silly eagle, and we'll get to the silly eagle.

Now, in circulating coinage on average there are 9.5 devices per coin. The obverse contains 4 to 4.5 devices, and the reverse a little bit more.

As the denomination increases, and you would expect this, so do the count of devices, because the

larger coin is a larger canvas for the artist. The obverse usually contains three devices, the date, Liberty, In God We Trust, but not always. The reverse usually contains other devices, denomination, legend, eagle, wreath, olive branch, E Pluribus Unum.

Coins with the fewest devices, 1956 cent and the 18 -- the 1856 cent and the 1865 nickel, and you can see, you know, one, two, three, four, five. See how clean that design is?

Among coins with the most devices, this is the Kennedy half-dollar. The most devices, believe it or not, is on the Morgan dollar, but the economy of the devices on the Morgan dollar is truly outstanding.

You have in her hair an oak leaf symbolizing the lumber industry. You have agriculture. I mean, it is just full of symbols, but what I like about this, as opposed to some of the designs we see where it's a cacophony of symbols, the symbols not only harmonize, they're a part of an overall design.

They don't stand out, and they're integrated within the person's either headdress or clothing, the only coin in the study to have every single device, and that's pretty interesting.

It has -- it just has everything, wheat, lumber, and cotton, eagle wings. Wreath has frames on the reverse. Liberty, of course, is in the liberty cap. It just has an olive and the olive branch and arrows, just has everything.

Silver commemoratives from 1892 to 1954, on average there were 14 devices per coin. Obverse and reverse both averaged seven devices each. Major devices were found on either side of the coin. You could find the date on either side or Liberty or an olive branch.

This differs, as we said, from modern commemoratives. Modern coins adhere to circulating coinage placement. Moving devices may

allow for more design possibilities if the Mint so allows that.

Here's another comparison of the data sheets. I believe the only coin that deviates from this pattern is the first silver, new silver commemorative, and that's the George Washington 1986 deviates from this pattern. I don't have all my data sheets with me.

The old commems with the fewest devices is the 1892 Isabella quarter and the 1900 Lafayette dollar. This dollar is one of the most coveted for hobbyists, and it is the only real large planchet that you're working with.

You would have a dual bus that is jugate left or looking to the left, and then you have the horse figure looking to the right. I love the way the orientation of some of the older commemoratives.

I was thinking in looking at the Girl Scout obverse and reverse, and I didn't bring it up, because it would have been too complicated, but in older style they would have had the faces of Obverse 6 facing left and then the reverse facing right.

Now we have both of them facing that way, and I said, "Well, it's a minor point. We'll just say they're looking for the future," but typically these are very subtle. These are very subtle devices, and how the old artists used them were just simply amazing.

Coins with the most devices, oh, my gosh. Look at -- look at how crowded. I know. Erik, I had the same. You try counting that sucker. Try counting the devices. I know. The Texas one actually has -- it has the six flags in there. They just threw the whole kitchen sink into that one.

These I found to be some of the most intriguing of older commemoratives, and I wrote an article about that. You can take a look at it.

I had it called "A Tale of Two Cities," because the

designs of these coins are absolutely -- the reverse designs are absolutely stellar, except both of those commemoratives have shady histories.

The Cincinnati one has just a vague, a vague connection with the history of music, and the Bridgeport, of course, has P.T. Barnum on the obverse and it's strange to put about fooling the American public on a coin, but there he was.

Interesting motto placement, all the mottos appear on the obverse on the Washington Carver. This is very important to me, this coin, because George Washington Carver was the first African-American student at Iowa State University and the first professor at Iowa State University, and we actually have an enactment of George Washington Carver each year.

The New Rochelle coin is absolutely stunning when you take a look at how beautiful that comes across and how simple the design is. These are -- these are world class artists who had to cope with the same types of obstacles that many of our artists at the Mint do today, but they found ways to overcome them.

This is what I'm hoping that this particular presentation would do to get us to get the artists to really overcome some of the challenges of legislation.

On average, modern commemoratives have 15 devices per coin. This compares just a little bit more to the older ones. Many coins are unable to tell heads from tails, and we'll take a look at that, redundant devices on several coins, rings and dates on Olympic issues.

For instance, there's a double motto on the Rushmore half-dollar, other problems such as clashing icons, but they're also beautifully balanced designs, too, every bit of -- every one of which could stand with anything else.

These are some coins with the fewest devices, and I like that. There again you have a double-bust, and that is a jugate right, and I would have them facing the plain, but that's another issue again, but these are fine designs, and they're quite clean.

Among coins with the most devices is the Statue of Liberty, 24 devices, and the West Point dollar is just full of devices. That's a very difficult coin to actually explicate. I had to count that sucker three or four times to get how many devices actually were there. Sometimes I'd go to 30. Sometimes they'd be 24, but I did manage to figure it all out.

Heads versus tails. So this is NGC continues to get it wrong, so the only way that you know that this is the reverse, if you know the U.S. Mint, is that the legend is right there and E Pluribus Unum and the denomination. Hence, that must be the reverse.

However, everybody thinks that that is the obverse, even in Coin Facts, and Ron Guth gets that wrong. I put the correct. Now, when you take a look at some of them, you'll see that the obverse here is not the figure.

So, these are things that we need to keep in mind because of the convention. We're doing this for the citizenry, and the citizenry has certain conventions.

It's not all art as far as citizens, and, you know, my son asked me, "Daddy, how can you tell heads from tails?" It turns out that that's a pretty sophisticated question.

I have an article on how you tell heads from tails, but even in the Superbowl coins they have two helmets. I mean, it's very -- it's very obvious, and there's an important reason why we do heads from tails, too, and that is to have some convention in our coinage.

Now, this is not a heraldic eagle. A heraldic eagle is something that we have up here from the U.S. Great Seal, but this eagle is personified, and



carrying a mallet and a sculpture, I mean, those are symbols.

You know, the iconography there may be in the Soviet Union, but, actually, I was educated in Austria, and those symbols are Austrian symbols for industry and agriculture, so it's very -- it's very -- it's very interesting, and we have a couple of personified eagles on some of our commemorative coinage.

Now, if you take the word "iconography" and you put the I after the O, you have "coinography," and coinography is what I try to look for when doing, when interpreting or explicating design. You know, this is -

Gary said, "E Pluribus Duo." We also have "E Pluribus Nullus," where we have no E Pluribus Unum on it, but when you -- you've got to be really careful when artists reprint the Great Seal, because the Great Seal contains many of these particular devices.

Our Olympic coins have redundancies. Over here, for instance, you see the date is redundant. The circles are redundant, but there is also some, you know, also wonderfully clean, elegant designs that just blow me away.

You know, when I listened to Heidi today talk about a new era of American coinage, I was very excited, because I could see us developing that consistency, that style consistency.

Now, one of the things -- it's Microsoft telling me some things. There is an economy in the privy that I want to talk about, because the privy is one of those important design elements that other mints are using for economy, and I want to talk a little bit about the history of it.

If you look at the -- and I had an article on the history of the privy, but the privy usually is a mark of your Chief Engraver or your Mint Director. The

bee, for instance, is very fit for the famous Jean-Claude Gabet, and also it's used in several ways for the economy.

Canada has done a tremendous job with privies that celebrate occasions. They have the signs of the zodiac, for instance. We have used it in an economic way in the "A More Perfect Union."

I think that's the 2009 -- is it 2009? Am I correct on the date? I think that's the 2009 \$100 coin, and that actually is from the Philadelphia Mint.

But when you take a look at, for instance, the recommendation that Michael Ross had about the ASPCA or you take a look at the recommendation that Mike Olson had about Route 66, you could make denominations for all of those, or you could make a commemorative obverse and a commemorative reverse and use the privy for a --

You know, I would not like to have -- I could just see the debates here. Which is the first one on the ASPCA? Is it the dog, or is it the cat? Is it the hamster? I could see us arguing those things, but what the privy does is it takes a look at the larger commemorative occasion, and then it satisfies people by having low mintages.

Low mintages are important on some commemoratives, because if you do too great a mintage of the same type of coin, it's expensive. If you do series from the dime, nickel, and so forth, it's too expensive, so I thought they did a very good job with the privy.

Here are some conclusions. Fewer devices often result in better designs, but if you know how to harmonize those devices such as harmonized in the Morgan dollar, I think that's a very important consideration.

After doing this study, I took a look at, for instance, how the Girl Scouts had their badges and their mottos, and you could -- and in older times what

the artists would do would be incorporate that.

They would say, "Why do we have to use that device by itself on the reverse? Can't we put it on the Girl Scout uniform, because there it was integrated within an existing figure?"

Citizens must be able to tell heads from tails. That's a basic requirement sometimes overlooked. Without doing this study, it's hard to tell which is the obverse and which is the reverse on certain of our more modern coins.

The obverse design must complement the reverse without repeating images, dates, or symbols. It really is a three-sided easel with the edge. I didn't get into that, but I have written about the three-sided easel of a coin, and what one --

The obverse does have to complement the reverse. We talked about that at length today, and those were some of the points that I saw in some of our most beloved coins.

Common devices can be moved or stacked, and I think that's very interesting. If there is no rule about where -- you have to honor some conventions in circulating coinage, but in commemorative coinage I think the artist has a little bit more leeway to experiment with those mottos, stack them, circle them in order to get a beautiful design.

The use of the privy for the economy of design and iconography is important, because the best coins harmonize U.S. emblems and insignia, as in our most beloved coins, and these are the most popular of the older coins.

I know, talking to some of the artists at the Mint, that they, you know, they want to break out of being compared with the classicists, and I really respect that, but what these artists did was overcome the restrictions of coinage to express artistry in new ways.

I hope that's informative. That's eight months of study condensed into just a few minutes. If there are any questions, I'd be happy to take them. Yes?

Ms. Bidstrup: Artist initials and Mint marks and stuff are not considered devices, correct?

Member Bugeja: I did not -- I did not consider Mint marks, you know, and initials in devices, because sometimes, for instance, in the cent you would have it. Oh, it could be even in the Indian head penny.

You have initials, and then you don't have initials, and then you have abbreviations if they would have really made this study a longer study, but I don't think it would have given us any fruitful data.

Member Jansen: Two questions, privy marks. Have we used a privy mark in this country other than that example you gave?

Member Bugeja: I don't think we use privy marks as a series of coins. The Canadian Mint and the China Mint have done this to great advantage. People end up collecting every --

Member Jansen: Well, this is my next question. Do you know the Canadian collectors market enough to know the impact of privy marks on the Mint's success, the collector's desire for privy marks?

Member Bugeja: I don't know the Canadian Mint that well, but, for instance, one privy mark is a tank.

Member Jansen: Yes.

Member Bugeja: Okay. All right. Some of the privy marks to mark occasions, you could see that it would never fly in Canada. The Titanic is actually one of the most collected Canadian coins, and not just because we're coming through that anniversary. It's a beautiful coin. The Titanic is a privy mark.

Member Jansen: Yes.

Member Bugeja: It's beautiful.

Member Jansen: Now, do they end up collecting those as kind of varieties within --

Member Bugeja: Yes. People collect -- people collect privy marks, and if you actually go back to privy marks of French coinage, you collect them for the artist or the Mint Director, and, you know, hallmarks are to silverware as privy marks are to coinage, and we forgot that relationship.

By being -- you know, when we're talking about the Canadian Mint or Chinese Mint, we're talking about economy, but when you take a look at privy marks with them, that was the artist's insignia. That was the Mint Director's insignia.

You could actually tell which coins were better in French coinage just based on looking at that privy mark to see who designed, who was the Mint Director, and so forth. French privy marks are wonderful.

Mr. Harrigal: Michael, great presentation. I just want to make one statement. In today's environment with copyright and with trademarks and that sort of thing, we are running into increasing difficulty on trying to incorporate those elements in the designs.

A lot of times we'll get some fabulous designs coming out that we frequently have to pull off the table, because we can't get it through the recipient organization's trademark office, and they have guidelines.

Girl Scouts are very strict, and, quite frankly, one of the designs proposed we had another version I think would have even taken it to the next level that we couldn't do, simply because intellectual property is becoming more and more of an issue with these designs.

Member Bugeja: You're talking to a man who just

paid a \$250 fine for using the Iowa State logo on one of our First Amendment t-shirts. Actually, you should write about that. Put it in there and get me fired, but, you know, I just told Cathy to pay it.

Just pay it. Pay the fine, but that's an example of how litigious this whole thing has gotten when you get fined by your own state institution for using a logo without permission on a t-shirt that you were selling to celebrate the First Amendment.

Mr. Harrigal: Right. Understand.

Member Bugeja: So we violate the law, and we pay the price, but I understand what you're saying. A good attorney, and you've got one here, anyone who --

Mr. Harrigal: We've got many.

Member Bugeja: Well, anyone who got that Saint-Gaudens 1933 issue, I bow down to you. I mean, that's a good attorney or good bank of attorneys to have one that -- are we still winning this?

Chairperson Marks: We won.

Member Bugeja: We won. Okay. All right, but surely some of those designs do need an advocate, an advocate that would -- an attorney advocate in case --

You know, it would be wonderful to support an artist's vision with an attorney advocate that says, "We can resolve this." I'd like to -- I'd like to see an artist supported that way, but, you know, I'm not supported that way, so remember the First Amendment.

Any other questions? Actually, we should -- I'll see if we can send you one.

Member Jansen: Michael, question. Having done all of this, do you think this Committee should spend more or less or status quo time on organizing devices on the obverse or the reverse?

Member Bugeja: Actually, what was very fascinating to me since joining this Committee, and I think I got appointed for doing presentations like this, going back into history to see where we are coming, is how we are naturally gravitating toward this without even having gone through the study.

There is something intuitive and instinctive in this Committee about harmonizing the obverse with the reverse. For the very first meeting I heard Donald talking about that. I heard Gary Marks, the Chair, talking about that.

I think that identified something we all felt, that we didn't understand the conventions of obverse and reverse, but now I see us really taking the lead to make this point clear that it tells a story. A coin is art that you keep in your pocket that you show, just as fashion is art that you wear.

Coinage is art that you carry with you, and it embodies so much more than the art. The art has to tell a story. I've done columns on storied coins. I talked to Robert Hoge. He told me about a coin he bought, and then he told me the story about the coin that he wrote.

So what coins do is they tell our narrative, and one of the things that I would love to see in our circulating coinage is a return to the narrative symbol of liberty and maybe take a look at do we need some of these obverse designs.

Chairperson Marks: Yes.

Member Bugeja: I mean, I'm so tired of the nickel. I'm so tired of the dime. I'm so tired of the cent. I'm so tired of the quarter. It makes me angry every time I look at that obverse. I want the 1999 Fraser obverse on there.

I think it's time that we celebrated what makes this country so important, and when I listened to Michael at lunch talking about his trip to Cuba, it reminds me of the blessings that we have here and

what our coinage should tell our young people.

So I know that's controversial, but I think it's something that we need to take a look at one day. Thank you all very much. Thank you.

### Adjournment

Chairperson Marks: Thank you, Michael, that was very, very interesting. That takes us through our agenda. At this point, our next meeting, as far as we know it, would be Tuesday, June 26. That is yet to be confirmed, but as we're on the record I wanted to make that known.

Also, just before we adjourn here, I want to express a concern that as a Committee and as staff we worked together to develop an agenda that was intended to take us to 5:00, and yet somehow in the organization and the planning for this trip members were given travel schedules that did not accommodate that agenda. That's disturbing.

Member Moran: Can I speak for the Mint on this one?

Chairperson Marks: Hold on just a minute.

Member Moran: Well, it's an issue.

Chairperson Marks: I just want to make sure going forward -- what's done is done, but going forward I would hope that the travel office might work more closely with the other elements of the Mint so that our meeting is better facilitated.

Somehow we overcame this, and that's good. We're finishing an hour ahead of our intended schedule, but indeed we had to.

Member Moran: Gary, I tried to book my -- I try to point the travel office where I want to go on airplanes, and for some reason today was a bitch to get flight reservations on Delta. They were booked solid this afternoon, and I think that's what they ran up against. I was doing that the first week in April.



Chairperson Marks: Okay.

Member Moran: The problem we run into is when we change the meeting date two and three weeks out.

Chairperson Marks: Okay. Well, that information needs to be shared, because as the Chair I was oblivious coming into this meeting that I was going to lose my quorum a full hour ahead of what agenda I had worked with the staff to put together.

There is a disconnect here, and I just want to get it addressed. We're working so well on all other fronts. Please put this in proportionality to all the other great things going on, but having experienced it here, I want to make sure that we improve ourselves in that way.

So, if there is nothing else, we stand adjourned. Thank you all for your participation.

(Whereupon, the above-entitled matter was adjourned at 4:00 p.m.)

## Edith Kermit Roosevelt

Once Edith Carow married Theodore Roosevelt, she never used her maiden name again. It was in her past; she was now a Roosevelt. She had known Theodore since early childhood. His sister was her schoolmate and best friend. This family was where she belonged. And yet it almost did not happen. Edith and Theodore had had a blowup after his freshman year in college. He went on to marry Alice Hathaway Lee while Edith took a back seat. Only with Alice's untimely death did Edith step back to center stage. This marriage was a partnership for better or worse; it set the tone for the rest of their married lives.

When Theodore Roosevelt assumed the Presidency in 1901, Edith stepped into a role for which she was fully suited. She was an elegant young woman at the prime of her life. She spoke French, the diplomatic language, fluently and could hold her own easily with such intellectuals as Henry Adams.

Routines were quickly settled upon at the White House. While Theodore knew the value of the press, he simply did not read newspapers. The staff did that. They clipped pertinent articles and then brought them to Edith for review. She added some of her own before giving them to the President. On most mornings from nine to ten, the two sat alone in the second floor library or, on pretty days, walked the grounds and talked. The subjects covered the whole range from affairs of state to family matters. Archie Butt, the military attaché, wrote in his memoirs: woo unto the staffer who found it absolutely necessary to interrupt them.

From the beginning Edith Roosevelt strongly supported the arts. Upon moving into the White House, it was apparent to her that the structure needed a thorough revamping. She went directly to Charles Follen McKim from the nation's leading architectural firm of McKim Mead and White. McKim in turn used Augustus Saint-Gaudens, the noted sculptor, as a final sounding board for his recommendations before presenting them to the First Lady. Over the next year she deftly handled McKim, the politicians and bureaucrats and maneuvered her husband to gain a structure suitable for state dinners while housing her family above.

Edith Roosevelt established the tradition of the White House musicales in the East Room. At one event in 1904 she brought in a young Pablo Casals. Ignace Paderewski played at a White House luncheon. It was her practice to seek out the best entertainers and give them a platform worthy of their talent.

When it came time for a portrait of the First Lady, Edith again charted a different course. She chose Cecilia Beaux over men with similar training and reputations. When Theodore objected to the finished portrait, she brought in Augustus Saint-Gaudens for the final say. Saint-Gaudens pronounced the work a masterpiece. It remains in the family to this day.

*Exhibit "A"*

The boldest stroke for the arts that Theodore and Edith made came in January 1905 with their approach to Saint-Gaudens to redesign American coinage. Certainly Theodore's role is documented and well understood. Edith's role is not. Roosevelt broached the subject to Saint-Gaudens on January 12<sup>th</sup> at the dinner following the annual diplomatic reception. Saint-Gaudens was seated at Theodore's table. Edith by custom always made the seating chart and then gave it to Theodore for final approval. Put quite simply, the approach was not happenstance and the two of them were involved together in making it happen.

Two days after the diplomatic reception a letter arrived at the White House for Edith. Frank Millet, a close friend and noted artist, was disappointed that the inaugural medal being prepared for the March 4, 1905 event was so bland and run of the mill. He closed the letter to Edith by asking why Theodore did not at least deserve a medal as good as the one done for Millard Fillmore. Edith would leave the details to her husband. Except for the existence of this letter her role initiating the second "unofficial" inaugural medal designed by Saint-Gaudens would be unknown.

There is one overriding theme in Edith's actions as First Lady. She provided the artists across multiple spectrums with a national stage upon which to perform – Charles Follen McKim, Augustus Saint-Gaudens, Pablo Casals and Cecelia Beaux. This was hers and hers alone. Everything else she did, she did as Theodore's partner in life. Theirs truly was a love for the ages.

I apologize in advance. I have not been able to give this as much time as I had hoped. I planned to be prepared for our next meeting and did not realize that the narratives for these first spouse coins were going to the artists this soon. With that said, I do have some recommendations. I feel that the narratives emphasize to a fault the ceremonial, social, and decorating duties of the first spouses. Some of this emphasis may reflect a view that first spouses should not be involved in political matters (unless it is in support of a non-ideological charity). To be sure, some first spouses were more politically involved and historically impactful than others. But when we previously discussed the Lucy Hayes coin, I and others noted that Mrs. Hayes was known nationally for her role in the temperance movement (her critics called her "Lemonade Lucy" after she banned alcohol in the White House). I think a design featuring Hayes with a temperance sash or something of that ilk would have presented her as a woman of ideological substance (the message the coins in this series send now is that women's roles were fixed in 1820 or so, rather than evolving as they actually were throughout American History).

For the current coins, two of the first spouses (Ellen and Edith Wilson) were VERY political and I strongly encourage that fact to be emphasized in the narratives and incorporated into the coin designs. The narratives do mention some of this (which I applaud), but in an understated (even half-hearted) way. Ellen Wilson was part of the Progressive Movement—she was deeply and publicly concerned about the plight of child laborers, women workers, and sanitary conditions in mental institutions, veterans' homes, reform schools, and hospitals. Most famously, she regularly led congressmen and other public officials on tours of Washington's African-American slums (known as "the Alleys"). She lobbied for the "Slum

*Exhibit "B"*

Clearance Act” so forthrightly that it became known as “Mrs. Wilson’s Bill.” She was the first presidential spouse to have her name attached to a legislative act. Of course today the “Slum Clearance Act”—which proposed replacing the slums with clean, affordable rentals—is viewed through the lens of later urban renewal programs (and their associated strengths and weaknesses). But at the time many considered “Mrs. Wilson’s Bill” a very innovative idea, even if she was criticized by some for being so overtly political. Many accounts suggest her dying request to her husband was that he get the Slum Clearance Act passed. For this reason (combined with the relentlessly domestic images that have been on coins in this series so far), I urge the artists to create designs that celebrate her activism rather than art work.<sup>1</sup>

It is even more crucial that Edith Wilson be portrayed in a way that reflects her historical importance. The narratives mention her “stewardship”—the period during which she managed the Presidency while her husband was largely incapacitated by stroke—but they fail to do justice to her role during this time (which arguably made her the most powerful first spouse in American History). If the coin for Edith Wilson depicts her knitting woolen garments, it will be a historical misrepresentation of who she was and what she did. Edith often downplayed her role (both at the time and later in life) during that critical period, but that was because critics like Senator Albert Fall charged that she had seized the presidency (and some historians suggest her decisions scuttled the League of Nations negotiations). During her “stewardship,” Edith

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<sup>1</sup> For a good discussion of Ellen Wilson’s role in promoting the “Slum Clearance Act,” see Lisa Burns, “Ellen Axon Wilson: A Rhetorical Reassessment of a Forgotten First Lady,” in Molly Wertheimer, ed., *Inventing a Voice: The Rhetoric of American First Ladies of the 20<sup>th</sup> Century* (Lanham, MD, 2004), 80-97. See also: Francis Wright Saunders, *First Lady Between Two Worlds: Ellen Axon Wilson* (Chapel Hill: UNC Press, 1985), 213,246; Kristie Miller, *Ellen and Edith: Woodrow Wilson’s First Ladies* (Lawrence: University of Kansas Press, 2010), 75, 79, 80, 85; Carl Sferrazza Anthony, *First Ladies: The Saga of the Presidents’ Wives and Their Power, 1789-1961* (New York: William Morrow, 1990), 335-36, 343-347, 350.

controlled who could see the President, what bills reached him and what bills and other memoranda did not. She was deeply immersed in decisions that shaped American domestic and foreign policy. She negotiated cabinet appointments. And whether one thinks this was appropriate or not, it is extremely important (e.g. you cannot discuss the momentous debates over the League of Nations without discussing Edith Wilson). She is included in most college level surveys of American History for this reason, and I can assure you there is NO mention of her role knitting socks. A coin of Edith Wilson knitting socks sends the message that no matter how historically important a first spouse is, we only remember her for domestic roles.<sup>2</sup>

Helen Taft was also political (but only behind closed doors)—she helped craft her husband’s speeches, urged him to pursue the Presidency rather than the Supreme Court, joined many of her husband’s political discussions with important figures, and in the Phillipines promoted racial reform (and she too was often criticized for taking too political a role—even though it was in private). I suspect, however, her role in bringing the Cherry Trees to the tidal basin will carry the day as it lends itself to a nice design.

Thank you for considering these suggestions.

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<sup>2</sup> For a good discussion of Edith Wilson’s role, see: Amy Slagell and Susan Zaeske, “Edith Bolling Galt Wilson: Actions Speak Louder than Words.” in Molly Wertheimer, ed., *Inventing a Voice: The Rhetoric of American First Ladies of the 20<sup>th</sup> Century* (Lanham, MD, 2004), 103-118.