

United States Mint

Citizens Coinage Advisory Committee

Meeting

Monday,
March 11, 2013

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

CCAC Members Present:

Gary Marks Chair
Erik Jansen
Michael Moran
Michael Olson
Michael A. Ross*
Donald Scarinci
Jeanne Stevens-Sollman
Thomas Uram
Heidi Wastweet

United States Mint Staff Present:

Steve Antonucci
Don Everhart, Sculptor-Engraver
Bill Norton
April Stafford, Stakeholder Relations Manager
Greg Weinman

*Participating via Teleconference

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Proceedings

(9:38 a.m.)

Welcome and Call to Order

Chair Marks: I'm calling this Monday, March 11th, 2013 meeting of the Citizens Coinage Advisory Committee to order. Good morning everyone.

Thank you for being at the meeting this morning. We have a full agenda today, so it's my intent to move all of you through this as efficiently as possible while also giving all the attention and consideration due.

So I'm going to ask just on the outset of the meeting here that we try to be concise. But I want everyone to really be able to express everything that they want to have expressed.

But if your view has already been presented, I'm going to ask you to consider letting it stand and present something new. And that's all in the interest of time.

I know as we get later into the day, we're probably going to have some members who need to leave before the meeting is over. So I want to make sure that everyone has as much chance as possible to contribute.

So with that, let's look at the minutes and the letter from the previous meeting. Are there any comments on those documents?

Discussion of Letter and & Minutes from Previous Meeting

Member Olson: It's under the third tab. In the back --

Court Reporter: Could you use the microphone please?

Member Olson: Yes. Under the third tab, Gary, and the letter from you to Secretary of the Treasury. And it's says, very last sentence that's in the letter on the second page. You use the word approve and I think you meant to use the word improve.

Chair Marks: There are more than one letter. Which one are you referring to?

Member Olson: The very first one under Tab 3.

Chair Marks: Okay, so noted. We'll make that correction. Are there any other comments. If not, may I have a motion to approve the letter and the minutes?

Member Olson: So moved.

Chair Marks: It's been moved and seconded to approve the letter and the minutes of the November 27th, 2012 meeting. All those in favor, please indicate by saying aye.

(Chorus of ayes)

Chair Marks: Opposed? The motion carries.

Review and discuss themes for the 2014 Civil Rights Act of 1964 Commemorative Coin Program

Chair Marks: Okay, thank you. That takes us down to review and discussion of themes for the 2014 Civil Rights Act of 1964 Commemorative Coin Program.

At this time, I'm going to recognize April Stafford to walk us through the staff report.

Ms. Stafford: Thank you. So per Public Law 110-451, the Civil Rights Act of 1964 Commemorative Coin Act authorizes the Secretary of the Treasury to mint and issue up to 350,000 silver dollar coins with designs being emblematic of the Civil Rights Act of 1964 and its contributions to civil rights in America.

The coins are authorized to be issued in 2014, which

will mark the semi-centennial of the passage of the Civil Rights Act of 1964.

The act specifies that surcharges from the sale of coins issued under the act shall be paid to the United Negro College Fund to carry out the purposes of the fund, including providing scholarships and internships for minority students, and operating funds, and technology enhancement services for 39 member historically black colleges and universities.

However, unlike most commemorative programs, the recipient organization is not identified in the legislation as a design consultant.

So in accordance with the CCAC's charter to advise the Secretary of the Treasury on the selection of themes and designs for coins, we are here today to seek advice from the committee, and guidance as well, to provide our artists as they move forward in creating designs for this very important program.

As you know, we have the feedback and input from the United Negro College Fund, as well as the National African American History Museum.

And we hope that you consider all of this in the framework of the broader design advice central to the blueprint you provided in 2011.

Chair Marks: Okay, before we get into our substantive comments, are there any questions of April about what we're doing today?

Ms. Stafford: So, well I would also like to add that the United Negro College Fund and the National Museum of African American History will assist with the historical review of the designs.

And we do have three members of the United Negro College Fund here with us today to provide remarks in a moment, as well as to answer any questions, and perhaps have the dialogue with the committee on potential design themes.

First, we have Ms. Desiree Boykin, Acting General Council and Assistant Secretary. Mr. Robert Rucker, Jr., Vice President, Operations and Technology. And Mr. Winfield Curry, Paralegal and Archivist with the United Negro College Fund.

I won't read out the Public Law findings, but we will provide it to the reporter so that they can be submitted into record.

And quickly, though, I would like to summarize the United Negro College Fund's suggestions.

They recommend that we represent the two integral elements leading up to the passage of the Civil Rights Act by having one side of the coin designed to reflect the citizen movement, including that of the students which began and carried on the struggle, and the second side of the coin literally and figuratively is suggested to represent the official action in which that citizen action culminated.

The summary of the National African American History Museum includes three points. One is a listing of significant civil rights images for inspiration by our artists.

They also recommend that we consider interviewing individuals who were actively involved in contributing to the actual legislation. And lastly, they recommend that we seek motivation, or artists seek motivation from the actual text of the act.

There are some required inscriptions that I would like to point out to you. Bear with me one moment. I apologize. Thank you. Thanks.

2014, Liberty, In God We Trust, United States of America, and E Pluribus Unum. So with that, I would like to invite the United Negro College Fund representatives to make any comments before the committee begins discussion.

Ms. Boykin: Thank you very much, and good morning. Again, my name is Desiree Boykin. I'm

Acting General Council and Assistant Secretary at the United Negro College Fund.

And we thank you for this opportunity. And we also thank you and we are very grateful for the opportunity to have a commemorative coin that we can use, we think, to put forth the heroic activities of students in the Civil Rights movement.

Of course, as UNCF, as we support our historically black colleges and universities and many, many deserving students across the country, student heroes, as you can imagine, are a sweet spot for us, dear to our hearts.

So when you think about the Civil Rights Act and you think about James Meredith, the first African American student at the University of Mississippi, Charlayne Hunter, one of two first African Americans at the University of Georgia.

When you think of Diane Nash who was instrumental in the Civil Rights Act. She not only led successful freedom ride campaigns, but she also led a successful voting rights act, she was a founder of SNCC, who by the way was founded on one of our member school campuses, which is Fisk University. And she founded, or she led many successful sit ins.

And so I also think Louis Sullivan who was a fearless leader and student activist in the Civil Rights Movement. So when you think about students and marches and sit ins, the Civil Rights Act would not have been the same without that student involvement.

And of course, all of that led up to the historic signing of the Civil Rights Act. And also when you think about inscriptions for the coin, we like equality, we would like you to think about we shall overcome, those kinds of things on the coin.

So if my colleague, Robert Rucker, has any comments, I would like to pass the mic to him. Thank you.

Mr. Rucker: Good morning, I'll be brief. Robert Rucker, Vice President of Operations and Technology. To add to what Desiree said, this is a great opportunity for us.

We're very appreciative of it, not only for historical context, but for what the resources provided from this opportunity are going to do going forward.

We know the historical context. It was significant, it was a national movement, very broad. But also, bringing it forward. The resources from this particular effort are going to allow us to continue the theme of this initiative.

And to be able to provide additional resources for kids to go to and through college is what we are currently focused on and what we've been focused on.

This is an opportunity to bring history to current, tie that theme together on ongoing opportunity to further broaden the dialogue, the discourse and the significance of what this coin is going to represent.

So again, we appreciate it, we thank you. The kids thank you, and they are going to pay it forward.

Ms. Stafford: That's it from us, Mr. Chairman.

Chair Marks: Thank you, April. As we get started with the discussion, I just want to make a note that we have Michael Ross on the phone with us today.

His time is limited. I'll be recognizing him first for our discussion. I'm sure that with Mike's historical background, that he'll have some good things to offer to us.

But before I recognize Michael, I wanted to talk just a bit about some ideas that I've been kind of resonating on the last couple of days.

And it's this whole idea of whether we look for designs that are what I call a story board where we literally take an image, and we have some of them

in the materials today, take an image that was maybe prominent in the press of the day in the '60s.

Maybe, you know, there are photos in here about the lunch counter, there's photos here of marches, of all of these images that we're very familiar with.

And look at that opposed to the more soaring images that come out of allegorical translations. And we know that in coinage, coinage is different than the newspaper, it's different than a book that you look at photographs.

A coin is a very small palette that you need to use your space as effectively as possible. And we know that the greatest coins that we as a nation have produced generally are those that don't tell a story by giving us a photograph, if you will, on a coin but rather reach for those ideas that are maybe perhaps a little on the more abstract but that convey a powerful message.

And that's why when we were beginning this item, I went around the room and passed out Dr. King's I Have A Dream speech.

I'll remind the committee that a couple of years ago, in our annual report, mindful of the fact that the 50th anniversary of Dr. King's speech, which was an iconic moment for the Civil Rights movement, of course, that we had recommended in our annual report that there be a commemorative dedicated to Dr. King's speech.

And so when we circle back now to look at the broader context of the Civil Rights Act of 1964, and we think about the charge that we have in the legislation that the designs be emblematic of the act and it's contribution to civil rights in America, and I can't think of a better source as far as the iconic and the suggestion of soaring visuals than to look at Dr. King's speech.

It's rich with opportunities here that I think could

frame a very nice coin, that I think would sell very well. And I think that's our purpose here.

We want something that's going to be beautiful, that honors to the best of our ability what we're commemorating here, which is a landmark moment in the life of our nation.

And so I think some others of you might be able to find some comments here. But I'm going to throw out just a few that just come rolling out of this document.

On Page 2, about halfway down we see the paragraph that starts, "We cannot be satisfied as long as the Negro in Mississippi cannot vote and the Negro in New York believes he has nothing for which to vote. No, no. We are not satisfied and we will not be satisfied until --"

Now get the iconic image here. "--until justice rolls down like waters and righteousness like a mighty stream." Now there's an iconic image. So I want to ask you, think about that.

We turn over to Page 3. Right at the top it says, "I have a dream that one day, on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood." There's another image of sitting down at a table of brotherhood.

Another image, just the paragraph down below that. "I have a dream that one day, even the State of Mississippi, a state sweltering with the heat of injustice while sweltering with the heat of oppression --" here's the iconic image, "-- will be transformed into an oasis of freedom and justice."

Then skip down a couple more. "I have a dream that one day in Alabama with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification."

And here's another image, "One day right down in Alabama, little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers. I have a dream today."

And then the last one I just want to point out is the paragraph below that. "I have a dream that one day, every valley shall be exalted, every hill and mountain shall be made low. The rough places will be made plain and the crooked places will be made straight. And the glory of the Lord shall be revealed and all flesh shall see it together."

Now I'm not the artist here, but those are verbal suggestions that conjure up mental images, I think, in all of our heads that I think if we can reach for that sort of imagery on this coin, then we have something that reaches for the idea of grandeur and honor that I think we're looking for in this kind of a coin.

So I want to go ahead and recognize Mike on the phone. And then I think we're going to start at the end of the table over here with Heidi and move down the line and we'll skip me. So Michael, would you please present us your opinion?

Member Ross: Yes. All right, thanks Gary. Can everyone hear me?

Chair Marks: Yes.

Member Ross: Okay. First, I want to thank the representatives of the United Negro College Fund both for the materials they submitted and their brief statements.

Here at the University of Maryland I often encourage my students to summon up the courage to fight for issues their passionate in like the students did at Greensboro and Ella Baker and others.

Sometimes they do and sometimes they don't. But sort of building on what Gary said, I don't know

here if the appropriate images of the marches or the events that led to the Civil Rights Act.

There was a wonderful commemorative coin that I hope the UNCF people can see. It was done on desegregation, and it was the Little Rock Nine, and a very wonderful, symbolic image of the feet of the Little Rock Nine heading into school.

But for the Civil Rights Act, I was thinking that you think about what the Civil Rights Act did. You don't want a picture of LBJ signing it.

That gives too much credit to the President for what was an achievement of the Civil Rights Movement, even though Martin Luther King's standing over his shoulder.

But the Civil Rights Act, I think its signal achievements were ending Jim Crow, opening up restaurants, hotels and motels to people of all races, religious backgrounds and national origin so that African American travelers, in particular, didn't have to travel with the Green Book guide that told them which hotels and restaurants and public accommodations would serve them.

And Title VII of the Civil Rights Act which opened up employment opportunities to all, regardless of race, national origin, religion, and sex, creating the EEOC.

But I think some sort of symbolic image about the opening of doors, of the end of Jim Crow, of the all people being served equally as they travel and in public accommodations.

Something about that out of the mold of those Little Rock Nine feet, I think, would be a very inspirational coin. I'm done.

Chair Marks: Thank you. Heidi?

Member Wastweet: I like what Mike Ross said, a lot. He really got to the point and really feeds into what I was going to say. Also, what Gary said, that this is

a very, very broad story.

Thank you. It's an extremely broad story to tell with a photograph. Photographs serve a purpose. And a photograph, in this case on a coin, is not going to work.

So I want to really challenge the artists on this project to come up with allegories. And more than ever, this is an opportunity to tell the story with both sides of the coin.

We've talked about this a lot in the past about using both sides of the coin the way art medals are done. So I would like to propose that in this project, we ask the artist to submit both sides together rather than artists doing one side or the other.

To submit them and be presented to us in pairs so that they're telling the story with both sides of the coin. And we won't have to do, like Michael has called, the Frankensteining.

So if we could do that, I would recommend that. I love the idea of taking inspiration from Martin Luther King's speech. He's a very visual person.

And some other phrases that I got out of here are he mentions manacles and chains, beacon of light, joyous daybreak to the end of a long night.

So these kinds of things would work really well on a coin. You could have day on one side, night on the other. Like Mike Ross said, open doors, closed doors.

I really want to open this up to explore how far we can take this as far as the symbology. One of the phrases that I like is separate but not equal, or separate is not equal, excuse me.

We could do scales on one side that are tipped where the scales are equal on the other side of the coin. Another phrase that is important in history is how black men were considered three fifths of a

man.

So the artist could divide the surface of the coin into five parts. On one side, three of the parts are filled in, and on the other side, all parts are full.

We could have multiple images coming together to form one image representing how the marches involved so many people. There was not just one person that made this happen, but many, many people came together.

So let's really get creative in not just doing the storybooks this time.

Chair Marks: Thank you, Heidi. Jeanne?

Member Stevens-Sollman: I want to thank the representatives for coming. And also for Desiree's very passionate story and list of our students who really set this going.

I think that's really important. You know, being part of the sit ins, not of that generation but later on, I know how important it is to have these people recognized.

And somehow, when I was going through the narrative and the stories, I personally would like to see on a coin something iconic, something that's simple, something that would represent those students that started this whole movement.

And although Dr. King is so important to us and I think this is about another issue. He has sort of pulled it all together, and we're walking with him.

But those first people, those first steps, those baby steps that we took, how can the artist represent those? And I look always at the Woolworth's counter and how very brave and courageous those people were.

I think we need to honor those individuals somehow. Not in terms of a postcard, but somehow take some image of that incident, those incidents,

those days and say this is what happened.

We have, I believe, generations coming up that don't even recognize World War II. You know, they don't know any of this that's happened.

They don't know sit ins, they don't know anything. So how can we tell our people, our young generations how important it is to move forward, to march forward, to stand for something that's really important. So this coin may be that. And that's what I would like to see.

Chair Marks: Do I need to say that again for the record? Did you catch that? Okay, I'll say it again. I'm not going to add much more to what I said before other than to say that I want to endorse Heidi's idea that we ask the artist to give us pairings, both obverse and reverse.

And if at all possible, that those pairings can be utilized to tell the story of this coin. So with that, I'll recognize Erik.

Member Jansen: I want to thank the energy and the spirit and the commitment and the legacy of the folks that are here today. Thank you for coming.

This is one of the more high energy efforts I've seen in the last couple of years on this committee. By that, I mean people coming together for an important event, which we're going to create in this coin.

There are many commemoratives we do. They're all important. But this one has a gravity to it that I think can reach further than maybe as far as the freedom medal that was done earlier, both in impact, its popularity that affects your funding, we're all for that, and I think a legacy here.

The battle that consummated the '64 Act continues in America today. It's not limited to any one type, belief, or creed of people.

I believe the audience that I want to speak to at this point is not as physically present in this room as they're going to be key in this process, and that is the artists that are going to step up to this challenge.

I believe a two design approach here, obverse, reverse. An integrated, thoughtful process from the artists that step up here is a fabulous idea.

I hope it's an idea we can run with and make stick in the future, as well. That doesn't lessen its importance here. I would encourage those artists on a few dimensions.

One, think in terms of the seminal symbols. I was moved just now by seeing the logo at the bottom of the handout that Gary gave us from the King Center.

And here we see a symbol of five interlocking circles, each circle being open but also having a core spirit to it. And I'm moved to look back to 1792 in the first coinage from this country where a similar symbol of unification came from 13 rings of 13 colonies.

The battles were different, the politics the same. The message, inclusion, together we're stronger, better in every way of the future.

That's just a symbol. The point I stand for is find the symbol, Mr. and Mrs. artist. Find the message. Don't settle for a postcard in metal.

Don't settle for an image of Martin Luther King delivering his speech. Don't settle for losing this opportunity for lack of the symbol.

I have a nightmare. I have a nightmare today that we come together and look at art in a few months and there's no inspiration.

I have a nightmare that we miss this opportunity to raise the awareness of kids, schools, to the

challenges of creating equality together. And I don't want that nightmare to happen on this committee.

Chair Marks: Thank you, Erik. Michael Olson?

Member Olson: Erik, it's very appropriate that you spoke of a nightmare because it speaks to the term I've coined of Frankensteining coins.

And that's where we have to take pieces from one element, one side, put it on the other to make sure everything matches. There's been several members of the committee that have already stated that we would like to see an integrated design encompassing both sides.

I think, you know, if we get what you're having your nightmare about here when we look at the proposed designs down the road, a bunch of pictures, that's only going to limit the choices that we have to pick from because I could almost guarantee that pictures will not be recommended by the committee.

So let's make sure that we get a good representation of allegory. Gary did a beautiful job of depicting several things out of Dr. King's speech that could be used as inspiration. And we hope we see those.

I guess I would be looking for a positive coin that celebrates the fact that the Act was enacted. I do like the College Fund's suggestion of student action and official action, a combination of both, one leading to the other.

But let's see what you could do. Let's open it up on this, artists, and give us some really tough choices to choose between some really great things. That's all.

Chair Marks: Michael Moran?

Member Moran: I want to compliment Erik for his presentation. Well done in terms of what you said. There's really very little else that can be said on

that.

I would caution the people that are going to come up with the designs that while these are iconic photographs that are in the package, they won't coin. Don't do it.

I think you need to keep it simple. You need to find the right allegories and yet keep it human and understandable. And good luck to you.

Chair Marks: Donald?

Member Scarinci: A couple of things. First, please, no feet again. We did that twice. Let's not do it again. Okay? Feet, no, don't do it.

All right? Second, I think, you know, I would address to the constituent committees that are United Negro College Fund and others to be very vigilant when you're dealing with the liaison to the Mint.

What I wouldn't want to see, you know, and I guess is my nightmare. My nightmare is that sometimes we tend to commemorate our own American delusions rather than American reality.

And the reality is the Civil Rights Act, you know, was one thing, a very important thing in a very long, but continuous struggle that is far from over.

And I don't want to see a happy coin, you know, that says look at how great we are now for doing this in 1964. Look at how great we are, you know, because it's not over.

There's a lot more to be done. I would like to see, you know, I think about maybe there's a closed door. You know, somebody, I think Gary talked about the door.

A closed door, and that door may be a quarter open, maybe a half open. But certainly no more than that. Congress clearly, the way I'm reading the bill, clearly is looking, you know, and something

else to watch for the artist is that Congress is clearly looking to commemorate their own Act, you know, their own Act of passing the Civil Rights Act of 1964 it seems to me.

And I think you need to, you know, when you do the instructions, watch that because if what Congress is looking to do is commemorate the Civil Rights Act of 1964, to address the broader movement is not the total task.

And you know, but rather the Civil Rights Act of 1964 and what that did in its own small way but important way.

And I guess one thing to address to Greg is this is one of those things that, you know, the artist, once you, however you're picking artists to do this, you're going to want to give them at least, like, an hour long briefing or so on the Civil Rights Act and maybe how the United States Supreme Court has used it through the years.

Certainly in my Constitutional Law Blog, I have a lot, I've written a lot about this. So you know, and there's other good websites in addition to mine that talk about this, and about how the Supreme Court's evolved the interpretation.

So I think you need to keep the artists focused. You know, what Heidi said, I mean, should be said on every coin, especially this one.

However you do this with the artists, you should let them have vision of the coin. You're going to need both sides to communicate on this issue, especially this issue, because there are two sides to this coin.

So I think having one artist do obverse and reverse on this and presenting it that way to us, I think is essential. And Erik, I love what you had to say. So I think that's enough said.

Chair Marks: Tom?

Member Uram: Okay, thank you, Gary. And thanks to the representatives that came out in this beginning process as it relates to the program.

April had mentioned that the obverse of the coin, I think you had mentioned, was going to be developing the citizen's movement part of the coinage.

And I agree with everyone, the simpler, the better on that. And I think it would be, some of the comments that were made in here as far as it went with regards to the citizen's movement is to not only have that design simple, but as Don just said, the emotional struggle that's still ongoing but the emotional struggle that occurred before, I think, could be depicted.

The movement was a struggle as much as anything. And I think that that is a great way to take that obverse and work with it. And maybe have on there some of the terms that were here, something to the effect of the we can not be satisfied incorporated into that obverse part of the movement.

Some emotional attachment to what occurred prior to the legislation. And obviously then on the reverse, some of the descriptions and some of the thoughts that Gary had brought out.

I think that's a great place to, as the reverse depicts the act itself and trying to have that depicted, the I Have a Dream and the Let Freedom Ring.

I think the Let Freedom Ring is very eloquent on something as it says today and yesterday that it was about freedom, and that that's what that act brought forward. Thank you, Gary.

Mr. Everhart: Gary, can I say something?

Chair Marks: Yes, please. Please, Don.

Mr. Everhart: I was just thinking that you can legislate against racial inequalities as much as you

want. But until the individual person comes down and realizes that it's wrong, you're never going to have a perfect civilization anyway.

But you'll get a lot closer if each individual can eliminate that bigotry from their minds. And I think that's the essential point here is not the legislation so much as how each individual perceives other people, and how they can be changed.

Chair Marks: I agree. And that conjures up images that I think would play out beautifully on a coin like this. Yes, I agree.

Mr. Everhart: Because it really comes down to that. It comes down to each individual here, how you're going to treat other people, how you're going to perceive them, that kind of thing.

Chair Marks: Right.

Member Wastweet: Don, do you have some images in mind to go along with that philosophy?

Mr. Everhart: Not yet, but I'm working on it.

Member Wastweet: Okay.

Chair Marks: I like the energy. That's what we're talking about. I like it.

Member Stevens-Sollman: I just have one point that Heidi made, and our colleagues down at the end. When we ask our artists to do both sides of the metal, sometimes maybe that's not going to work.

But maybe artists could work together to present both sides. And I think it's up to the Mint, it's up to, you know, Don to say well, this wordage goes with this, so we can put these two sides together.

Sometimes it might be overwhelming for one artist to do both sides. And I don't know, I seem to get that impression when we do see these designs.

We see several artists working, you know, almost

not together. And when we have something that maybe the Mint can already filter that out and say okay, these pieces do go together.

So if you could help us out a little bit from that point and allow the artists still to have their freedom to do whatever side they want.

Mr. Everhart: I think that's a really good point, but I think that the strongest designs come when one person has a vision and can complete that with two complimenting designs.

Member Stevens-Sollman: If they can do that -- I agree, I agree.

Chair Marks: In fact, I would suggest, and I would hope to expect that when we look at these designs, that rather than what we're used to where the staff presents, well here's all the obverses and then here's all the reverses, that this time what we would be presented with is here's a pairing and here's another pairing and here's another pairing.

We're not looking at obverse and reverse separately. But we're looking at them as integral images that belong to each other. So that's what I'm hoping to see next time. And I think I'm seeing a lot of heads shake.

Yes, go ahead.

Member Scarinci: Yes, you know, I think you're on it, Don. And I think, you know, it's two sides. You know, yes the legislation certainly voted by Congress as a statement of society and a statement of people.

But it's really all about hearts and minds. You know, and maybe that's the coin. You know, the act, the legislative act and changing hearts and minds, which still needs to be done. And statement of society versus what --

Mr. Everhart: I think that now, in these days, it's

like it's not quite as evident as it used to be, but there are people, you know, that I've heard say off hand comments that really turn me off.

And I know what they're thinking. It just doesn't come to the surface. And they're the type of people that you have to reach. And whether you can do that with a coin or not is a real challenge. But we'll try.

Chair Marks: Okay. Well, I think we're excited to see what comes our way in a few months. So Heidi, do you have something else?

Member Wastweet: Yes, I would like to pose a question to the committee. In the past, we've discussed how we don't like to see too much verbiage on a coin.

And I think in this case, verbiage is essential because there is so much of this that is encapsulated in these little catch phrases like separate is not equal, we shall overcome, these sorts of things.

So I would like to hear the committee's opinions on what they see the role of verbiage on this particular piece.

Chair Marks: I would agree, Heidi. I'm one who always says that if you want to read, go to a book, don't go to a coin. And what I don't want to agree to, and I don't think it's what you're suggesting, is that we would be presented with images where one surface is totally devoted to some long quote.

Member Wastweet: Right.

Chair Marks: I don't think that gets us to where we want to be. But there are key quotes that are just a few words long that are very powerful, that I think if well placed, along with the visual design, I think could be very effective in this case.

But I wouldn't want to see paragraphs and, you

know, several sentences all paired together. I mean, I don't want to see Dr. King's speech on the coin. That's not what this should be about.

There might be a key quote that he said or someone else said in some other context that fits wonderfully. But I think it's going to be a matter of balance.

And I agree that in this case, that some verbiage might be really key. Erik?

Member Jansen: Two disparate questions/comments. The first one is a legal question. And I want to shoot high here, I want to aim high. I want to go for the moon and the stars here.

Let's say an image comes out of this process, an artist comes up with, I mean, something that just really is a wow. Who owns that image?

Mr. Weinman: Well, the United States Mint would own it. And, but then all work created by the Mint is in the public domain.

Member Jansen: Well, I see the trademark occasionally put out there by the Mint on some of its marketing.

Mr. Weinman: Well, it depends how was it created. If it's created by one of our --

Member Jansen: Work for hire?

Mr. Weinman: Well, if it's created by one of our in-house artists in Philadelphia, then you really can't trademark, or you can't copyright that particular image.

Member Jansen: Okay.

Mr. Weinman: If it is created by an EIP artist, then they will have assigned us all of their rights, and we can then protect that copyright. Go ahead.

Member Jansen: My reach here is to, in the vision

that we accomplish something here that has legs on it beyond this coin, I want to assert the thought that that image be available to be utilized beyond this coin if someone is so moved to pick up and run with it.

Mr. Weinman: Yes, I can assure you, when we purchase images from EIP artists, we purchase, as lawyers would say, the entire bundle of sticks.

Member Jansen: Okay.

Mr. Weinman: And so we have the ability to make that happen, to license or otherwise.

Member Jansen: And Gary, you had a comment there? I'll hold it there, thank you.

Chair Marks: Okay, we have just a few minutes remaining for this subject. I would like to get any more key ideas. Heidi had asked about the narrative idea. If you have any quick thoughts about that, please make those known.

Member Jansen: There's a degree of freedom. We've done edge lettering on the dollar coins. Would that technical feature be available on this coin? It's a legal as well as a conceptual vision by the Mint.

Mr. Weinman: Legally, it's not prohibited. So that becomes a design and a management issue.

Member Jansen: Yes.

Mr. Weinman: And so I don't know. There's nothing in the legislation that says you can't have edge lettering.

Member Jansen: Okay, but --

Mr. Weinman: Obviously that would add significantly to the cost of manufacturing the coin, which could be a factor.

Member Jansen: Still, I put it out there not as a

requirement or anything of that degree of insistence. But perhaps a degree of freedom to an artist to --

Mr. Weinman: Sure.

Mr. Everhart: You know, the only problem with that is, I think, the Presidential dollars, we put it on the edge and then there was a big clammer, you know, we want it on the face of the coin.

Member Jansen: I'm trying to not tell the artist what to do or how to think. I'm trying to inspire them.

Member Scarinci: There's a lot of good, you know, on the issue of using words, there's a lot of good sound bytes and a lot of good one liners on all of this.

But I think you need to, you know, I don't agree with Heidi on this one. I think you need to not rely on, you know, the slogans and the one liners and these things.

People listen, but they don't hear. And I don't know, you know, how those things have penetrated. I think there's nothing like an image, nothing like a powerful image to move someone. So you know, I don't want to put pressure on you, Don, but --

Mr. Everhart: No pressure.

Member Scarinci: -- no pressure. But go for the powerful image, and no legs.

Chair Marks: Tom, did you have something?

Member Uram: Just one other thing in talking with, and Don's statement about the individuality. That's important, but as a coin, the coin makes a statement.

The coin needs to make a statement of the sentiment of our country as it relates to that sort of thing. So however that is and the emotions that it drives, the individuality I think is tremendous.

But the coin, all the coins that we do and have make a statement. Hopefully this will do the same.

Chair Marks: Okay. And I'll just make the comment, I'm going to talk about inscriptions. I think some of the criticism came when there were key mottos and so forth that didn't appear, like, In God We Trust or something and then we had the Godless dollars.

I think if the edge was utilized, I wouldn't expect that we would be moving those sorts of things to the edge, but you know, I could visualize a quote on the edge and maybe it stays off of the surface like Donald's suggesting.

I kind of got a foot in both camps on this one. My fondest reach, I guess, would be that we would have designs that didn't have to rely on the word, but on the visual.

But we'll see. I would keep the idea open that there may be a design that would benefit and just be very moving with the right few key words. So we'll see.

Member Wastweet: To clarify Don, you said you disagreed with me, but I wasn't promoting that we put lettering on it. I was just posing a question, how do we feel about that?

Do we want it, do we not? Maybe this is a case where it could work. So okay, just wanted to clarify.

Member Scarinci: I never like to disagree with you, Heidi.

Chair Marks: Okay. Before we move away from this item, I do want to recognize our guests from the College Fund for maybe a few closing comments.

You've heard what we've had to say, and if you could just kind of wrap this up for us, we would be very grateful.

Mr. Rucker: Again, Robert Rucker, Vice President of Operations and Technology. We are extraordinarily encouraged at the words we've heard and the

passion that has been reflected in the dialogue.

As you can imagine, we live this every day. And what this opportunity represents is one of individual and collective courage, legislative courage, congressional courage.

The Act itself is a point in time on a continuum. The realization of what that act represents is something that we are still enabling today, if you will.

And we are, again, encouraged by what we've heard, they symbolism that we feel this coin is going to represent. Again, not only from an individual standpoint, but the mothers and fathers of those students, their grandparents, the surrounding communities of those that were not able, if you will, to actively participate but who's impassioned beliefs, if you will, were carried forward through that.

So again, we are very encouraged. We feel that this is a multi-generational opportunity, not only to acknowledge what did take place, but how that represents opportunities going forward.

Again, the realization of what the Act represents is something that we are still enabling today, and we feel that with the passion that we've heard and the suggestions that have been put forward, that we will get a product, if you will, that is equitably reflective of both the Act and the intent of the Act and what that means for generations going forward.

So again, we appreciate the opportunity and we look forward to further engagement.

Review and discuss candidate designs for the Raoul Wallenberg Congressional Gold Medal

Chair Marks: Thank you very much. Okay, well that takes us down to the next item on our agenda, which is the Raoul Wallenberg Congressional Gold Medal.

Mr. Weinman: Mr. Chairman, could we have a five minute break to prepare for this?

Chair Marks: We will take a five minute break. We stand in recess.

(Whereupon, the foregoing matter went off the record at 10:29 a.m. and went back on the record at 10:39 a.m.)

Chair Marks: We are back on the record. And next item on our agenda is the review and discussion on candidate designs for the Raoul Wallenberg Congressional Gold Medal. And I would like to recognize April Stafford for our report.

Ms. Stafford: Thank you. For the Raoul Wallenberg Congressional Gold Medal program, per Public Law 112-148 which authorizes the Secretary of the Treasury to strike a Congressional Gold Medal in recognition of Raoul Wallenberg's achievements and heroic actions during the holocaust.

And also according to the law, bronze duplicates of the medal can be produced for public sale.

Raoul Wallenberg was born in 1912 in Sweden, and he graduated from the University of Michigan in Ann Arbor, later returned to Sweden where he began a career as a businessman, later becoming a Swedish diplomat.

In 1936, Raoul's grandfather arranged a position for him at the Holland Bank in Palestine. It was there he began to meet young Jews who had already been forced to flee from Nazi persecution in Germany.

In January 1944, under the direction of President Franklin D. Roosevelt, the War Refugee Board, or WRB, was established to aid civilians who fell victim to the Nazi and Axis powers in Europe.

The top priority of the WRB was to protect 750,000 Hungarian Jews. They decided that Raoul Wallenberg, age 31 at the time, would be most

effective in protecting Jews and victims of the Nazis in Germany, sorry, in Hungary.

He was sent to Budapest, Hungary under his official profession as a Swedish diplomat. And his instruction was to use passports and other creative means to save as many lives as possible.

Wallenberg created a new Swedish passport, the Schutz-Pass. He reportedly put up huge placards of the pass throughout Budapest to make the Nazis familiar with it, and announced that it granted the holder immunity from the death camps.

Using the money the United States put into the WRB, Wallenberg was able to purchase about 30 buildings which were used as hospitals, schools, soup kitchens and safe houses for over 8,000 children whose parents had been deported or killed.

Acting under the WRB, Wallenberg was credited with saving an estimated 100,000 Jews in a six month period. On January 13th, 1945, Wallenberg contacted the Russians in an effort to secure food for the Jews under his protection.

Thereafter, his fate became a mystery. And in 1981, President Regan made Raoul Wallenberg an honorary citizen of the United States.

For this program, there are no required inscriptions, however inscriptions requested by the Wallenberg family include his name, Hero of Heroes, One Person Can Make A Difference, Act of Congress 2012, and He Lives On Forever Through Those He Saved.

Today, we are very fortunate to have Mr. Ezra Friedlander, CEO of the Friedlander Group and liaison for the Raoul Wallenberg Congressional Gold Medal with us today. So Mr. Friedlander, could I invite you to say a few words?

Mr. Friedlander: Thank you very much. Good morning. We just arrived from New York on time, so

we're very proud of that. With parking.

Raoul Wallenberg means a great deal to me, personally, as my grandfather, the previous Liske Rabbi was saved by Raoul Wallenberg.

I grew up, I didn't know my grandfather because he passed away tragically at the age of 52 and I was two and a half years old.

But I remember asking my grandmother, she's with us but unfortunately she's ill and but growing up I used to ask her about the Holocaust.

And she was in Auschwitz. And she told us the stories, bits and pieces. But I never had the opportunity to have this conversation with my grandfather.

And for us, it's very important to know because he was the fourth Liske Rabbi in a dynasty that traces its roots in a town called Liske, Hungary 200 years ago. That's when the dynasty was established.

And I asked my grandmother, how was my grandfather saved? And she looked at me and she said in Yiddish --

(Speaking in Yiddish)

Mr. Friedlander: And she said it like so matter of factly, and this is how I grew up. As I grew up, I always had this image of Wallenberg saving my grandfather.

And I asked him how he had got the Schutzhaus and she didn't really know much, but bits and pieces of information we managed to gather. And that remained with us, that is the story of how my grandfather was saved.

When I realized that the calendar would soon commemorate the 100th year centennial of the birth of Raoul Wallenberg, I decided to establish the Wallenberg Commission with the sole purpose and mission of commemorating his birth because for us,

Raoul Wallenberg is still alive.

We know that obviously, you know, the chances are very, very slim that he's actually alive with us. But because there was never any conclusive evidence to prove that he's dead, we decided that let's celebrate his life.

And how do we celebrate his life? By remembering and commemorating and paying tribute to who he saved. And I wouldn't be here if not for Raoul Wallenberg.

And in our community where most of the Hungarian survivors live, they wouldn't be there. And I live in a community called Borough Park. Borough Park is home to approximately 100,000 Jews.

That's the same exact number of how many people Raoul Wallenberg saved directly and indirectly, because for those that know the ghetto in Hungary, in Budapest, was about to be liquidated.

Besides the Schutzhaus where he saved approximately, let's say, 25,000, 35,000, the seventy or so thousand that was left was about to be liquidated, and Wallenberg intimidated the German General and prevented him from sending them to Auschwitz, threatening them with war crimes.

So he saved approximately the entire neighborhood where we live, and that's what I tell people. I say look around you. See this traffic jam? This wouldn't be here if not for Raoul Wallenberg.

So I'm giving you a very long introduction, I know. I hope I'm not taking up too much time. So when we established the commission, we decided what better way to commemorate Raoul Wallenberg by having the Congress pass the Congressional Gold Medal Legislation because that allowed us to educate members of Congress and members of the community because sadly, those in my generation don't even know who Raoul Wallenberg is.

And it's very sad, and I decided that we must remind the communities who were saved by Wallenberg so that he could live on forever.

So Senator Gillibrand introduced the legislation. We worked with her staff. On the House side, Representative Gregory Meeks introduced the legislation, and former Representative Nan Hayworth was also very instrumental.

And it was really a bi-partisan effort. And their staffs were unbelievably helpful. And we passed the legislation. And we accomplished, through the publicity of the bill, of the legislation, to remind the world who Raoul Wallenberg was.

It's a fascinating story. I'm sure everyone heard of him, but if you need more information, there's several movies. There's one by, I think, Richard Chamberlain, Raoul Wallenberg, A Hero's Story.

And then there's one in, I think it's in German. I think it's Good Evening, Mr. Wallenberg. Both are pretty much accurate. And there's so many books.

But he was such a, it's like he was looking for trouble. It's not like, you know, he was in Europe at the time and he saw what was happening.

He could have just minded his own business. And he stayed until the bitter end. They urged him leave, leave, leave. And he refused to do so. He just wanted to accomplish more and more and more.

And it's so sad because, you know, we don't know what ever happened to him. There is no grave that the family can visit. It's just a question mark. You know, what do they say, when you want to conclude something?

So it's very sad. So the coin was designed by, we worked with Betty and she was unbelievably helpful. Whoever is the artist here who designed it?

Oh, because you gave us --

(Off microphone comment)

Mr. Friedlander: Oh, I'm sorry. You gave us so many options and it was very hard to choose from. But we chose and we sent it to members of the Wallenberg family.

And they signed off on it as-is. Right, Betty? As-is, and every word was debated. Hero of Heroes because he was a hero of heroes.

And He Lives On Through Those He Saved such as, I have two sons and I regret not having named one of them in honor of Raoul Wallenberg.

You know, in Hebrew I could have chose whichever name, but in English, and I think if I have another son I'm going to do that.

So thank you very, very much. I'm sorry that I took up too much of your time. But really, we're so grateful to you. We're so grateful to the Congress and to the Mint for allowing us to have this coin.

And it's really a reminder to us in present tense that we must always be vigilant. And hopefully, we can stop genocide and bloodshed and hatred. And thank you very much to the artist and to the entire committee. And we're very, very grateful. And thank you for allowing me to speak.

Ms. Stafford: Thank you. So today, we will be reviewing a total of 13 obverse designs and six reverse designs. All designs, as Mr. Friedlander said, will be reviewed by the Wallenberg family in Sweden and the Friedlander Group in New York.

Chair Marks: April?

Ms. Stafford: Sir?

Chair Marks: Can I ask you a question about that?

Ms. Stafford: Yes.

Chair Marks: We were presented with 12 obverse

designs in our packet.

Ms. Stafford: One is Obverse 2 and 2A.

Chair Marks: Okay. When did that occur?

(Off microphone comment)

Chair Marks: It's in there?

(Off microphone comment)

Chair Marks: Oh, okay.

Ms. Stafford: Two and 2A.

Chair Marks: Okay, all right. I understand now, thank you. Go ahead.

Ms. Stafford: So of course, all obverse designs are portraits of Wallenberg. Obverse 1 shown here features a portrait of Wallenberg and is inscribed Raoul Wallenberg, Hero of Heroes, and Act of Congress 2012.

Obverse 2, here the artist used barbed wire in the background to illustrate the breaking free from Nazi death camps. And it is inscribed with his name and 1912.

Obverse 2A, similar to the previous design, except in this, the artist depicts a slightly aged Wallenberg.

Obverse 3, this design depicts Wallenberg in a slight profile. The artist also used barbed wire to symbolically illustrate the breaking free from Nazi death camps. And it is inscribed Raoul Wallenberg, and He Lives On Forever Through Those He Saved.

Obverse 4, this design is inscribed Raoul Wallenberg, and He Lives On Forever Through Those He Saved.

Obverse 5, a different view of Wallenberg. It's inscribed with his name, and He Lives On Forever Through Those He Saved.

Obverse 6, this design depicts a close up portrait of Wallenberg. And it is inscribed also with his name and He Lives On Forever Through Those He Saved.

Obverse 7, I would like to bring the committee's attention that this is the preferred design of our liaison and the Wallenberg family.

It depicts a close up portrait of Wallenberg and is inscribed with his name, Act of Congress 2012, and Hero of Heroes.

Obverse 8 depicts Wallenberg in a side profile. It is inscribed with his name, Act of Congress 2012, and Hero of Heroes.

Obverse 9 depicts the full torso of a seated Wallenberg. His head rests slightly on one hand as he reflects on the lives he's saved while the other hand sits restlessly in indication that he wants to do more. Inscriptions are his name, and He Lives On Forever Through Those He Saved.

Obverse 10, this design features a candle in the background to memorialize his life and service to his fellow human beings.

To additionally describe the use of the candle, the artist refers to the 1961 Peter Benenson quote, "Better to light a candle than curse the darkness." This design is inscribed with his name, 1912, and One Person Can Make A Difference.

Obverse 11, this design is inscribed Raoul Wallenberg, 1912, and One Person Can Make A Difference. And finally Obverse 12. This design depicts a candle, as well, in the background to memorialize his life and service to his fellow human beings.

A banner at the bottom of the design carries the inscription One Person Can Make A Difference. The question mark is used by the artist here to highlight that Wallenberg's fate and date of death are still unknown.

So Mr. Chairman, would you like me to carry on with the reverse designs, or pause for comment?

Chair Marks: Please do the reverses.

Ms. Stafford: Okay. Reverse number 1, this design depicts a figurative view of a Swedish Schutz-Pass cover and includes elements from the Swedish flag.

This design portrays the giving and receiving of the Schutz-Pass and is inscribed with He Lives On Forever Through Those He Saved. The artist believes that this design pairs well with Obverse 1.

Reverse 2, this design depicts a dove breaking free from the bounds of barbed wire, symbolizing what Wallenberg did for the Hungarian Jews during World War II.

The broken barbed wire is combined with the flying dove to illustrate Jews breaking free from the Nazi death camps. Freed by Wallenberg's courageous acts, each of them can live the rest of their lives unbound.

The artist used the inscriptions He Lives On Forever Through Those He Saved and Act of Congress 2012. In the artist's view, this design can be paired with Obverses 2 and 3.

Reverse 3, this design depicts Wallenberg's distribution of Schutz-Passes, representing the inscription He Lives On Forever Through Those He Saved.

The border is a ring of barbed wire, which frames the composition, and helps to visually reference the environment of brutality and genocide in which Wallenberg performed his heroic acts. The artist feels that this design pairs well with Obverse 8.

Reverse 4, this design is the artist's symbolic view of the struggle that Wallenberg experienced while attempting to deliver Schutz-Passes to European Jews.

As the Nazi trains boarded the passengers, Wallenberg climbed on top of the cars to deliver the passes. Wallenberg's hand is shown here as he desperately reaches down to put a pass in the recipient's grasping hand as the Nazi train rolls away.

The inscription Hero of Heroes is included. And the artist would like to pair this design with Obverses 10 and 11.

Reverse 5, this design is the artist's allegorical depiction of Wallenberg's struggle to help the European Jews along to a path of safety.

The front figure pointing to the city represents Wallenberg. The thoughts behind the artist's creation is that there were many barriers that had to be broken and bridges that had to be crossed, battles that had to be fought in order for Wallenberg to save the lives of 100,000 Jews.

The inscription is He Lives On Forever Through Those He Saved. The artist would like to pair this design with Obverses 10 and 11.

Reverse 6, we would like to note that this is also the preferred design of the Wallenberg family and our liaison. The artist here depicts Wallenberg's view as he extends a Schutz-Pass to Jews who were seconds away from being forcibly loaded onto a train bound for a concentration camp.

Shown in the background are Nazi soldiers herding Jews on the train. The inscriptions are He Lives On Forever Through Those He Saved and One Person Can Make A Difference. The artist felt that this design pairs well with Obverse 12. Mr. Chairman?

Chair Marks: Thank you, April.

(Off microphone comment)

Chair Marks: Yes, that's about what I'm going to do.

Member Scarinci: Gary, before you do, did Obverse

9 have a pairing for the reverse? A preferred pairing, Obverse 9?

Ms. Stafford: Let me find it, just one second.

Chair Marks: Okay, while she's doing that, before more committee members jump in here, I want to get into technical questions, which is what Donald's asking.

So if you have a question that's not related to commentary on the designs, be prepared to bring that forward here in just a moment. Let's get Donald's question addressed first.

Ms. Stafford: No, sir. We did not have any recommended pairings by the artist.

Chair Marks: Okay, any others? Okay. It's been our tradition to help focus our discussion on designs that we feel we want to give the most attention to, especially when we're presented with many designs, to go through an initial process where we do a quick poll, if you will, of the committee to determine to what level each design has support from the committee.

And if we identify designs in this initial process where there really is no support from the committee, then we can focus the balance of our time on those that we feel we want to consider.

So I'm going to go through each design. I'll ask that each one be brought up on the screen as we go through. And I'll look for an indication from the committee if they want to continue considering any of these particular designs.

It only takes one committee member to indicate an interest, and we'll put that in the pile for further consideration. If I don't see any indications, then I will set those aside and we will make a record of those that we set aside.

So if we can start with Obverse number 1. Is there

support for Obverse number 1? Okay, I'm setting Obverse number 1 aside. Obverse number 2?

(Chorus of yeses)

Chair Marks: Okay, there's interest in that. And 2A? Interest in 2A? Okay, we'll set that one aside. Then we have Obverse number 3?

MALE PARTICIPANT: Yes.

Chair Marks: Okay. Obverse number 4?

MALE PARTICIPANT: Yes.

Chair Marks: Yes? Obverse number 5? I don't see any 5, we'll set that one aside. Obverse number 6? We'll set that one aside. Seven?

MALE PARTICIPANT: Yes.

Chair Marks: Yes.

(Off microphone comment)

Chair Marks: Obverse Number 8? What's that?

(Off microphone comment)

Chair Marks: Number 7? Yes. Eight? I'm not hearing 8, I'll set that aside. Nine?

(Chorus of yeses)

Chair Marks: Ten? Interest in 10? Seeing none, setting aside. Number 11? I don't hear anyone on that one. And number 12? Okay, I'm setting that aside.

So for the record, we've set aside 1, 2A, 5, 6, 8, 10, 11 and 12. So I will --

(Off microphone comments)

Chair Marks: Okay, and so additionally for the record, those I'll ask the committee to concentrate their comments on as we go around the table will be

2, 3, 4, 7 and 9.

And so before we do that, let's look at the reverse designs, please. Same exercise here. Number 1? I'm interested in Number 1. Number 2?

(Chorus of yeses)

Chair Marks: Number 3? I don't hear 3, we'll set that one aside. Number 4? Setting aside. Five?

MALE PARTICIPANT: Yes.

Chair Marks: Six?

MALE PARTICIPANT: Yes.

Chair Marks: Okay. And that completes that exercise. We're setting aside, for the record, on the reverses 3 and 4. Continuing consideration of 1, 2, 5 and 6. Again, I'll ask the committee to focus their comments on those designs.

As we go around the table and share our comments on these designs, I'll ask the committee in the interest of looking at obverse and reverse together, that you be prepared to talk about your comments for both surfaces at the same time.

So you'll have one shot at this to comment on all of the designs and tell us what your thoughts are. So with that, was there someone who wanted to go first, in particular?

Member Olson: I would go first.

Chair Marks: Okay Mike, why don't you go ahead?

Member Olson: All right. Okay, I would say in my opinion that the designs that we're reviewing today for this particular Congressional Gold Medal are the finest designs that we'll be reviewing today.

There's a lot of good things to see here. This gentleman certainly is worthy of this award, and it's quite an honor to be able to have some input on

what this gold medal will look like.

My thoughts are He Lives On Forever Through Those He Saved, that's a great motto and that certainly should be on the coin in some fashion.

One question I did have, maybe for the gentleman here. When you look at these pictures, there's several different depictions here. In some cases, they don't look like the same person. Which ones most look like Wallenberg?

Mr. Friedlander: I think the one that we ultimately chose is 7 I believe, right? The family feels that this portrays the most accurate facial expression the way he was at the time.

Some of them that depict him older, he never reached that age, or at least we never remembered him in that stage of life. Hence, they felt that this was the most accurate portrayal of him as people remember.

Member Olson: If you were to make a second or third choice of what would be your other preference as far as looking most like what he looked like.

Mr. Friedlander: I would say 12.

Member Olson: Okay.

Mr. Friedlander: I consulted very closely with the family on this because, you know, he was a member of their family. And I deferred to them.

It was a collaborative effort, but it was very important to the senator, to us, to the community that the Wallenberg family would sign off on it. It's very personal to them, obviously.

Member Olson: Okay, thank you. The number 2 and the ones with the barbed wire in the back that just run to his back, it somehow it also could look like he's the one being detained by the barbed wire.

So I don't have a lot of interest in those. However I

have great interest in number 3 simply for the fact that the barbed wire is broken, his name is the one standing between the two pieces of the broken barbed wire.

And he has a very defiant, confident look on his face, which I'm sure if he would need to have to perform all of the duties that he did to save all those people.

So I really like that one. You can certainly overdo the barbed wire. In that case, I think it's very symbolic of what he did. And I guess I will ask you again, does that depiction look enough like him that it would --

Mr. Friedlander: Kind of, but I think the ones we selected on the front, on the obverse is more an accurate.

Member Olson: Okay.

Mr. Friedlander: The barbed wire, I hear what you're saying and it obviously sends a very strong message what he accomplished by allowing people to break free.

But the Schutz-Pass was the invention, well not the invention, but was what made Wallenberg famous. That was his method of saving Jews was the Schutz-Pass.

He was never involved in the concentration camps. So that's why I felt not to associate the barbed wire, which is so dominant in holocaust imagery, but rather the Schutz-Pass.

And the train is also a true reflection of history because at some point, Wallenberg physically went on top of trains and handed out Schutz-Passes on trains that were on their way to Auschwitz or heading in that direction.

So that's why I felt 6 is the most accurate. You see images of individuals, you see him handing, you

know, how he hands out the Schutz-Pass.

So that was kind of why we decided not to go with the barbed wire, although your points are very well taken. The fact that he broke through the Wallenberg name is in between the Schutz-Pass and the gap. I hear that.

Member Olson: Okay.

Mr. Friedlander: Again, like you said, there were so many good choices. It was really made, it was very difficult.

Member Olson: All right, thank you.

Mr. Everhart: Michael? I just want to add a comment, if I could.

Member Olson: Yes.

Mr. Everhart: Just a quick one. I think the barbed wire behind the number 2 is ambiguous in that it could mean not only was he on one side freeing people, but he also became part of the ones that were not free himself when he was taken to Russia, when he was taken to the Soviet Union. So he was in both positions.

Chair Marks: Going forward, as members indicate that they're going to comment on a particular design, if we could bring that design up on the screen, I think that would be helpful. So you have more comments, Mike?

Member Olson: Yes, yes I do. So thank you for your input on the obverse, as that will have a bearing on how I vote here. On the reverses, you know, no major issues with any of the reverses. They were all fairly well done.

But again, my initial thoughts were a good pairing would be Obverse 3 with Reverse number 6. On 3 and 6, the motto is the same, One Person Can Make A Difference down at the bottom, but the He Lives On Forever Through Those He Saved would be on

both.

I was just thinking if those two were paired up, you could replace that with Act of Congress. So that would be on the reverse of number 6.

But the other reverses, the ones that were left to consider, the handing of the pass, what we're hearing from the contingency, or the recipient or group or the affinity group is they feel the pass is very important.

That's showing up in a couple of these different reverses. The symbology in number 5 is very well taken. I'm not sure how well that would be interpreted or how easily that would be interpreted by people that didn't know the story.

But I agree, I agree with the group that number 6, you've got the human side of the faces, the individuals that are hopefully hoping to receive a pass, as well as the others in the background that unfortunately will not receive a pass.

And it's showing it from his perspective, and I think that's a very neat design feature that we haven't seen yet. So 6 has a lot of interest for me. That's all.

Chair Marks: Thank you, Mike. We went to my left last time, so I think we'll start the motion to the right, and I'll ask Erik to make his comments.

Member Jansen: I'll be brief. My obverse focus is on 3, the client's choice of 7 and 9. I like the barbed wire. I am sensitive to the ambiguity of design 2.

I do especially like the break of the wire with his name right at the break. I think if you have the benefit of knowing the background, it really works.

And if you don't have the benefit of the background, I think the affinity, the well known symbol of the wire opens your mind as the wire is uncharacteristically broken.

So my favorite is number 3. Kudos to the artist on number 9. When I read the intentions of the artist here to show and use his left hand as a contemplation device, but his right hand is clearly nervous and not satisfied, kudos to the artist on that.

That's a really impressive integration of that intention. On the Reverse, I really favor design 6. I like the augmentation to add more bodies.

I think design 5 is a high impact design, but I think it misses the mark. In my mind, it's a personal feeling, it's a little spooky. And I'm not sure that's what I want on this coin.

I want to make two kind of overarching comments, more administrative than anything else. I missed some of the background information.

We're going to hear more about this today, I think, in the first spouse coins where there's no text, there's no backdrop, there's no information to go with the coin to give me any flavor for why the images are chosen and so forth.

In this case, I had no photo of Mr. Wallenberg. And so it was impossible for me to make a judgement in terms of the renderings of the portraits. It would have helped me if that photo had been there.

And second of all, I think we have another situation here where we're going to have a Frankendesign because we're going to have to rationalize the devices, the phrases.

Not so much what's important, but eliminating maybe duplicate. We've picked two designs, obverse, reverse, they both have the same phrase. How are we going to mark up the artist's drawing?

And I think that's really kind of a bad default position for us to be in. So I would once again, on an administrative note, ask that we do a little better job of coordinating devices when we send the call

out to the artists so the artists don't get put in a position of having made an unfortunate decision that created a problem.

In terms of the reverse, I do favor design number 6. A challenge to the sculptor on this. There's six faces surrounding this Schutz-Pass.

Those need to be dejected, desperate, empty eyed faces. And I think that's a large piece of the message on this large coin. I don't think that's a detail that we can expect to be lost.

Rather, I think that's a detail that we have to promote as perhaps the hardest hitting part of this design, eyes, eyes, empty eyes.

Chair Marks: Thank you, Erik. Erik said a lot of what I was going to say. So I'll be brief with most of this. On the obverse, I really find myself attracted to one of three of them, but the first one being number 3.

Erik spoke to this, the fact of the broken wire and the symbology there. I can also appreciate the comments that Mr. Friedlander offered that perhaps Mr. Wallenberg wasn't actively involved in the context of the concentration camp.

So I can see both sides of those thoughts. But I do like the thought of the broken barbed wire suggesting the advent of freedom for these individuals that otherwise they would have been at the concentration camp.

And the rendering of Mr. Wallenberg is an attractive one, to me. I also find 7 one that we could very well support. And then the other one that I want to comment on is number 9.

Here I want to also give some congratulations to the artist for trying to step out of the box, out of the normal kind of head and shoulders portrait or bust or three quarters sort of portrait.

And gave us an image here that the image itself can

tell us something about the individual. I like the activity of the left hand holding the head in a contemplative pose suggesting that he is thinking about lives saved.

And then the nervousness and perhaps even eagerness to move forward as suggested with the right hand. So I'll be offering various levels of support in our scoring to all three of those.

As far as the reverse goes, there has already been a lot said about number 6 and I agree with all of that. I will also suggest that number 1 is one that we might want to give some consideration to.

This one I like for its simplicity in conveying what seems to me to be the central message of the Schutz-Pass and Mr. Wallenberg's efforts to distribute that to the people.

And just the symbology here of his hand making the exchange of that pass to an individual just speaks very, very clearly to me.

And again, I like the clean presentation of the design and its just kind of direct message. So with that, that concludes my remarks, and I would ask Jeannie for hers.

Member Stevens-Sollman: Thank you, Gary. I have to agree with Gary and Erik. I like the number 3 very much. I think the barbed wire, it's terribly important to recognize what it is about.

For those of us who might not know what Wallenberg did, the barbed wire is, to me, an indication that it's right there to tell you yes, he was giving a freedom pass these victims.

And I think that number 7, in it's simplicity, is something we can consider. I'm not sure if I really like the Act of Congress on there. It's an important thing, perhaps.

I think perhaps his birth is more important. So if

this were chosen, I think I might suggest his birth date instead of Act of Congress.

Ms. Stafford: If I could submit, that actually was a request that was added by the liaison, the Act of Congress 2012.

Member Stevens-Sollman: Okay. That's good to know. Thank you very much. And for the reverse, I'm going to go along with Gary also because number 1 in its simplicity is wonderful, it's right there.

But because this is a medal, I think we can have more information. And therefore, I think number 6 is my favorite of the two. It has a lot of information, and we can have it on a medal.

And I was very happy to receive the revision. It seemed to just say a whole lot more because there were a whole lot of people being saved. Okay, that's my comments.

Ms. Stafford: Mr. Chairman, we have a comment from Mr. Friedlander.

Chair Marks: Please.

Mr. Friedlander: Yes, thank you. If I may, if we can add the birthday with a question mark, I think that would be a tremendous reminder that we still don't know his final fate.

So if we can add that to the Obverse 7, that would be, I think, tell the final story that we don't know the final story.

Chair Marks: Thank you, thank you. Okay, Heidi?

Member Wastweet: I agree with Mr. Friedlander about the importance of the fact that we don't know what happened to him. I think that is a key part of this whole story. And to add that to any of these designs, I think, is a good idea. I like that very much.

I'm going to start with the reverse. I'm inclined to go ahead with what looks like the direction we're going is number 6 and I have no problem with that.

So I would like to, for brevity, just go ahead and say I do like that design. On the obverses, I'm going to a little against the stream here.

I'm not a fan of number 3. From what I'm hearing of the story, he didn't free them from the concentration camps. But his act was more of a preventative so that they didn't go to the camps.

So the breaking of the wire, to me, is a very active, like he went there and pulled them out, he took them out of prison. So I actually prefer number 2 in light of what Don was saying.

First, aesthetically, I like the straight lines of the barbed wire in contrast to the circle of the coin. I think it's very effective, aesthetically.

And then I like the position of his body, as he's a barrier against the barbed wire. You're not going in there. And also the duality that he was caught there himself, I think that's very poignant.

So I like number 2 very much. And again, we could add his birth date and question mark of the death date. But I'm also a big fan of number 9.

It's difficult to achieve symbology in a portrait. And this does it so profoundly by the anxiousness of that hand. And I see that in his story, too, that as much as he saved, he wanted so much to save so many more.

And this simple portrait shows that story so clearly and communicates in a way that I'm in awe of. I love this design. I love the detail, and the fact that the back of the chair reflects the symbols on the Schutz-Pass of the crown of Sweden.

It's these kind of details that I'm really looking for. The only criticism I have of this design is the

likeness is not there. I think that we could still choose this design and Don, correct me if I'm wrong, request that the likeness of the face itself be more accurate and more like number 7, which is really important to the stakeholders.

And they've said that this is the one that is the most accurate portrait. Can we meld the two in a way that just -- I'm not implying that we should, you know, cut and paste this head on, but just dial in the accuracy of the portrait itself. Is that possible?

Mr. Everhart: I think so. Yes, I do.

Member Wastweet: With that in mind, I would like to encourage the group to look again at number 9. If we're pairing this with design number 6, we have a repetition of the phrase He Lives On Forever Through Those He Saved.

So we could easily remove that from this Obverse number 9 and put the dates of his life, as suggested, and leaving some

nice open space there. We have a lot going on

on the reverse, and to have a little breathing space aesthetically on the obverse, I think, would be welcome.

Chair Marks: Thank you, Heidi. Circle around to Tom?

Member Uram: Okay, thank you Mr. Chairman. And thank you Mr. Friedlander for getting out in the middle of the night and giving us the history. The history certainly can't be told too often, and appreciate that.

Originally, looked at 4, 6, and 7 on the obverse. And knowing, then seeing the reverses. Just a point of information, is this a three inch medal that would be --

Chair Marks: Yes.

Member Uram: It's three inch and then it's how many of the gold ones that are presented by Congress, approximately?

Chair Marks: One.

Member Uram: One. Okay. And then --

Mr. Everhart: And then we make bronze duplicates.

Member Uram: You'll make the bronze --

Mr. Everhart: Both in three inch and inch and a half size.

Member Uram: In considering that, what I thought, and being that the 30 year old that was depicted in the history and so forth, I too like number 7.

And I'm looking at it from whether purchasing the bronze or someone was to receive the gold, the simplicity of number 7, and I agree the Act of Congress, I don't like in there either, particularly pairing it with the back, the reverse that I was thinking about, but having the date in there with the question mark would make sense.

But what I like is that on a three inch palette, you have his name, you have the boldness in the eyes, the way the eyes are depicted here and the gravity that's depicted.

And then you have Hero of Heroes. So you have his name and then you have what he was about, he was a hero. Then I went a little bit different.

I used the barbed wire on the reverse, and that being Reverse number 2 with the dove and the freedom and there having the Act of Congress as part of the design versus on the obverse.

I have no problem, also, with number 6. But I did like that simplicity, and if you were going to receive that gold medal, it told the whole story, I think, right there by having the dove and the barbed wire.

Now if you did choose number 6 and you were able to take away the words around, maybe you replace that with the date with the question mark and not have that date on the front.

I think it complicates it, though. And then maybe you could do the barbed wire around that outer side, as well, where the words are. Thank you.

Chair Marks: Thank you, Tom. Donald?

Member Scarinci: I guess first of all, I'm delighted to see portraits, you know, I'm sorry. I'm delighted to see portraits that are different.

And maybe someday, you know, we'll hardly ever see the obligatory number 1, number 4, number 5, number 6, number 7, number 8 ever again because, and include number 11 in that, in the other designs, there's a lot of interest.

And I particularly like, as a design, you know, although probably not for this particular medal, I particularly like number 9. It's very David Victor Brenner.

You know, it's got a nice style to it. It's something that I hope we're going to see more of in the future. And you know, I like it a lot.

I think for a coin like, you know, and I understand what's been said about the barbed wires, but the barbed wire for a medal on this topic, I think it means something to a lot of people.

And maybe, you know, and I think it has to be there. And I think having it on the obverse with the portrait really is important. You know, and I think obviously the historical accuracy of what he looked like at the time is always something that I think is also important.

And perhaps, you know, we can do something with Obverse 2 to keep Obverse 2. But as between Obverse 2 and Obverse 7, I much prefer Obverse 2.

I think there's more of a story being told. It's part of a story. I think it means something to a lot of people. And I think, you know, as Heidi and I talked about earlier, I think the lines in contrast with the circle is artistically interesting.

I also like the way you broke the chain to include his name in the break. I just think this is a, you know, an artistically superior design.

And I think you're doing the portrait, but you're beginning to tell a story with the obverse that you're completing with the story that's told on the reverse.

So I really strongly support Obverse 2. In the reverse, I absolutely want to give honorable mention to something we didn't select and not indicate that Obverse 4 is something we didn't select, you know, for any reason other than this particular piece.

But I like Obverse 4. I hope we see more of that. There's a symbolism there. There's a meaning that's conveyed. Yes, we have hands, we do a lot of hands.

We do a lot of hands and feet. You know, but there's something important being said, especially having stood on the top of these rail cars.

So I like it. I want to give honorable mention to it even though, I guess we're not supposed to talk about it because we eliminated it from the list.

But I kind of, you know, I also want to say something nice about Reverse 5. We keep talking to you about giving us allegory. And unfortunately, when you give us allegory, we didn't talk about it.

And I just want to give you honorable mention for this. And I would like to see always, you know, on everything we do, allegorical and modernist depictions on the designs so that we can all see what that looks like and consider it with more

traditional and conventional things.

So I hate to give you, I don't want you to misperceive Don that we're giving the artists a mixed message by saying we want modernist, you know, we want allegory.

And here we are talking about Reverse 6, which is about as standard, same old U.S. Coin design as you get. So you know, that's a mixed message and I just didn't want to confuse people.

I mean, we're looking at, you know, here in this case a Congressional Gold Medal. I think, you know, CCAC has always historically deferred to the recipients. You know, certainly the family.

We've always given that more weight than we give to commemorative coins or where there are other groups and other pressures where we just pretty much can, you know, feel very free to disregard what they think.

Here, in a gold medal, you know, we tend to lean more towards what they want. And you know, I certainly see nothing wrong with 6. It would not be my pick if it were not a gold medal and if this hadn't been vetted and the recipients, you know, like it.

So I just want to make that clear. So I'm going to vote for 6, but I don't want to confuse the committee on why I'm voting for 6. That's why I'm voting for 6. Okay?

Otherwise honestly, 6, it's a yawn okay? Same old, same old. We've seen it before. Million of them out there. Same old.

So I like 2 because I think the barbed wire just is important. You know, we're talking about the holocaust. I think it's just important to have there. I think it means a lot to a lot of people.

And I think, you know, and I like the lines. And I like what it does. I would go with 6 because it's a

host committee. One comment about Act of Congress, you know, about the use of the words Act of Congress and the date.

I guess I have a collection of these things, probably a complete collection of what's been offered in bronze over the last century plus on Congressional Gold Medals.

And you know, one thing I always think is important in a Congressional Gold Medal is to include the Act of Congress and the date.

And that doesn't always happen. It's very inconsistent. There's no rule on it. Sometimes it appears on the reverse, sometimes, you know, Act of Congress and the date doesn't appear at all, in which case, what is this medal?

Why was it made? You know? So I kind of like including Act of Congress and the date on all Congressional Gold Medals somewhere, even if it's not on the obverse.

There's no tradition to it, so it doesn't, you know, you can't say it always has to be on the obverse because it's a tradition of it, like the date on a coin.

But it should always be there somewhere, even if you put it on the rim, I'm all for that. Wherever you do it, it should be somewhere on every Congressional Gold Medal that this is something that was awarded by Act of Congress. It's a very special thing. I mean, not everybody gets one of these things.

Member Scarinci: It gives it legitimacy.

Mr. Everhart: It gives it total legitimacy. I mean, this is a Congressional Gold Medal. It is an Act of Congress. I mean, it's a big deal. Not everybody gets one of these things.

Member Scarinci: That's right.

Mr. Everhart: So you know, and the whole

ceremony is special. For those of us who remember when we were invited to Dr. DeBakey's gold medal ceremony, that tradition of the Speaker, the Senate President, you know, physically awarding a Congressional Gold Medal to the recipient under the dome of the United States Congress, that's very important. It's a big deal.

And the whole ceremony that accompanies it that goes back 200 years where the Mint Director accompanies the actual physical gold medal, and the Sergeant At Arms meets the Mint Director at the door of the Capitol and escorts him to the Speaker's office, the House of the people, the whole thing.

The 200 year tradition of it is just not to be put aside. It's an important thing, it's an important presentation. It's an important medal. It's an important series, under collected, under appreciated by the collecting public.

You know, but anyway, I think having Act of Congress on it somewhere is important, even if you put it around the edge. So again, finally, I mean, my pick would be Obverse 2 and Reverse 6.

And if you could change the portrait on Obverse 2 to make it more what the family thinks, you know, that might be a nice little compromise. But I would keep the barbed wire.

Chair Marks: Thank you, Donald. And we'll now go to Michael Moran.

Member Moran: Gary, I want to thank you. Not only am I last, but you put me behind Don. I've been to three of the death camps. The ones in Germany tend to be sanitized.

Auschwitz is another story entirely. I've been there, as well as the satellite camp at Birkenau. You can't express the feeling of depression you have when you come out of Auschwitz after doing the tour, the horror.

But there is one visual that comes out of it, and it lasts with you among all the horrors that are at Auschwitz, and that's the barbed wire.

The length of barbed wire, the prohibition, the containment of humanity. That's really what got me when I was there. I can't conceive a medal to Wallenberg without barbed wire on it.

I'm a little frustrated because I know where I'm going when I vote. I respect the family's desire for number 7 because of the likeness.

I'm sorry that we have so many distinctly different likenesses here. I went to Google images and I looked, and I could see where the images had been pulled.

I wish we had been working with one image from the family ahead of time so we did not have to cross this bridge that we're probably going to cross later on here as we vote on these.

I agree with Heidi and Don. Number 2, the lineal features of the barbed wire, it's just, it says it. It's clean. It's all visual. When you've been to the camps, it's all visual.

I know there's been some discussion of number 9. I have some problems with the execution of the sketch in number 9 that I think would take some time to get cleaned up.

If you look at the chair arms versus the chair back, they're not squared up. There's a lot of missing detail down there in the double breasted suit down at the base.

And maybe there doesn't have to be, but it's bothersome to me. At the same time, the pose is good, the hands are good. But the face is so different that I just can't go there. I can't visualize it and get it fixed.

I'm also going to be a contrarian on the reverse. To

me, there's only one reverse. And again, I don't think you can avoid the barbed wire. And if you do not choose barbed wire on the front, you have to choose it on the back. And that's number 2.

And while we talk about the Schutz-Pass, and yes that was the vehicle he used, what he wanted, his objective was what is expressed in number 2, the breaking of the wire and the freedom of the Jews and the escaping of the Jews from the death camps. So that's why I go with number 2.

Chair Marks: Thank you, Michael. Okay, we're running a little behind and our comments have been extensive. We're going to extend one very brief chance if you have a sentence or two you want to add, let's do that. But if not, we're going to move on. Erik?

Member Jansen: I would just encourage, as you cast your votes here, keep your vote for a design because I expect we'll have a rationalization motion to square up any duplication of phraseology. But I think that's all a secondary issue.

Chair Marks: That'll be the Frankenstein phase. Okay, all right. At this time, then I would ask the members to fill out their scoring sheets.

And when you are complete with that, if you would pass that in towards Erik. And my plan, folks, is that I would like to have the staff present the First Spouse. It's on our agenda before lunch to begin that review.

So I would like to go through the exercise of the presentation. Let's look at all of the designs. And I'm believing that we would then have time for technical questions.

I would like us to hold our process of the individual comments until after lunch. And so while we're going through the presentation, Erik is going to be tallying the results from the Wallenberg medal.

And my hope is that when we're done and about to break for the noon hour, that Erik would be able to report to us what our scoring said about our recommendation.

And for our guests here in the room, we go through an exercise where each member has a scoring that they can give each of the designs.

It's basically they can assign zero to three points to any design, and several designs if they wish. And then that measures the intensity of support.

We then tally that. And unless there's further motions, the design with the highest score for both obverse and reverse becomes our recommendation.

But like I said, there can be motions that change that. But in any regard, it is an indication of where the hearts and minds are of the committee related to the designs.

So with that, I'm going to ask April, would you please present to us the candidate designs for the 2013 First Spouse program?

Review and discuss candidate designs for the 2013
First Spouse Bullion Coin Program

Ms. Stafford: Yes, I will. We're having the folks in the back call up the presentation. But I'll go ahead and give you the background. I'm sure you're familiar with these programs.

The 2013 First Spouse program Gold and Medal designs. Per Public Law 109-145, the United States Mint will mint and issue four First Spouse Gold Coins in 2013 under the same schedule as the Presidential Dollar Coin Program's annual releases.

The United States Mint is also authorized to produce bronze medal duplicates of these designs.

The legislation specifies that the design on the obverse shall contain the name and likeness of a person who was the spouse of a president during

that president's service, an inscription of the years during which that person was the spouse of a president during the president's service, and the number indicating the order of the period of service in which such president served.

Obverse inscriptions include Liberty, In God We Trust, and the year of minting. And the reverse of each coin issued shall bear images emblematic of the life and work of the first spouse whose image is borne on the obverse.

Reverse inscriptions include United States of America, E Pluribus Unum, Ten Dollars, One Half Ounce, and .9999 fine gold.

The designs today are based on photographs from the Library of Congress, Harris & Ewing Collection, the White House Historical Association, the McKinley Presidential Library and Museum, Sagamore Hill National Historic Site, and the Woodrow Wilson Presidential Library.

The same obverse device will be used for both the gold coins and the bronze medals, of course without the inscriptions that would be inappropriate for a non-legal tender medal.

And the slides that we'll be viewing today indicate both the gold coin and the metal version side by side. All of the designs have been reviewed for historical accuracy by scholars recommended by the White House Historical Association.

They were also reviewed for facial and clothing accuracy by the First Ladies' Library, and the Roosevelt designs were reviewed by Sagamore Hill National Historic Site.

First, we have the Ida McKinley obverse candidate designs. Ida McKinley was the spouse of William McKinley who was president from 1897 through 1901.

And we have three obverse candidate designs for

you today. Obverse 1, 2 and 3. Shall I go into the reverse, Mr. Chairman?

Chair Marks: Please.

Ms. Stafford: And we have three reverse candidate designs for Ida McKinley. Reverse 1, this design features a young Ida Saxon working as a bank teller in her father's bank.

She's counting money in her teller's cage with the money drawer open. And she is shown as a young adult, wearing a fashionable dress and hairstyle.

Reverse 2, limited by her precarious health, Ida McKinley made a unique contribution to local and national charities. She crocheted thousands of slippers that were auctioned off for charity.

And Reverse 3, Ida McKinley worked alongside her husband during his 1896 front porch campaign, held at their Ohio home. She's shown sitting on their front porch, holding a folded campaign poster of McKinley and Hobart.

Member Wastweet: April?

Ms. Stafford: Yes.

Member Wastweet: We're showing four obverses, and you only have three.

Ms. Stafford: I guess we only have three. Let me go back. We'll get back to you on that, sorry.

Member Wastweet: Okay.

Ms. Stafford: Continue with Edith Roosevelt. Edith Roosevelt was the spouse of Theodore Roosevelt who was president from 1901 to 1909. And we have seven obverse candidate designs.

Obverse 1, 2, 3, 4, 5, 6, and 7. And for the reverse designs, we have four candidates. Reverse 1, Edith Roosevelt looks on as the President and Augustus St. Gaudens chat after a White House State Dinner.

Celia Beaux's portrait of the first lady hangs behind the group. We're noting here that Ms. Roosevelt established the hanging of the first ladies' portraits on the ground floor of the White House.

Reverse 2, Mrs. Roosevelt volunteered with the Needlework Guild, a charity that provided garments to the poor. This design features a monogrammed thimble against a backdrop of hand-sewn lace.

Reverse 3, Edith Roosevelt oversaw the restoration of the White House in 1902. She also designed the White House Colonial Garden.

This design features an image of a south portico column and an architect's compass against a view of the south portico.

And Reverse 4, in addition to her responsibilities as first lady, Edith Roosevelt raised five children with her husband, as well as her step daughter, Alice. In this image, she's reading to her two youngest sons, Archie and Quentin.

Helen Taft, we have four obverse candidate designs. Helen Taft was the spouse of William Howard Taft, who was president from 1909 to 1913.

Obverse 1, 2, 3, and 4. And for reverse, we have four candidate designs. Reverse 1, Helen Taft arranged for the planting of the Japanese cherry trees to beautify the Tidal Basin. This design depicts her standing on the bank of the Tidal Basin.

Reverse 2, Mrs. Taft both listened to and played music often. She's depicted here setting the needle on a phonograph. She often listened to a phonograph in the Blue Room of the White House.

And it's been confirmed with historians that Mrs. Taft had a Victrola in the Blue Room, which was often used to play the records of Caruso and Melba.

And design 3, Helen Taft is depicted prior to the planting of the first cherry trees on the banks of the

Tidal Basin during the spring of 1912.

And Reverse 4, this design depicts a branch of Japanese cherry blossoms, symbolizing Mrs. Taft's instrumental role in bringing cherry blossom trees to Washington, D.C.

For Ellen Wilson, she was the spouse of Woodrow Wilson, who was president from 1913 to 1921. And she served as first lady from March 4th, 1913 until her death on August 6th, 1914.

And we have five obverse candidate designs, 1, 2, 3, 4, and 5. We also have five reverse candidate designs. Reverse 1, Ellen Wilson, a lifelong painter and serious art student, taught classes on Sundays at the African American Spring Street Mission School.

She's shown here instructing one of her students with a painting of roses in the background, the roses representing her later design of the White House Rose Garden.

Reverse 2, Ellen Wilson initiated and oversaw the creation of the White House Rose Garden. She is shown here with two freshly picked roses.

Reverse 3, Mrs. Wilson was active in many areas in social reform, one of the most prominent being the Slum Clearance Act.

She fought to change the conditions of the alleys themselves, and improve the living conditions for those residing there. She's shown here inviting the viewer in to see the conditions of these slums.

Reverse 4, the roses illustrate Mrs. Wilson's creation of the White House Rose Garden. And with Reverse 5, the roses illustrate her creation of the White House Rose Garden, and this includes a far view of the White House.

And lastly, Edith Wilson. She was the second wife of President Woodrow Wilson, marrying him in

December, 1915 in a small wedding ceremony, and served as the first lady until the end of President Wilson's term in 1921.

We have three obverse designs, 1, 2, and 3. Four reverse candidate designs for Edith Wilson. One, following President Wilson's stroke, Edith Wilson assisted her husband during the remainder of his presidency.

She described this period as her stewardship. In this image, she is helping him manage paperwork. Edith Wilson is sometimes described as America's first woman president because of the important role she played after her husband's stroke in 1919.

And Reverse 2, here Edith Wilson helps her husband manage the paperwork of the presidency following his stroke.

Reverse 3, Edith Wilson was the first woman to drive an electric car in Washington, D.C. And 4, Edith Wilson launches the freighter Quistconck from Hog Island, Pennsylvania in 1918. That concludes the designs, Mr. Chairman.

Chair Marks: Thank you very much, April. And like I indicated before, I want to get into the actual commentary on design after lunch.

However, I would like to go ahead and make sure we've addressed all questions of a technical nature. So if you have something of that nature, let's hear it. Heidi?

Ms. Stafford: Okay so, apologies. Our program specialist was confirming we do have the four obverse candidate designs as you see in your packet. So our presentation didn't match up. Apologies for that. Just going to go and edit that.

Chair Marks: Depending on the timing on that, we might circle back after lunch and look at that. So let's take the pressure off of that right now.

Ms. Stafford: Okay.

Chair Marks: Heidi has a technical question.

Member Wastweet: April, on the Edith Wilson, there are two designs where she's standing over the president's desk. Do you have any information, or perhaps Don, on the choice of her dress?

Her dress, to me, looks like a housewife, or like she's doing cleaning. Would she have worn something more formal when she was in that capacity? Do you have any information on that?

Ms. Stafford: Not specifically. I do know that all of these designs were reviewed for the clothing attire. When our program specialist gets back, I can ask that specifically.

Member Wastweet: Okay, thank you.

Chair Marks: Others?

Okay, Erik?

Member Jansen: Don, question probably for you. I know there were some issues on striking these in 12, some blooming or whatever you want to call the metal flow artifacts.

Not so much to the point is that solved, but is that an issue as we select this hard metal flow, et cetera, et cetera?

Mr. Everhart: It's really hard to determine. But I think we have a handle on that, given the track record of how we solved the last couple problems.

Sometimes, you know, for one thing, gold is of a property that whenever you strike it, there's a glow to it. It's just the molecular structure of the metal itself.

So you have to try and minimize that. And really, it's more of a question for manufacturing, but from what I've seen, they've got a good handle on that.

Member Jansen: So it's a non-issue in terms of our work today.

Mr. Everhart: Yes, no. I think we're going to be fine.

Member Jansen: Thank you.

Chair Marks: Okay, anyone else? Okay. Then at this point, we're going to move back to the Wallenberg medal. We have our scores here in front of us.

I'll begin with the obverse. And for the record, I'll note that we have eight members present in voting, which means that at a maximum of three points, the maximum score today would be 24.

And by committee rule, we've said that to be qualified for a committee recommendation, you must have 50 plus one, 50 percent plus one of the majority of the vote for a design to achieve a recommendation.

So in this case, 13 is the threshold. So a minimum score of 13 would get us to the level where you could recommend. But in this case, we have a score in excess of 13.

And I'll just start off. We have design 2, 3, 4, 7 and 9. And number 2 is the highest scoring today. Sixteen points of the 24. So unless there's other motion, that would be the standing recommendation going forward.

However, I would note that we have two other designs that scored well. Number 3 received 13, and number 7 received 13. I'll circle back to 4, and it had one vote. And number 9 received nine.

So that was number 2 with 16, number 3 with 13, number 4 with one, number 7 with 13 and number 9 with nine.

And then on the reverse we had eligible designs 1, 2, 5, and 6. Again, the threshold of 13 holds. And the scoring was as follows.

Reverse number 1 received a 12. Reverse number 2 received ten. Reverse number 5 received one. And reverse number 6, which would be our recommendation, received 16, 16 of the 24.

So given that we're a few minutes past noon, I'll ask that maybe we circle back. Well actually, let me ask this and maybe we can dispense with it. Do any members anticipate motions related to the Wallenberg medal?

Member Olson: Yes.

Chair Marks: You do?

Member Olson: With the pairing that received the most votes, Act of Congress does not appear on either side. So I make a motion that that be added.

Chair Marks: Okay. I'm going to go ahead and accept that motion right now in the hopes that maybe we can come to conclusion on this program before lunch. So is there a second on that motion?

Member Moran: I'll second.

Chair Marks: Okay. It's been moved and seconded. Would you please restate the motion, Mike?

Member Olson: I move that Act of Congress be placed on either the obverse or reverse of this medal.

Chair Marks: Okay.

Member Olson: And the date.

Chair Marks: And the date. Now is that the --

Member Olson: The date of the act.

Chair Marks: The date of the act, not the date of the life of Mr. Wallenberg?

Member Olson: Well, that's already on here. It's already on the obverse.

Chair Marks: Okay. All right, so is there any discussion on that motion?

Member Jansen: The presumption is that we have selected Obverse 2 and Reverse 6, is that the presumption here?

Chair Marks: That would be it. Okay, so the motion for Obverse number, well actually I guess the motion is for either obverse or reverse, that we would add the Act of Congress and the date of the act.

Member Scarinci: Or even the rim. I mean, it could go on the rim. And it could go on the rim and it might be something that, you know, the Mint could discuss in order to standardize where Act of Congress will go because if it's possible to put them on the rim of the bronze medals, you know, that would be preferable.

Chair Marks: Okay, before we go down that road, does the motion maker accept that amendment?

Member Olson: My motion would simply be that it be placed on the medal. Let the Mint --

Chair Marks: On the medal?

Member Olson: Correct.

Chair Marks: Okay, so basically you did accept the motion?

Member Olson: Yes.

Chair Marks: And the second?

Member Moran: That's fine with me.

Chair Marks: Okay.

Member Stevens-Sollman: Could I add to that motion? If we do that, could we put question mark on 1912 in addition to the Act of Congress?

Member Olson: For simplicity, I'll amend my motion

to include that, as well.

Member Stevens-Sollman: Okay.

Chair Marks: And the second?

Member Moran: Agreed.

Chair Marks: Okay, it's been agreed.

Member Stevens-Sollman: Thank you.

Member Jansen: Clarification. You want to add the question mark as in a "1912 - ?"

Member Olson: Yes. It's already on the obverse.

Member Jansen: Well, the '12 is, but I don't think the question mark is.

Member Olson: Right. My motion is being amended to include the inclusion of the question mark.

Member Jansen: Thank you. Thank you.

Chair Marks: Okay. If there's no further comment, I'm going to call the question on that motion. All those in favor, please indicate by raising your hand.

Member Scarinci: Which motion?

Chair Marks: Well, there's one motion on the table. The motion is to --

Member Scarinci: Oh, we've combined the two?

Chair Marks: Yes, it's all together. Yes, the amendment was accepted by the motion maker and accepted by the second. So it's both to add Act of Congress on the medal, generally and then to add the 1912 - ?.

So is everyone clear on the motion? Okay, all those in favor, raise your hand. One, two, three, four, five, six. Opposed?

Member Scarinci: I'll support it, I'll support it.

Chair Marks: Okay, seven. Opposed?

Member Wastweet: Abstain.

Chair Marks: Abstained. Okay, so out of seven, we have six in support, one abstention. Motion passes.

Mr. Weinman: Mr. Chairman? Mr. Friedlander would like to make a comment.

Chair Marks: Okay.

Mr. Friedlander: Sorry. Will the likeness of Obverse 7 be replaced with the one of Obverse 2, the one that you just voted on?

Member Olson: I would make that same motion, that the Mint go back and make sure that the likeness replicates 7.

Chair Marks: Oh, okay. I'm understanding.

Mr. Friedlander: That the likeness of 7 should be replaced with the likeness of 2. The way I understood it, the committee wanted to include the barbed wire. But they have no issue with the actual likeness that the family selected -- preferred.

Member Olson: I would make a motion that the Mint go back and take a look at that and make sure it does look like he looked.

Chair Marks: Okay, it's been moved. Do we have a second.

Member Wastweet: I second.

Chair Marks: I think I heard Heidi first? Okay, let's put Heidi as the second. Any comment on that? That is to use the likeness of 7 on number 2.

Member Jansen: Yes. Only comment, I think it would be best if there was actually an image that was used as the likeness, whether it's a photograph or an accepted painting or something that we could reference as the "correct" likeness.

Mr. Weinman: These are all original designs. They're based on reference materials, but they're original designs.

Chair Marks: And in fact, the motion was not really to that point, Erik. The motion is specifically to use the image portrayed in number 7, and use that in 8.

Member Olson: Which the group indicates is the greatest likeness to the recipient.

Mr. Friedlander: Yes. The imagery we used was publicly available on the internet. And the family signed off on that. They said that originally came from us decades and decades ago. They had no additional photographs to provide us other than what's publicly available.

Member Jansen: My comment was merely kind of along the lines of best evidence.

Member Wastweet: I have a question.

Chair Marks: All right, so the motion is to use the likeness of 7 to revise the image appearing on number 2, which is our recommended design. So all those in favor, I'll ask you to --

Member Wastweet: I have a question first.

Chair Marks: Okay.

Member Wastweet: Sorry. Were they designed by two different artists, or were they the same?

Mr. Everhart: Same artist.

Member Wastweet: Okay. I have no problem.

Chair Marks: I didn't hear the answer.

Mr. Everhart: Same artist.

Chair Marks: Okay. All right. So I'm going to move to the question, and all those in favor, please raise your hand.

It's unanimous, eight to zero. Motion carries. Any other comment or action before we adjourn for lunch?

Member Olson: I just want to commend the artists for some very good work on this whole selection.

Mr. Everhart: I will convey your comment.

Mr. Friedlander: Could we also have the text Hero of Heroes added to number 2, as well? I understand we have the date with the question mark. Hero of Heroes?

Mr. Everhart: We can put that on here. I would suggest putting it where we have here. But we also have to deal with Act of Congress somewhere.

My original thought was to run Act of Congress across his chest the way we did Hero of Heroes. So we may have to put one of those quotations on the reverse, which is --

(Simultaneous speaking.)

Member Olson: Or on the rim. You could add it to the rim.

Chair Marks: Okay, so is there a motion? If we're going to talk about this, I want a motion on this floor. Is there a motion to add Hero of Heroes to the medal?

Member Olson: I will so move. To the rim. We don't want to get the design too cluttered up. But we want to give the Mint the discretion. So I would say --

Mr. Everhart: Maybe we should ask him which quotation is more important to him, Hero of Heroes or Act of Congress --

Member Wastweet: I agree.

Mr. Everhart: -- to run it across his chest.

Chair Marks: Okay, well which is?

Mr. Friedlander: I tend to agree with the gentleman who's stressing the word Act of Congress because that's very historic, the notion that not everyone receives a Congressional Gold Medal. So that's also very important.

So I would leave Act of Congress where it is in its place right now. And when you're saying the rim, is that, like, under the coin?

Mr. Everhart: That would be on the edge. But I think that you're referring to --

Mr. Friedlander: That's fine.

Mr. Everhart: -- sketch number 2, aren't you?

Mr. Friedlander: So as long as there's Hero of Heroes, as long as -- if it's in the rim, that's fine.

Member Olson: How important is One Person Can Make A Difference? Is that super important?

Mr. Friedlander: These individualized texts are crucial to the story of Wallenberg because he was one person, that's the story. I mean, he had helpers, but it was essentially Raoul Wallenberg.

And Hero of Heroes, you're trying to stress that he wasn't just a hero, but he was a hero of heroes, the magnitude of how many people he saved.

There's nobody that came close to him, that's why we selected that text. And He Lives On Through Those He Saved, that's very obvious. So we went through it with a fine toothed comb. If we can incorporate all of that, that would be great. I understand --

Member Stevens-Sollman: Can I ask a question, please? Is it possible to replace One Person Can Make A Difference with Hero of Heroes on the reverse? I know everything is important. I know it's all important, but just for the sake of the design, is

it possible? No? Okay, sir.

Mr. Friedlander: I'm not as wise as King Solomon, you know? When you're saying the rim, where's the rim of the coin? The side?

Yes, I think that's fine. If you left it there, Hero of Heroes, that's fine. I think that's fine to put the Hero of Heroes there, I think that's fine.

Chair Marks: I have a suggestion to bring us to a conclusion. We really do need to bring it to a conclusion. I don't know, perhaps we could have a motion for the Mint to consider the comments made here about various quotations and as you want to negotiate and bring that out, that would be fine.

I mean, for me personally, I would want to know that this obverse is kept fairly clean.

Mr. Everhart: Exactly, that's my concern. If you add both Act of Congress and Hero of Heroes, you're going to clutter it up, and you're going to lose the impact --

Chair Marks: Yes. I don't know about the rest of the committee, but I would just like to give the Mint staff our support to, I'm sorry, for lack of a better phrase, work this out.

Okay, so in fact, I think we'll just let that stand on the record. I don't think we need to have a motion. But it's on the record that we're agreeing with those concepts. And I think you understand that the clean presentation of the obverse is important to us.

Mr. Everhart: We'll look into the edge lettering.

Chair Marks: Okay, great. Okay, I think we've had an extensive discussion on this. And I want to thank everyone for a very interesting, engaging discussion.

I want to particularly thank Mr. Friedlander and his associate for being here today, for your very valuable comments to our discussion.

And here again, I hope that we can look back on this and have a medal that we can be very proud of. And I think that the work here today suggests that we are going in that direction.

So with that, we will stand in recess, and we are officially off the record.

(Whereupon, the foregoing matter went off the record at 12:14 p.m. and went back on the record at 1:25 p.m.)

A-F-T-E-R-N-O-O-N S-E-S-S-I-O-N

(1:25 p.m.)

Chair Marks: Okay, we are back on the record. We are short of time now on our agenda because of the length of the noon hour. So I need to plead with all of the members that as we go through our discussions this afternoon that again I want to encourage you, I want them to say all that they need to say, but please, please try to be concise. We have got a lot of work to do here and not a whole lot of time to do it.

So when we left we had gone through the review of the First Spouse coins for 2013, and at this point in time we are ready to begin our own committee review.

And given the quantity of designs, I'm going to ask the staff to follow along as we go through the exercise again of doing an initial polling of the committee, and we want to try to identify again those designs that we'd like to continue to consider and those which we'll be setting aside. And then that way we can focus our effort and make the most efficient use of our time.

So I'm going to start off with Ida McKinley Number 1. Is there interest in Number 1? Okay, 2? Three? No, 3? Four? Okay, that's it for the obverses for Ida

McKinley.

Moving on then to the, can we do the reverses? Yes, thank you. Reverses of Ida McKinley Number 1? I don't know how many there are. Three, yes. Number 1? Two? Three? Okay.

Moving on then to Edith Roosevelt obverse 1? Obverse 2? Three? Obverse 3? Setting it aside. Obverse 4? Yes? Okay, so we're setting 4 aside. Number 5? Yes? Six? I'm putting that one aside. Number 7? Putting that one aside.

I'm going to recap everything when we're done. Okay, going on to the reverses. Number 1? Number 2? I'll say yes. Number 3? Number 4?

Okay, going on to Helen Taft, obverse Number 1? Number 2? Number 2. Number 3? Four? Okay, moving on to the reverses for Taft. Number 1? Two? Two, setting it aside. Three? Four, yes.

Moving on to Ellen Wilson. Obverse 1? Obverse 2? Yes? Obverse 3? Obverse 3, setting it aside. Obverse 4? Four? Gone. Five? Going to the reverses, we have Number 1? Yes. Interest in 1? Yes? Two? Interest in 2? Setting it aside. Three? Four? Yes. Five?

Okay, moving on to Edith Wilson, obverse 1? I'll recap. There are three choices. Number 2? Number 3? Did you say yes? On the reverses, Number 1? Number 2? Number 3? Number 4? Number 4? Setting 4 aside.

Okay, that takes us through that entire exercise, and I will recap. It would be faster for me to recap just the ones we aren't looking at, or would you --

Member Olson: Let's do the ones we are looking at.

Chair Marks: Well, on the record, let me read in the ones that we rejected. That will help me later. Okay, so the ones we are not looking at, not looking at; Ida McKinley, obverse 3; Edith Roosevelt,

obverse 3; Edith Roosevelt, obverse 4; Edith Roosevelt, obverse 5; Edith Roosevelt, obverse 6; Edith Roosevelt, obverse 7; and Helen Taft, reverse 2; Ellen Wilson, obverse 3.

Member Jansen: Hold on. Two or 3? I'm just trying to keep track here.

Chair Marks: Three. Ellen Wilson, obverse 3 is off the table. Ellen Wilson, obverse 4? Ellen Wilson, reverse 2, and Edith Wilson, reverse 4. Those are the ones we are not reviewing at further length. Okay, so that takes us back to what is still a substantial number of designs to move through. So we're each going to take a turn at this, and I'm going to ask you again to be as concise as possible. It is now 1:34 approximately, and to be on schedule we would be complete with this exercise at 2:45. So we've got just over an hour if we want to try to stay on course.

So with that in mind, do we have someone wanting to go first? Okay, why don't we go ahead, and, Heidi, you can start us off.

Member Wastweet: Okay, starting with Ida McKinley obverse. Number 1 and Number 4 are very similar. If I were looking at this, as a sculptor I'm looking at the textures, and I would prefer 1 over Number 4. And I also like Number 2 for the symmetry and it's a nice design. Really, I don't have a strong preference, a slight preference for Number 2.

On the reverses, in general I want to say that in looking at these reverse designs I'm looking to see what makes this First Lady stand out. What makes her different, not what makes her the same. So I'm looking for strong characteristics.

And in design Number 1, subject-wise I'm not really finding interest in this that she had a job at a bank. Design-wise, considering the size of the coin, I don't think it's going to be real clear what it is that she's doing. She has something in her hand. There's some bars behind her. I don't think it's going to be

very clear on the coin. Reverse Number 3, even more so. She's sitting in a chair. This becomes a double portrait with what we have on the obverse, and it's really not clear what's in her hand.

I'm against Number 3, which leaves design Number 2 which has a good design quality to it. It's distinctive. I do think theme-wise, I think it's amazing that she crocheted thousands of slippers. That's a lot, and that's definitely unique. So I would be in favor of design Number 2.

Moving quickly forward to Edith Roosevelt, we only have 1 and 2 that we're considering. Design Number 1 is a very nice drawing. Of course, it's a beautiful drawing. She's looking up. She's confident. But I tend to sway towards design Number 2 just because it's different.

We haven't seen this. We have been asking for more profiles. This is a nice profile. The fact that she's looking down it's sweet. I like it because it's a little unique. We have so many of these First Ladies that we're producing that anything that sets them aside from one another I'm in favor of. So I'm going to sway toward Number 2 in that series. But I don't have a strong preference. I would be fine with either one.

Moving to the reverses. I strongly dislike this one. I don't see how this is about her or her legacy. There's a lot going on with the painting in the background. Again, that's just trying to crowd too much onto this tiny coin. And she doesn't have an active role in this design, and it's very storybook again. So I don't like this one.

Design Number 2, I like the fact that this is more design oriented rather than another storybook. I think the thimble is a little large within the design, but I can live with that. So I like Number 2.

I prefer in design Number 3, I think this is a significant event that she did. It's unique for a First Lady to be in charge of an architectural restoration.

The design is very creative the way it's laid out. It's divided with its elements. So I'm in favor of design Number 3.

Design Number 4, I don't think while it's noble of her to act as a mother, it still doesn't set her aside as a unique person because millions of women did outstanding work in motherhood and are not portrayed on a coin. So I'm not in favor of design Number 4. I'll just leave it at that.

Helen Taft. There's not a lot to say about these four designs. They're all four nicely drawn portraits. If I were the sculptor I would pick Number 2 as the one that I would most want to sculpt based on the angle of the face, the interesting textures in her collar, and her hair would look very nice and translate well to a sculpture.

(Interruption in proceedings.)

Review and discuss candidate designs for the 2013
First Spouse Bullion Coin Program (continued)

Chair Marks: I believe that Michael is off the line now, so I think we can sever that phone connection. Go ahead, Heidi.

Member Wastweet: All right. Again, not a strong preference. Maybe some of the other members have a strong cause for one of the other. I'm just going to say as a sculptor I would choose design Number 2.

On the reverse I do have a strong preference for Number 4 above all the others. This is exactly the kind of thing we've been asking for over and over again. It's simple yet it's detailed. It will reproduce beautifully. It's iconic of something that she did in her life that is still iconic of this city. Tourists flock to the city to see the blossoms every year, and that was started by her.

So I think it's very significant. This is exactly the kind of thing that I've been waiting to see. So I'm

strongly in favor of Number 4. Number 1 and Number 3, while they're on the same theme of the blossom, in Number 1 all I see are trees. I don't see blossoms.

And Number 3, again the trees are not blossoming. We don't need to see her face on both sides. I prefer to keep it simple and have the background more design oriented and emblematic. So I'm in strong favor of Number 4.

On to Edith Wilson, observes. Designs 1 and 2 both are very nice. Again, I'm hard pressed to choose one out of these three. They're all lovely designs, lovely drawings. I have a slight --

Ms. Stafford: Excuse me, sorry.

Member Wastweet: Go ahead.

Ms. Stafford: Can we just confirm? Are you talking about Edith or Ellen?

Member Wastweet: Excuse me. I did say Edith and I meant Ellen. Thank you for clarifying that. So I'm going to sway my preference to design Number 2 because it's a profile, and profiles always translate so much better to coins.

On the reverses, I want to start with talking about design Number 1. In our narratives it says that she was a serious art student, that she painted a lot. So I don't understand why we wouldn't see a design of something that she painted.

If that was truly her passion then I don't know why we're not seeing that. Speaking for myself as an artist, when I die I don't want to be remembered by a picture of me working, I want my work to be remembered. I would rather people look at my artwork than look at me. So I can't get on board with this design.

And the fact that she's teaching a little boy seems a little condescending to me. It just doesn't match up

with the narratives that I'm reading. Design Number 3, while this is a noble cause that she was involved in and there's nothing wrong with the design itself, I don't think the theme is really coming through clearly. I hate to say it, but she kind of looks like a cleaning lady with a very tough task behind her.

(Laughter.)

Member Jansen: No, she's motioning for you to pick up the bucket, Heidi.

Member Wastweet: Yes, she's telling me, you better get to work. I'm sorry, I don't think it relates the message clearly. Design Number 4 and 5, very similar. I would be in favor of either of these two designs.

I have a slight preference for the design Number 5 because it has depth, and because it has the White House in the background it tells us where the roses are. I would like to see the White House simplified.

There's a lot of tiny little detail that's trying to come across in that drawing. I would like to see a more simplified version of that White House, same size, same placement. Everything is perfect the way it is except just a little more simple.

So like the cherry blossoms, we're seeing again a design. It's not a picture on a coin. We're seeing an actual coin design. So yay, thank you for that. And it's emblematic of something that she did and something that's still around today, so strongly in favor of design Number 5.

Now Edith Wilson, as a sculptor again looking at these from my sculptor eyes, I would groan if I was given design Number 1 to sculpt. It's -- Jeanne, help me. The mouth, the open mouth --

Member Stevens-Sollman: It's very hard. And the way her --

Member Wastweet: Yes, this is not going to

translate well to coin. No matter what you can say about the drawing, as a sculpture on a coin it's not going to look as well as the drawing is going to look.

Number 2 and Number 3 would make a much better choice. As a reference, Number 2 has a lot more information for the sculpture to work from than design Number 3. So I'm going to refer to Don. On design Number 3, do you have enough supportive material to fill in what's not in the drawing?

Mr. Everhart: Yes, I think the print is coming up awful weak.

Member Wastweet: Yes, it's just light, right, light printing.

Mr. Everhart: So I think we'll be good with the reference material and the sketch if we go with that, yes.

Member Wastweet: Thank you. And maybe some of the panel members who are a little more familiar with the history and the look of Edith can talk to about which is a better likeness. I don't have any strong preference between 2 and 3 as far as sculptability, coinability. I'll just leave it at that.

On the reverses, this is going to be difficult because her service in the White House, we've heard that she called it her stewardship. Some called her the first woman president. That's terribly important.

And these two designs are trying to speak to that theme, but it's not coming across. You know, we don't know historically what she would have been wearing in the White House at that time, but to me, in my modern eyes looking at this, it looks like a house dress.

She looks like she's cleaning up behind him and asking, can I throw this paper away, are you done with it? She's not active enough. If we were portraying her as the active role that she did, she would be sitting at the desk and he would be

looking over her shoulder instead of the other way around. And so it really misses the mark here.

And as much as I'm amused by design Number 3 because it's fun with her in the car, her stewardship in the White House, I think, is more important. And I would prefer to reject all of these designs and send them back to the drawing board, as painful as that is, because I think we can do a better job. I think we can tell this story better than this. That's it.

Chair Marks: Thank you, Heidi. Jeanne, are you ready?

Member Stevens-Sollman: Yes. Yes. Thank you. Heidi, Mr. Chairman, I think I'm going to go in reverse. All right, just to keep this in mind, if this is all right, I'm going to speak with Edith Wilson.

Member Jansen: So where are you going to start, I'm sorry?

Member Stevens-Sollman: Edith Wilson. I'll go with the reverse.

Member Wastweet: She's going in reverse direction.

Member Stevens-Sollman: I'm going to go in the reverse direction. I'm sorry.

Ms. Stafford: No, that's okay. I assumed we were going to start at the beginning, so I started --

Member Stevens-Sollman: Well, you know, we artists just can't --

Ms. Stafford: Okay, so Edith --

Member Stevens-Sollman: Edith.

Ms. Stafford: -- obverse, okay.

Member Stevens-Sollman: Not Roosevelt, Wilson.

Ms. Stafford: Edith Wilson.

Member Stevens-Sollman: I'm sorry, I should have started from the beginning. Okay, thank you. I'm sorry.

I'm very much in agreement with most everything that Heidi said, and to be brief I will defer to her comments on the obverse.

But I do think that Number 3, can we go to Number 3, please, would be my choice of designs simply because it's simple, and as Don said that the drawing would be enhanced more with the sculpture. I think this is a very lovely depiction of her.

On the reverse, and again I agree with Heidi, I feel like we are falling short on all of these medals, all of these designs rather, and I would like very much to go with 1 or 2 because of what she has accomplished in the White House with President Wilson. However, Number 3 and Number 4 are just not something I would want to consider.

Again, let's go backwards. So we're going to Ellen -- I hope I'm getting this straight -- Ellen Wilson. And I'd like to go quickly to Number 2. Number 2 because it is a profile, because she seems to be relatively happy and it looks like it would translate nicely into a coin or medal.

So of all of these, this would be my preference. In a brief short of time, I'm not going to address every design. So if we can go to the reverse, and again just skipping over to Number 4 and Number 5, because of their simplicity I think we should look at those.

I think Number 2, you know, it doesn't make any sense of what she's doing, and I agree with Heidi on Number 3. So 4 and 5 are my choices, and 5 would be my pick.

If we go to Taft, going to Helen Taft on the reverse. Again for brevity, I think we should really look at Number 4 because it's an absolutely wonderful,

strong design, and we have been asking for simplicity. And it says everything about her gardening abilities.

Certainly Number 2, I don't know if she'd be out there gardening with her fur collar, and there's no blossoms in Number 3. I think Number 1 just doesn't make it, so Number 4 because of its simplicity that's my choice.

And on the obverse, if we can go to the obverse, please. I'd like to go directly to Number 2. I think this is stronger, simpler, and more convincing, so that would be my choice for the obverse.

Edith Roosevelt. I really like the reverse of Number 1 because of the fact that she did introduce Roosevelt to Saint-Gaudens and, you know, I think she was very influential in our coinage. However, I think there's just too much information on this. I'd love to have Saint-Gaudens represented on a coin. I think it would be just a wonderful time for him. And this would be my second choice. My first choice would be Number 3 because of what she has done for restoring the White House, and I like the fact that there's architectural elements and tools involved here. It's quite dynamic and simple. So that would be my first choice, and my second choice would be Number 1.

On the obverse, there's only 1 and 2, I think, we're considering, 1 and 2. I like Number 1 because it shows her confidence. Number 2, I think it's a lovely portrait. It's very sweet. But I think I prefer Number 1 because it is more powerful. I think she's making a statement of being First Lady.

Ida McKinley. On the reverse of Ida McKinley, I think it's terrific she was a banker, banker's daughter. But you know what, I don't think that, it just doesn't read right. I'm not sure if she's taking money, giving money, you know, it doesn't really make a lot of sense to me.

So I would have to go with Number 2 because it's a

strong, very simple design, and I like the fact that she did do volunteer work and make a 1,000 or whatever slippers. I think that is pretty amazing. Now she didn't have a machine, a knitting machine. That's what they do today. So my choice is Number 2.

And on the obverse, I think Number 1 probably is the strongest of all four. It's a nice profile. She has a simple dress on. It's not so complicated as Number 4, although Number 4 is intriguing. All these portraits are quite nice, but I think Number 1 would be the one that would read best on the coin. That's all. Thank you.

Chair Marks: Thank you, Jeanne. All right, first of all, I want to compliment the artist for the portraiture work on the obverses. I think in most cases they are very well executed.

And I think I've said in the past, when we've looked at other First Spouse coins that to some extent, I think, the obverse portraits, we stray into a little bit of an area of being subjective. It just happens to be what one individual likes more than another individual.

So I'm not going to spend a lot of time on the obverses, and just a few comments on the reverses. Starting with Ida McKinley, I prefer Number 1. I'm attracted to Number 4, but 1 with the dress being a little more simple presents a little cleaner image, so I support Number 1.

Moving to the reverse, I like Number 2 of the idea of the crochet work. And kind of getting into the issue of art, and Heidi mentioned this, that an artist wants to be remembered for their work and that people are looking at their work even after they're gone.

I would have maybe liked to have seen a design that maybe took the best of her crochet work and had that as the reverse. I'm not sure how it would present, maybe it wouldn't have worked. But I

would have liked to have seen one so we could have considered it.

That being said I like Number 2, the idea of the hands. It's a little bit different than anything we've done on a reverse of a First Spouse. So I support Number 2 on the reverse.

Member Wastweet: Gary, point of clarification, it was Ellen Wilson that was the artist.

Chair Marks: I know, crochet, still you're creating something. If we can't call her an artist then we'll call her a creator. I don't care what you call it, she's created something that I would think she would want people to appreciate even after she's gone.

Member Wastweet: So you would have wanted to see the thing that she crocheted rather than her hands working?

Chair Marks: Sure. Like I said, I don't know if it would translate, but I would have liked to have seen what it would have looked like.

Member Wastweet: I see. Okay.

Chair Marks: Maybe the best of what she had done and just take a look at what that would have looked like. Just thinking about what she might have thought and what she might have wanted to be remembered for. Okay, taking a quote from a person I know well.

Okay, so then moving on to Edith Roosevelt. I'm still open on either 1 or 2. Two is a little different approach than what we've seen before, and I'm kind of struggling with it. I don't know.

I want to listen to what the rest of you have to say about it. On one hand it's, you know, a very elegant pose but it also presents her as vulnerable. And I don't know, I'm trying to understand my own feelings about that so I'm still kind of on the fence between 1 and 2.

On the reverse, I like the idea of the needlework, but ultimately I don't know. Here again it's, you know, she's created something here. However, when you put the thimble on there I'm not really sure I go for that.

And seeing the needlework there just by itself, I'm not sure that would work either. But I appreciate the effort. I'm glad to be able to see this and have it as part of our evaluation. That being said, I like 3 a lot and will probably end up supporting that with the most points of the ones I support on this reverse.

Helen Taft on the obverse, here again I'm split between 1 and 2, and I want to hear what the rest of my colleagues have to say about that. I really don't know which to support at this point.

On the reverse, however, for Helen Taft, I am very definitely in support of Number 4. It's been said prior, it's simple. It's kind of what we've been asking for. It gets away from the story board.

It gets away from the double image of the First Spouse on the obverse and reverse that we've seen several times, and it tells a very simple story about the blossoms. We must remember, a coin doesn't have to be something that you look at and then you know the whole story, so I really like Number 4. And going away from today, if that's not selected I'll consider that the biggest defeat for my day.

Now going on to the obverse for Ellen Wilson, here again I'll listen to my colleagues on 1 and 2. Five is also in play, but I'm focused on 1 and 2 and would like to hear other comments.

Going to the reverse for Ellen Wilson, getting back to what Heidi said again. Number 1, she's focused on the student holding paintbrushes, and then right over her shoulder is what I presume to be one of her paintings. I would have really loved to have seen a design that put that painting front and center and maybe filled up the palette with the painting. We talked about this with another First Spouse. I'm

sorry, the particular First Spouse is escaping me, but the one that was -- the china painting.

And at that point I remember we passed a motion asking that one of her plates become the center and focal point of that coin, and that didn't happen. But here again, I would have liked to have seen the art displayed. A great opportunity for that. Barring that I'm very much attracted to 4 and 5 with the roses. I probably will lend most of my support to Number 5 because it kind of juxtaposes the White House there to suggest roses in relationship to the White House, which is where she was involved with that.

Moving on to --

Mr. Weinman: Before you move on, can we interject one comment? Apparently, because it's come up several times, there was, in fact, a concerted effort to find art by Ellen Wilson, and they were actually unable to find it.

Chair Marks: Oh, that's too bad.

Mr. Weinman: That could be verified as being hers.

Chair Marks: Okay. Well, thank you for updating us. That helps a lot, thank you. I appreciate it.

Edith Wilson, I'm --

Member Wastweet: Can I butt in? If we can't find a piece of artwork that can be accredited to her, then I don't think her being an artist is an appropriate theme at all if her work is that obscure.

Chair Marks: Okay, thank you.

Edith Wilson. I was gravitating to Number 1, and then I heard Heidi's comments about, I think you were talking about the ability to sculpt it with the open mouth and such. I still really like that design, so I'm finding myself considering Number 2, and maybe 3. I need to listen to other colleagues.

Moving to the reverse, I think it's the comments

before that really, the significant contribution for Edith Wilson was her role when her husband had the stroke, how she helped him out.

I guess I would have liked a design that showed her more in that role than over his shoulder kind of approach. Obviously in handling, I read the materials and did my own research, she tried to keep the big decisions for her husband, but then tried to handle all of the lesser items herself.

It would have been nice to have seen her actually at a desk writing, herself, and maybe her husband sitting next to her, something of that fashion. But I think we need to support one of these two designs.

At this point I gravitate towards Number 2. It's also been said about the appearance of the dress looking like almost a housecoat. I guess I would have preferred to see some sort of a different style of dress, but I'm not sure. So I'm a little, I don't know, a little wanting for something different there.

So Number 3 is interesting with the car, but I don't think that's really what we should commemorate this First Spouse for. I think her role with the president is the point. So with that I'm finished and very much looking forward to what others say.

Member Jansen: I'm going to kind of go through and treat exceptions only here. I am for the Ida McKinley obverse. I'm actually going to go against the --

Mr. Weinman: Could you go backwards only because --

Member Jansen: You would like me to go backwards?

Mr. Weinman: If you don't mind. It's easier for me.

Member Jansen: It's a little harder to speak backwards, but I will.

(Laughter.)

Member Jansen: You'll have to play it in reverse to see what I'm really saying, but then again I don't like the Beatles either. All right, then let's go with Ellen Wilson, reverse. We'll do true reverse. Mr. Weinman: Edith, Edith Wilson.

Member Jansen: Excuse me, Edith Wilson, reverse. Thank you. I am passing on this. This is the only one I'm passing on. I do believe the artist, artists plural, on 1 and 2, have the right story to focus upon.

I would love to see an image where they are let's say equals and not yielding to the intrinsic deference of he's the president, she's not, as these pictures do. Maybe sitting together working.

I was very aware of his loss of his left arm, or at least the use thereof. It's an awkward feeling, it's an awkward reality, and the drawings are appropriately awkward.

I'd like to see her dressed a little bit more up to the job of being the first woman president. So kudos to the artist for getting that subtlety there. Please try again.

The Edith Wilson obverse, I favor Number 3. Enough said. The Ellen Wilson reverse, I am favoring the second image. I like that the best. I think the profile is nice. I also happen to feel, however, that the Ellen Wilson first design could work. So I'm going to support it as well.

Moving to the Taft reverse. I'm supporting the fourth image for all the reasons said. I don't think it's really a contest. For the obverse of the Taft image I'm actually supporting Number 1.

I think it's a distinctively different portrait than we've seen on other First Spouses, but I'm also going to support in a less strong way the second image, yielding to the opinions of the sculptors on the committee.

When it comes to the Edith Roosevelt reverse I'm going with Number 3. I think that is the right story line here. I think that's the historically most significant item, but I am casting token supports for 1 and 2.

For the Roosevelt obverse I am in support of the first image, supporting slightly less strongly the second image. For the Ida McKinley reverse I am supporting the second image.

I must say not having any context for the kind of significant contributions and characteristics of the First Wife, I was wondering if she was a horse betting addict on the first one.

With all due respect for the artists, it's really a fabulous image to that point because there are \$2 bills, and so anyway enough said. I support singularly Image Number 2.

And finally, to round out with the McKinley obverse, I am supporting the second image, because again it is distinctly different than the images we've been typically adopting which are very much like 1 and 3 that I'm supporting in a less significant way.

I don't have any authentic reference, so I have no idea which ones are the best rendition, so I am supporting two. Thank you very much.

Member Olson: All right, before I get started I've just got a question maybe more directed towards Don. We're looking at four, actually five First Spouse designs here, and on the obverses we're getting anywhere from three to seven designs.

Can you maybe tell us how that happens where there's a preponderance of one and --

Mr. Everhart: Yes, I'll give you a number of reasons. Maybe if we eliminated some of one -- can you still hear me? It could be that we eliminated more than we would have another First Spouse. It could have been that there's just not as much reference

material.

There's a number of factors. We try to get four to five, but we can't always do that. And sometimes we get more and we don't want to cut them because we think, you know, that they're all pretty strong.

So like I said, we try to stick to four and five, and if can in the future that's where we'll go. But sometimes we kind of shortchange someone.

Member Olson: Okay, fair enough. Starting off with Ida McKinley. The obverse Number 1 and Number 2, both I think could be done very well. I'm going to give both of them points. Not much more to be said there. On the reverse, I do really have to question. I don't believe this is one that's up for debate, or maybe it is, the one where she's the bank teller.

And these are supposed to be First Spouse coins, and it says right in the narrative she was a teller at her father's bank when she was young. That has absolutely nothing to do with her function as the First Spouse. So while I applaud her being a banker, I don't know what that has to do with her official duties.

This is one where unfortunately we only have three designs to choose from, and in my opinion I don't find a lot to lend credit to any of them. Number 3, I understand the narrative, but you'd have to read that to know what was happening here. And the handbill or the program that she's got in her hand is much too small to see, which leads me, really, to only one other design which is Number 2, which is an okay design and it will get some of my votes, but really I wish there would have been more presented here on this one.

Moving over to Edith Roosevelt. I believe we're only looking at obverse 1 or obverse 2. I agree with many comments on the committee. I think Number 2 is a beautiful design, however, it looks like she's asleep. And Number 4 does as well. While that

might be a nice portrait or a picture that someone might take, in my view that really doesn't belong on a coin. You need to have eye contact with the image that's, or at least be able to see the eyes if it's in a portrait view.

So that really only leads me to Number 1 which I did, Number 1 was one of the designs that I was leaning towards to begin with.

On to the reverses for Roosevelt. I think it would be really neat to depict Saint-Gaudens on the reverse of a gold coin, in particular, even though it would be in honor of the First Spouse.

Along with that, if people didn't know who that was they would have no idea of what the significance was there. But from what I've heard and what I've learned, she did have some input with her husband on the designs of the coins that many of us consider to be the most beautiful the United States Mint has ever produced.

So I would ask the committee to maybe take another look at that. That would be a significant mark there to have Saint-Gaudens on there with Teddy Roosevelt and his First Spouse wife. The picture in the back doesn't really lend a whole lot to the scene and probably could be eliminated if need be. That one will be getting my support.

I also do see some good qualities in Number 3. The only comment I would like on Number 3, and I understand there's not a lot of room there, but I guess my preference would be I would prefer to see the White House restoration, not the White House restored. That's just my own personal preference. But again, that's a very nice design.

Moving on to Helen Taft, the obverse. I believe we're looking at -- Gary, what is it again? One and -
-

Member Wastweet: For Taft, all of them.

Member Olson: All of them, okay. I think Number 1 is very appealing. It's more of a modern look from my perspective. But I think all of them are very nicely done, and any one of them would make a nice representation of her.

On the reverses, my full support will be going to Number 4. That's exactly what we've been looking for. It's a very nice design. I just have to comment on Number 2. We're talking about First Spouses here, and the narrative we're given is she played music on a record player.

I've got to believe she's done something more significant than played music on a record player. No more comment on that. That one shouldn't have even been included, in my opinion.

Ellen Wilson, obverse. A lot of nice work done here as well. Number 1, it is very nice. Number 2, for a portrait also is very nicely done. I also liked Number 5. I thought that was a very appealing design of her as well.

On to the reverses. Many comments have been made about these and I won't reiterate them, but I do agree with the comments especially on Number 3. I understand what that's trying to depict, but it just doesn't come across very well. The only one that I'll be supporting from that batch would be Number 5, which I think is very nicely done. It does show her contribution to the White House.

Edith Wilson, the obverses. I think any of those could work. They're all very nicely done. And I think my preference would probably be towards Number 2, but any of them would make a fine design.

On the reverses, none of these will be getting any of my votes. Agree with all the comments that have been made previously. That concludes my comments.

Chair Marks: Okay, Michael. Michael Moran.

Member Moran: Okay, before I get started on my review I'd like to defend the Mint on Ida McKinley. She spent the entire time that McKinley was in the White House as a virtual recluse. That they came up with even three designs, whether they were appropriate to the time period or not was almost a miracle. And we need to let them off the hook on this one.

I'm going to talk only about Edith Roosevelt. You know that's my passion. I'll also say that I agree with Heidi on every single, every one. I just about fell out of my chair as she went down through them and duplicated my votes.

You're having troubles with Edith Roosevelt between 1 and 2 and there's a reason why. First of all, let me start out by saying you may not be aware of some of the history of Edith and Theodore.

They were childhood playmates. Her father was an alcoholic, and the family virtually adopted her for schooling. She was around Theodore all the time, and they developed a relationship in their teenage years.

They broke it off in a summer house. Neither one of them to their dying day would ever talk about what caused the break off. It was right after Theodore's father had died. She got to sit around and watch Theodore go to Harvard and marry somebody else.

After that period she did not date much. She sat and she waited. And fortunately for her and not for Alice, she got a second opportunity, and they married very quickly. So taking us fast forward to 1888-1889.

Edith was, as I said, a very complex personality, and it shows best when you talk about her going to the salon of Henry Adams. Henry Adams was the grandson of John Quincy Adams and the great-grandson of John Adams.

Historian, he ran the best salon in Washington but

he was very, very difficult. If he didn't like you, if he didn't appreciate you, you could come to his salons, he just would ignore you, wouldn't speak to you.

This was the atmosphere that young Edith Roosevelt the bride came into, but Theodore was able to carry his own in this group. He knew these people, had been in school with Henry Cabot Lodge. Henry Adams had been a professor of his at Harvard. There were the connections.

Edith carried her own. She very easily became one of Henry Adams' favorites and this lasted all through the White House years and, in fact, she was one of the last ones to see Henry Adams before he died. That's where you get the Edith Roosevelt that you like in the first image. It captured the serious intent driven woman, and the Mint sculptor who did that did a good job.

Now let's go to the second one. There's another side to Edith Roosevelt, as you probably guessed from my talking about the long-standing relationship with Theodore. In that salon was also Nanny Lodge and Elizabeth Sherman Cameron, two leading Washington socialites, beauties for their time, and Edith again was able to hold her own with them, speaking French with them, the whole bit. Very feminine. That's the other side of Edith Roosevelt.

So which one do you go for? The background on this pose is there are two photographs that this was drawn from. The first one was done in 1900, while Edith was at the statehouse in Albany with Theodore.

The second one was done in '01, and this is a composite of the two, at least I think it's a composite of the two. And the fact is, the family has a name for this pose. It's called the "Goddess picture."

If you want to know how the family would, how Theodore would have chosen between the two women, I've got a quote for you that really decides

it for me. He said it was the only photograph of Edith that he ever really cared for. Plain and simple.

I took the liberty of sharing these images over the weekend with the Roosevelt family and with the Roosevelt Association. Again, they like both 1 and 2, and your eye is correct in choosing between the two. But they chose Number 2 as well. This is the Edith that they, the family, know and appreciate.

I go through this because I really think that we should respect their wishes. It's also my favorite by the way. And I do this, for the record, for the Mint's benefit, if we get something other than 1 and 2 from the CFA so that they can override it.

(Laughter)

Member Moran: So my vote is for Number 2, but if it's Number 1, I'm not going to go out of here shedding tears because it's an excellent, excellent rendition of Edith as well.

Let's go to one of the reverses. Number 1, I want to explain a little bit more here. This is probably the best story board that I've seen prepared because of the hidden meanings that are buried in this thing.

When I talk about the dinner, it was after the diplomatic reception of January 12, 1905. It was a set-up job on Saint-Gaudens. Edith did the seating charts for all of the presidential dinners, and she had Saint-Gaudens at the president's table along with people that he was comfortable with that knew his artistic ability.

Elihu Root was there, there were others, Whitelaw Reid, that had worked with Saint-Gaudens and had a high respect for him. So he was in comfortable surroundings.

And Theodore jumped him right there to redesign the American coinage. That's the symbolism you get there with Edith with her hand on Theodore's shoulder and Theodore turning around and looking

at Saint-Gaudens.

It was very much, Edith was always behind the scenes on these kinds of things. It was always a partnership, and this storyline really conveys that when you know the story. And whoever the designer is that did this took the time to say that and find that out.

The significance for the portrait in the background, which it could very easily be left out, that is Edith with her daughter, Ethel, on her lap. It was done by Cecilia Beaux, we know that.

But the story of it is that Theodore, when it was finished, didn't like it. Edith did like it and there was a discussion between the two of them and a mild disagreement.

Edith solved it. She called in Saint-Gaudens and asked his opinion, he called it a masterpiece. The portrait stayed and is still in the family. It's in the Williams side of the family in Bellingham, Washington today, and it probably won't leave the family, ever. So I appreciate that one.

But let's go to Number 3. Simple, clean. Edith would probably view this as her major accomplishment, although the gold coin designs were certainly an accomplishment, but it was shared with Theodore.

Theodore had nothing to do with the White House renovation or restoration. It was her all the way. She took on the capital architect that was giving her problems. She handled McKim and negotiated with him.

She handled Theodore and got his approval. She also handled Joe Cannon, who was the chair of the House Appropriations Committee, in terms of getting the money. Anybody could get cut off by Joe Cannon, but not Edith Roosevelt. He would not cross her. And this is good art when you look at it. It's simple. It's clean. It conveys a story without my

having to walk you through it and hold your hand like you did the first one, although I hate to see us lose an opportunity to put Saint-Gaudens in there. And also this is the choice of the Roosevelt Association.

Chair Marks: Are you done, Michael?

Member Moran: I'm done.

Chair Marks: Okay, great. Thank you.

Member Jansen: That was entertaining if not a spectacular backdrop for the Roosevelt coins. I've got to give you a compliment there.

Chair Marks: Yes, that was very informative. Thank you, Michael.

Donald?

Member Scarinci: Do I have to go after that?

Member Moran: Hey, I had to go after you a minute ago.

Member Scarinci: Can we start from the top?

Member Moran: Do like I did. And by the way I ended up agreeing with Heidi across the board, every one of them.

Member Scarinci: I mean the quality of these is all very good. You know, it's in some cases difficult to choose. But I like Number 4.

And the reason I like Number 4 is simply because I think that I like the way, artistically, the hair design and the clothes design work together to form a completed image. So I tend to like Number 4 better than the others.

You know, and generally, the reason I don't like Number 2 is, I just think it looks too Elizabethan, even though that was the style at the time was this neck thing. I just don't like the way it works in

Number 2. I could see the people who like Number 1, but I think Number 4 brings the hair and, you know, her dress together in a more completed vision.

On the reverse, I agree, I don't care for the depiction of money, and of her holding money. I think unfortunately the reverse, you know, the one, and it's unfortunately, because I think it's a nice design. I think Number 2 is a nice design. I think it's clean. It's simple. Makes a point.

I mean I wish there was more to say about her other than that she campaigned for her husband, you know, and that she did this crocheting thing. But it is what it is and the time was the time, and I think as a design, Number 2 is by far the nicest design.

Going to Edith Roosevelt there is nothing more to say. I am persuaded. I, in fact, even voted, which I practically never do until I've listened to everybody. But it's definitive, I mean, I think after hearing that.

And I was torn, really torn between, I was going for 1, you know, but I was going for 1 because, I guess, I just didn't understand 2. And the reason I like 2, as Heidi said, this is very different than anything we've done in the series.

So I think the combination of 2 and 3, you know, 2 on the obverse, 3 on the reverse is the way to go. I agree with everyone. It was a great opportunity to throw Saint-Gaudens in on a coin.

It would have been nice, but it would have been hard to explain. You know, other than the explanation that we just got, I think it would be hard to explain why she's in that picture.

So in terms of the next one for Taft, I think portrait Number 2, you know, is the, I can see people going for the straight-on Number 1, but I think portrait Number 2 is a little softer. I think, overall, a little more consistent, you know, with some of the others

in the series, and I just think it's the nicer of the two, but I'm not passionate about that.

On the reverses, you know, Number 4 is totally a no-brainer. That's exactly what we've been asking for. I think you're probably going to get unanimity on a design on this one. And this one works. In contrast, to, you know, the roses, which need the White House behind them.

I have trouble with that, but this one absolutely works. I like the composition. I like just about everything about this. You know, this is exactly what I was hoping, you know, I think what we were all hoping to see. Focusing on the specific image and really doing justice to that image, I think this is it.

I don't want to not say something about the composition in Number 3, you know, even though 4 has got it, but I just really like the way the artist did Number 3.

I like the Washington Monument, you know, the spade and the trees. I like the lines of the grass. I just love the composition on this design. If we weren't given the other one I would certainly go with that. And look, composition-wise, I mean, you know, I have to hand it to you. I kind of like them all.

But, you know, even though I think the music thing is just a little too trivial, I like the composition. I like the art of what you did with it. So, you know, I don't want to sound too effusive, but I like the group collectively, but 4 is a no-brainer.

Okay, moving over to Ellen Wilson. You know, I see what people like about 2. I'm not sure you're going to get that twinkle in the medal. I do think that 5, you know, would look better as a coin. I see where people like the other one as a picture, I just don't think that's going to happen on a coin.

I think you're going to be disappointed on a coin

versus Number 5, where I think there's a greater probability that this is going to look nice and that this is going to be again consistent, a lot more consistent with the other coins in the series. So I have to go with Number 5 as the obverse here.

And for the reverse, you know, I mean the fact that there's not a single piece of art that stands out, that was an interesting thing. I was coming in here today thinking the exact same thing, like we couldn't find a piece of her art somewhere, you know, in some auction or somewhere?

And, you know, I guess what's to be said about this is, this is a buy opportunity for an auction if you ever find one.

(Laughter)

Member Scarinci: So I guess that's what I learned today. It's a buy opportunity, so I'll certainly keep my eye out for that.

So then we've got the, and here's why I'm in favor of Number 3, right? And yes, it's probably Camden, New Jersey. It's probably where she is, all right, but she's definitely in New Jersey. Because we got rid of Woodrow Wilson and, you know, from New Jersey, disastrous governor's a disastrous president. My second least favorite president next to George W. Bush.

But if we're going to go with the rose thing, I would want, I like the clean image of 4. My problem with the rose thing is when there's an opportunity to portray a woman as doing something that's not teaching kids, you know, playing the musical instrument or, you know, crocheting, knitting, and doing roses, and doing things like that, when there is an opportunity to portray the woman in a more modern way, I think we need to take it.

And I don't dislike Number 4. I think you kind of blew through Number 4 a little too fast. I mean I like the composition of Number 4. I mean I said it,

you know, I said it earlier in our administrative meeting. I mean something's going on at the United States Mint in a very positive way, and as a group of art that we've looked at for this meeting, I have to say this is the best group of art that I've seen coming out of the Mint in a long time, certainly since before Moy.

I mean, you know, I just think whatever is going on is going on well. I like the composition here. I just like the, again, I would have to pick this, if this were a photograph I would have to single this out for mention as a composition.

It looks like a Cartier-Bresson image, you know, where it's just a street scene framed in a really exceptional way. I mean I like the way the lines work. I like the way the shoulders are positioned, the head is positioned. I just like it as a design.

Member Wastweet: Are you speaking of 3?

Member Scarinci: I'm speaking about 3. Yes, 3. I mean I just like it as a design. I think as a design, I think it's a pretty design. You know, and as a depiction of woman, I mean I just can't bring myself to supporting another rose thing.

And then when you get to the roses, if you don't have the silly little building in the corner, you know, then item Number 4 doesn't tell a story. I mean but, you know, on the one hand we tell the artists we don't like to see all these little vignettes, and I certainly disliked the reverse of the medal we approved this morning, even though I voted for it because that's what they all wanted, you know, because you have all these little images.

And that's what we're doing here. If we've got to go with the roses, then you've got to throw the little White House onto the side of it. I just don't think, it's certainly what we talk against and we'd have to be confusing the heck out of the artists. So anyway, I think 3 really makes a statement. It says something about here, you know, in a nontraditional

way. So as to Ellen, I go for 3.

As to Edith, on the portraits, you know, I could go with any of them. I could see, you know, 3 is probably the cleanest image. Obverse 3 is probably the cleanest image although I like obverse 2. I can't say I'm passionate about either one.

So I mean, you know, since I'm being forced to pick, I'd probably pick 3. I agree with what Jeanne Sollman had to say. As to the reverses here, we really have to go with 1 or 2.

I mean obviously 3 is ridiculous, and 4 is like Howdy Doody. So, you know, I just think we have to go with 1 or 2. And I don't remember if Woodrow Wilson, I don't know why I think it but I kind of, I thought Woodrow Wilson was in a wheelchair after his stroke. I just don't remember. You know, and if he wasn't in a wheelchair, this easily gets fixed.

You see, I don't think you can have them both sitting down because I don't think that would work as a composition, so one of them has to be standing. If Woodrow was not in a wheelchair then this could easily be fixed by just flipping them. You know, make Woodrow, put Woodrow, either 1 or 2 could be fixed.

And as between 1 and 2, I kind of like 2 better than 1. And I like 2 better than 1 because it looks like she's more engaged. But it would be cool if she could be sitting with a pen in her hand and he could be standing holding the paper. I think that would say more of what you want to say assuming he could stand at that time.

I don't think so either. I remember a wheelchair. He was in a wheelchair.

Member Wastweet: He had a stroke, so it's like he's not going to stand even for a few signings. I don't think so.

Member Scarinci: No, he's not going to stand there.

He's certainly not going to stand and dictate, in which case you'd have to put him in a wheelchair, in which case the composition doesn't work. So I'm kind of assuming that.

And if he did have a wheelchair maybe you could throw him in a wheelchair. I mean maybe throw some wheels behind him or something. But if I have to pick between these two I don't know that, I mean there's enough other things to do, you know, it's not like we're going to make this an award winner by working harder at it.

None of these coins, they're nice but none of them are award winners. I think it's hard to do that with this series anyway. So it's not these designs, it's just, it's kind of hard to do that with this series. So I wouldn't spend much more time on this. I'd work on some of these other cool things that you could win an award for, and especially some of these we saw today.

So with this I would have to pick as between 1 and 2 and that's all I'm considering. I have to pick 2 because it looks like she's more engaged. And I'm going to just assume that the choice of clothing was the clothing of the time and that you guys have researched this and that's what she would have been wearing in the White House at the time.

I have to make that assumption, otherwise that does look, you know, to my eye, I mean again with a view of a 2013 person, and it looks like she's wearing some sort of a housecoat that my mother would have worn, I mean that my mother did wear around the house. So that's what it looks like, but if you can verify that, in fact, that's what she would have been wearing in the White House, that's what she would have looked like in the White House, you know, then I think I would go with 2 on the reverse of that.

Chair Marks: Thank you, Donald. Tom?

Member Uram: In conclusion -- we'll work this

backward by the way so don't go forward, we're going to work this backwards. And I'm just going to make a couple comments.

But I'm between Number 1 and 2 also, but I do like the fact that of the doorway in the back just makes it a little bit of a formal setting, more of an office-looking, presidential. If anything can be done with the attire for her, for you to get that would be super. I like Number 3 on the obverse.

Moving right along to Ellen, I too like Number 5 there. I think that good simple design, and I like the fact that it ties it into the White House and the presidential theme and so forth. On the Ellen obverse, I too like Number 2, I think, nice design. Helen Taft, Number 4, I concur. I agree the blossoms. You don't see them on Number 1, and the tree is nice, but Number 4 works. In listening to everyone, I agree between Number 2 and Number 1, and I think I'm going to lean more towards Number 2.

On to Edith, because that seems to be where we've had a little bit of thoughts there. First of all, I want to thank Mike for his historical reference there, in particular to the obverse. I would be willing to take that chance too and go with Number 2.

I was debating between 1 and 2 until Mike had made that reflection on the history part of it, and I think that's super and I think a number of you have mentioned that. And I think that it's going to be great to see if we can pull that emotional part off there of where she is at that time in her life.

On the reverse, Number 1 and Number 3, I, like everyone else, I agree there's a lot there going on with Number 1 and a lot of undertones and a lot of things that can be brought forward, and I think it's a great design and a great opportunity.

But I think since we are on the spouses it would be more definitive to stick with Number 3. I don't know that rose is going to transpire down there on the left

side there, you know, how it's going to look or whether it will be large enough.

But the other thing I was thinking of, since it's under construction, maybe if you made that like a grainy background like an oak background, you know, you could add a little dimension to it. But it was just a thought.

And on to Ida McKinley. Number 2, I think, Number 3 being on the porch, I don't even see her being on the porch. I mean, I guess I was looking for a fence or a front porch-looking type thing when it was described earlier.

The teller thing doesn't work. Once again I think it was referred to as placing the bet, which is not bad, but I think we go with Number 2. Also on the obverse now, Number 2, I like that one the best but maybe she should have that pin on. The pin is on all the other three designs. Earrings are on all the other three designs.

And this is more of maybe the individual look here or how ever, but I think if you at least put the pin on, I think it would make for a nice, I don't know if you have to have the earrings that are on the other one, but I think the pin on there would be a nice touch to put that through. So I'm leaning towards Number 2. Thank you.

Chair Marks: Okay, thank you, Tom. I want to thank everyone for going through their comments concisely. We did that in about an hour and 15, an hour and 20 minutes, and that was a big chunk of work to accomplish in that time period.

So I guess I'm trying to decide, is there anyone who's just aching to follow up with anything? Okay, then let's go ahead and let's tally your scores, if you haven't done so already, and get those into Erik. And when we are done with the baseball item we'll come back with the results of that tally.

So at this time -- pardon? Okay, it's been suggested

we take a break and I think we'll go ahead and do that. Let's try to get back by 3 o'clock, so let's take ten minutes, and we'll stand in recess.

(Whereupon, the foregoing matter went off the record at 2:49 p.m. and went back on the record at 3:07 p.m.)

Chair Marks: Okay, we are back on the record. We're trying to retabulate the Ida McKinley issue. We're trying to find an error in that. But I'm going to go ahead with the others.

So on Roosevelt, Roosevelt obverse, we were looking at designs 1 and 2. Number 1 received 13, Number 2 received 21. And here again, I'll just remind everybody that 13 is the threshold for a recommendation level.

So of the 24 possible, Number 2 received 21. And just a note here, twice, and we're going to see this twice today. We've got two perfect scores. That rarely happens. So that's a powerful message and I hope those become coins.

Speaking of which, we have a perfect score on the Roosevelt reverse. We were looking at all four of the designs that were submitted to us. Number 1 received nine. Number 2 received two. Number 3 received the perfect score of 24. Number 4 received two. So Number 3 would be our recommendation of course.

Going on to Helen Taft, we were looking at all four submitted to us. Number 1 received ten. Number 2 received 18, which would be our recommendation. Number 3 received five. Number 4 received two.

Moving down to the Taft reverse, we are looking at 1, 3 and 4. Number 1 received two points. Number 3 received two points. Number 4, which is the blossoms, received a perfect 24.

Okay, we'll go now to Ellen Wilson on the obverse. We were looking at designs 1, 2 and 5. And Number

1 received nine points. Number 2 received 16 points and would be our recommendation. And design Number 5 received 11.

That takes us to the Ellen Wilson reverse. We were looking at designs 1, 3, 4 and 5. And design 1 had two points, design 3 had three points, design 4 had seven, and design 5 is our recommendation with 21.

So a very high score. You know, not perfect but a very high score. And that for the record, that is the roses with the White House in the background.

Okay, then that takes us down to Edith Wilson on the obverse. We are looking at all three designs submitted to us. Number 1 received three points. Number 2 received seven. Number 3 is our recommendation with 18.

That takes us to the Edith Wilson reverse. We at this point have no recommendation. We were looking at designs 1 through 3. None of them even got close to the threshold.

Number 1 received three points. Number 2 received four points. Number 3 received one point. So we have no decision, and unless there's a motion that will stand as no recommendation forwarded.

So now we are prepared to look at McKinley. So going back there on the McKinley obverse, we were looking at designs 1, 2 and 4. And Number 1 received 13 which would be our recommendation. It just makes the threshold, but it does, so that is our recommendation.

Number 2 receives 11 points, and Number 4 received nine. And then the McKinley reverse, we were looking at designs 1, 2 and 3. Number 1 received zero. Number 2 is our recommendation with 21, a very high score. And Number 3 received zero.

So Number 2 received the high score and it was the only score for that grouping. So that is the totality

of the scoring.

Committee, I turn to you now. Will we let all those just simply stand, or is there any further action that you deem necessary? Okay, I'm not hearing anything.

Member Jansen: I would make a note. I'm referring to the Ida McKinley reverse. We selected Number 2, which is the two hands knitting. There's just a small nit here, no pun intended.

The circumference of that design is a weave of a sort and it's off center. And I would just say, when the sculptor does that ask the question, was it purposely off center?

Mr. Everhart: Which one are you referring to?

Member Jansen: Ida McKinley reverse, drawing Number 2.

Mr. Everhart: Okay. Let me take a look at it.

Member Jansen: The crocheting hands and the perimeter weave piece. I think it's more obvious actually in the medal drawing, but it's the same position.

Mr. Everhart: You mean the little border with the --

Member Jansen: Yes, it's not on center.

Mr. Everhart: Where there's more space at the bottom.

Member Jansen: There's more space at 4 o'clock than there is at 10:00.

Mr. Everhart: We'll take care of that. You know, we always do that.

Member Jansen: Okay. I just didn't know if that was an artistic intent or just an artifact of the pick-up.

Mr. Everhart: We'll take care of that.

Chair Marks: All right. Well, I did not hear any desire for any follow-ups, so our recommendations stand with the exception of the reverse for, which one was that? I'm sorry, yes, for Edith Wilson we will not be submitting a recommendation. Okay.

Member Wastweet: Do we need to make a motion?

Chair Marks: Pardon me? You're going to make a motion?

Member Wastweet: Do we need to make a motion to get more designs on that or just leave --

Chair Marks: That's your privilege if you'd like to put that on the table.

Member Jansen: I would second the motion.

Member Wastweet: I will go ahead and motion that we get new designs from the Mint in lieu of our not having a recommendation for --

Chair Marks: Okay, it's been moved. I understand there's a second. Okay, so we'll discuss it. Heidi, do you have any instruction with that or any suggestion or advice?

Member Wastweet: I do.

Chair Marks: I thought so.

Member Wastweet: I think that after hearing the comments from the committee I think we all agree on the topic of her stewardship in helping the president as the appropriate theme, if we can just get the artwork to reflect the theme more actively instead of statically.

Chair Marks: Okay.

Member Wastweet: And with more appropriate dress. Those are the things we would like to see, and I would like the Mint to come back with us about that.

Chair Marks: Okay. And we've had a lot of discussion about this so I hope we can make this motion simple and quick. However, before we move to the motion I want to turn to the staff. I've got a question. So the question would be, I know that we're here in March of 2013, and we're looking at the 2013 First Spouses. The design that we've chosen not to make a recommendation on, and we're about to make a motion, or I think we're going to approve a motion to ask for more designs, is that going to present a timing issue at this point in time?

Ms. Stafford: Yes. But we conferred, and we can actually have designs for that particular --

Mr. Everhart: It's just one?

Chair Marks: Just one.

Mr. Everhart: Just the reverse?

Ms. Stafford: Just the one.

Chair Marks: Just the last one. Everything else got actually pretty strong scores.

Mr. Everhart: Yes, I think we can do that.

Ms. Stafford: So we know we can have the designs back for next month --

Chair Marks: For April.

Ms. Stafford: -- for your consideration. Correct. But I would need to check with some other people in manufacturing to ensure that doesn't compromise our larger timeline about making these coins available. So pending that is not an issue, we would commit to coming back next month with that.

Chair Marks: Fabulous. Thank you very much.

Member Wastweet: Gary?

Chair Marks: Yes.

Member Wastweet: Am I correct that the CFA has not reviewed these?

Ms. Stafford: Correct.

Chair Marks: When do they review?

Ms. Stafford: The 21st.

Chair Marks: Okay. Okay, with all of that in mind I'm going to move to the question. All those in favor of the motion, please raise your hand. It's unanimous. Thank you. Motion passes.

Okay, we will move now onto the review and discussion of candidate reverse designs for the 2014 National Baseball Hall of Fame Commemorative Coin Program, and I'll turn to April Stafford for her report.

Review and discuss candidate designs for the 2014
National Baseball Hall of Fame Commemorative Coin
Program

Ms. Stafford: Thank you. These again are for the reverse designs for the 2014 National Baseball Hall of Fame Commemorative Coin Program.

The National Baseball Hall of Fame Commemorative Coin Program Act, Public Law 112-152, authorizes the Secretary to design, mint and issue \$5 gold coins, \$1 silver coins, and half-dollar clad coins in 2014, in recognition and celebration of the National Baseball Hall of Fame.

The Act states that to the extent possible and economical, the dollar and \$5 coins reverses be convex to more closely resemble a baseball, and their obverses be concave.

The Act also requires the secretary to conduct a competition for the coins common obverse design which should bear a design that is emblematic of the game of baseball. This national coin competition is scheduled to be launched in the spring of 2013, and the common reverse design is required to

depict a baseball similar to those used by Major League Baseball.

So of course as we talked earlier, we're very excited that this would be the first time the United States Mint would produce a curved coin, and also excited that it's the first time in about 20 years that we've conducted a national public competition to design a coin.

The Act requires the coins to bear six inscriptions. "Liberty" must be on the obverse, and "United States of America," the denomination, and "E pluribus unum" must be on the reverse.

The law does not specify where "In God We Trust" and "2014" are to be placed. But we are recommending that both of those be placed on the obverse, which has been the general practice for modern commemorative coins as well as for balance.

So just to repeat, that would mean that the required inscription would be aligned as follows. On the obverse, "Liberty," "In God We Trust," as well as the year 2014, and the reverse, "United States of America," "E pluribus unum," and the denomination.

I'd like to note, however, that artists will be permitted to include other inscriptions of their choosing when they submit candidate designs for the obverse. Based on the manufacturing timeline and the research and development process for the curved coin, we have determined that we need to complete the design review and selection process of the reverse prior to the selection of the obverse. This will enable us to manufacture the reverse dies ahead of the obverse, and potentially minimize the impact on the tool and die department schedule.

Today, with us, we are very happy to have Ken Meifert, the senior director of development at the National Baseball Hall of Fame and Museum. So, Ken, would you like to say a few words about the program?

Mr. Meifert: Absolutely. Well, first, we're thrilled to be working with the Mint on this coin program. I'd just like to give you a little bit of background on the museum so you'll have a little better understanding of who we are.

We are an independent 501(c)(3) not-for-profit educational institution dedicated, our mission statement, we boil it down to three simple words. We preserve history, we honor excellence, and we connect generations through the rich history of baseball.

I'd also like to share with you a quote that I think sums up what baseball means to America and our culture in general, and this comes from Dr. Gerald Early of Washington University.

And he said there are three things that America will be known for 2,000 years from now when they study this civilization -- the Constitution, jazz music, and baseball. They're the three most beautiful designed things this culture has ever produced.

So, again, we're honored. Following up on April's comments about the inscriptions, we'd love to see the inclusion on the -- I'm going to get this wrong, but on the obverse, did I get that right? On the front. We'd love to see the inclusion of the words "Baseball Hall of Fame" to make it really clear that this is a coin in honor of the museum and not related to Major League Baseball.

As I mentioned, we are an independent 501(c)(3) and not connected, you know, to Major League Baseball in a formal way. So we'd love to see that included to make it really clear that the coin is in honor of the museum. Thank you.

Ms. Stafford: So as indicated earlier, the common reverse design is required to depict a baseball similar to those used by Major League Baseball. The only difference in the designs will be the denominations.

So the gold coin represents a \$5 coin, the silver represents \$1, and the clad represents a half-dollar. So we'll be showing the gold, and if you'd like us to go through the silver and the clad to illustrate the denominations, we can. So gold reverse designs, Design 1, 2, 3, 4, and 5.

Chair Marks: Okay, Committee, do we need to go through all the denominations? I mean it's pretty clear. Okay.

Ms. Stafford: And 6.

Chair Marks: Oh, I'm sorry.

Ms. Stafford: That's okay. No, there's six in all.

Chair Marks: Okay, so they're all the same and, in fact, just a note on your scoring sheet, I gave you three different denominations here. Just scratch out the \$1 and the clad half-dollar scores there. We'll just score it once on the gold and that'll be good enough for our purpose here today.

Okay, anything more, April?

Ms. Stafford: No, over to you.

Member Stevens-Sollman: I have a question.

Chair Marks: Okay, technical questions.

Member Stevens-Sollman: Yes, it's a technical question. Is the gold also going to be concave, convex?

Mr. Everhart: Yes.

Ms. Stafford: The gold and the silver.

Member Stevens-Sollman: The gold and the silver. Okay, because in the narrative it said the silver and the half clad.

Ms. Stafford: That's incorrect. Thank you for bringing that to our attention.

The gold and the silver are to be convex and concave, the clad will be flat.

Member Stevens-Sollman: Okay, thank you.

Member Wastweet: The artwork that you have up on the board is slightly different than what we have printed on our page. The ones up there have what appear to be a rim. Is that intentional?

Mr. Antonucci: Yes. And we'll have a rim all the way around.

Member Wastweet: So they will have a rim unlike our artwork that shows no rim? Okay.

Chair Marks: Okay, I have a technical question. If I'm reading this correctly, the black lettering would infer incused lettering.

Mr. Everhart: That's right.

Chair Marks: So in a proof version the lettering will be the mirrored?

Mr. Everhart: That's the only thing that will be polished.

Chair Marks: How about the stitches?

Mr. Everhart: No.

Chair Marks: Okay. All right, any other technical questions? Okay, then I'm going to move to Michael Olson to start us off.

Member Olson: This will be very brief. I've got to catch a flight here. But these designs that were shown, a couple of these look very appealing in my view. Number 1 and Number 3 simply because they look most like a sphere than any of the other selections.

My preference would be for Number 3 simply because I think the denominational designation in writing underneath "United States of America" really

detracts from the "United States of America." I prefer to have the denomination as shown in obverse Number 3, up above.

With that being said, on the half-dollar coin my feeling is, is that looks somewhat awkward with the dollar sign, the decimal and the 5-0.

I'm not going to be here to make this motion, but I'm just going to throw this out there for others to consider. If Number 3 is selected or if Number 5 would be selected, I would ask the committee members to maybe take a look at using the cents sign behind it, rather than the dollar sign and decimal in front of it. And that concludes my comment.

Chair Marks: Okay, thank you. Michael Moran.

Member Moran: I have to admit I had a hard time getting a handle on this. It's not Edith Roosevelt.

I have a problem with Number 5. Looks like a horseshoe to me. I can't get past that. I agree with Mike Olson that the "dollar sign point 5-0" is off. You either need to spell all the denominations or go with what he suggested, which would be "fifty cents" with the cent sign.

That being said, I could go with either Number 1 or Number 3. I think probably Number 3 has it for me because the "United States of America" needs to stand alone. That's it.

Chair Marks: Thank you. Donald?

Member Scarinci: Does the Hall of Fame have a preference?

Mr. Meifert: I was visually drawn to Number 2 because the -- now that you guys have made the comment about "United States" standing alone I agree with you there. But Number 2, "The United States of America" wording is on the sweet spot of the baseball where a player would sign the baseball

if you were collecting it. And baseball fans will be aware of that.

I also think it shows the curvature of the, you know, of the stitching very well so that you can see the shape. So 2 was my favorite just for that reason that "United States of America" is on the sweet spot of the baseball.

Member Scarinci: For that reason I'm going to support Number 2.

Chair Marks: Okay. Thank you. Tom?

Member Uram: I concur. That sounds fine.

Chair Marks: Heidi?

Member Wastweet: One more technical question. On design Number 2 is the stippling meant to simply be shading or would it be texture?

Mr. Everhart: That's actually going to be texture, because we've looked at baseballs very closely and they do have a little bit of a, not a dimple texture, but there is a texture on them when you look at them. Yes, leather when you look at them really closely.

Member Wastweet: So would that texture be an even texture across it or would it be more extreme around the extremities like in the --

Mr. Everhart: I think it would be like that. I think it would be boring if it was, like, if it was uniform the whole way across. You know, I think it would be selective, much like showing highlights.

Member Wastweet: I'm having a hard time picturing that. I think it would look more like it had been rubbed off in the middle rather than the effect of shading.

Mr. Everhart: Well, you would fade it out, you know.

Member Wastweet: Yes. Okay, thank you. I was

initially drawn to design Number 1 because the effectiveness of the curve of the stitching. I am in strong favor of the denomination being spelled out rather than numerical.

If the other committee members like "The United States of America" to stand alone, I'm not opposed to the denomination being spelled out in the upper space instead. But I do like Number 1.

Chair Marks: Okay. Thank you. Jeanne.

Member Stevens-Sollman: I do prefer Number 1, myself, and I have to agree that the denomination should be spelled out. And I know, you know, the Fine Arts Committee is going to say the same thing. Having sat in on one of their sessions the last time they were pretty explicit about that.

And I think it looks a little crass to have the dollar sign or the, you know, the cents sign on there. I think, you know, spelled out is good.

However, on Number 1 if we could move the "five dollars" up to under "E pluribus unum" I think it would make the design a little better. "United States of America" should stand out. And so I prefer Number 1.

Chair Marks: Okay. Thank you. I'm going to be a bit of a contrarian. I like either 1 or 3. However, and I can't support Number 2. I will address that one first.

When we stack the words "United States of America" the lettering becomes smaller.

Member Stevens-Sollman: Yes.

Chair Marks: So it minimizes the impact of "United States of America." I also like the idea that "United States of America" should stand alone. So my biggest support goes to Number 3.

And I guess I disagree with the fact that the denomination has to be spelled out. If we take, for example, and if we take on Number 1 and we move

"five dollars," I'm looking at the gold one here. If you move "five dollars" up above, to me we lose the balance of this design.

Then the whole top part of the design is where all the letters are, so I think there's an imbalance created there. So I would support Number 3 with the numerals for the denominations with the exception on the half-dollar.

The half-dollar has been denominated as a half-dollar ever since, let's see, starting in 1838. Prior to 1838 there was a time period where it was denominated "fifty cents," "cents" spelled out on the half-dollar.

So even the idea of going to the decimal pointed 50, that would be even a step further. That's something we've never done before. I think it could create some confusion. And if you miss the decimal point, would we then be having people ask if that's a fifty dollar coin?

Like gold plated versions, yes, thank you. So I would really caution -- I'm going to support Number 3. I'm going to hope that I've swayed all you to Number 3. But if we do we need to go back and fix the half-dollar in this case and change the point 5-0 numerals that appear there to the lettering "half-dollar." So --

Mr. Antonucci: I'd like to just make a comment about Number 3, if you don't mind, Number 1 or 3?

Chair Marks: Yes, please.

Mr. Antonucci: The "E pluribus unum" on this design, it's too close to the rim of the coin. We're going have to move it inboard a little bit.

We found in our research strikes on this program, which were extensive, that we had some fill issues at that level on the coin. So I want to move them inboard as much as possible which will allow us to effectively build this tooling.

Chair Marks: Right.

Mr. Antonucci: Otherwise it's going to become a nightmare for us.

Chair Marks: Right, and thank you. And I'll conclude my comments by saying, you know, we've heard -- when we talk about American pastimes and the ideals of being an American, we hear terms like "Mom's apple pie" and we hear about baseball. We don't hear about other sports, right? So this is a truly American subject that we're addressing here.

And so for that point I will put emphasis on the idea that this is our chance to take the words "United States of America" and emblazon them right across the very middle of this coin that's going to be, you know, domed up. And it's going to be spectacular. If it's allowed to be there by itself right in the middle of the design, okay?

And that doesn't mean we take the denomination in letters and stick it above. Because especially based on what Steve has now told us, we're going to move "E pluribus unum" down and then we're going to put the letter denomination above. You're going to have an imbalance then, and that would be a pity.

So I would urge my colleagues on the committee here to support Number 3. Erik?

Member Jansen: All right. I am going to strongly, very strongly, support Number 2 for a bunch of reasons.

First of all, although the characters in 1 and 3, I'm discounting 4, 5, and 6, you're just missing the opportunity on the true-life perspective that we're going to curve this thing into. So on Number 2 the "United States of America," the "E pluribus unum," and the "five dollars," they look grayish.

I want you to transcend that and realize they can be just as dark and contrasting as they are attractive on designs 1 and 3. So look through that. I like the

"five dollars" as opposed to the numerical number "5" in design Number 3.

When I caught a ball with my son a couple of years ago, I had never actually looked at a Major League ball, I mean a ball made in Haiti, used in a game. And the comment that was made about the sweet spot of the ball is the visual bingo when you catch a ball at the park.

In fact, it has something on it that this one lacks. It has the heavy graphic. I see a head nodding. The heavy graphic of Major League Baseball, I think red and blue with a white kind of profile contrasty stripe down the middle. And then it says, "Rawlings" or something. And it says, "Major League Baseball." Does it have a signature on it as well?

Mr. Meifert: It has the Commissioner's signature on it.

Member Jansen: Okay. Okay, good. So my memory's right. I'm going to support Number 2 and I'm also going to put an idea out there.

If we were to take the sweet spot, "United States of America" with "E pluribus unum" underneath it and add to that some kind of, now not the Major League Baseball symbol, but some kind of a symbol that is America. An eagle, I don't know. I don't know. I toss it out to the artists to say come up with an idea here.

Anybody who's ever caught a ball is going to look at that and go, oh my gosh. "United States of America" will be towards the crown of the coin. The "five dollars" will avoid the perimeter spreading effect as this thing goes through a curve dye.

The only other comment I will make is, I've said this to a number of people. I know the legislation doesn't say it, but I think we should pass a message back up to the legislators on this. We are missing an extraordinary opportunity with this issue.

By taking the half-dollar, which most kids have no idea what they are. I took one home the other day and my 10-year-old daughter says, "Daddy, take that out of my allowance. I want that. What is it?"

Okay, close your eyes and listen to me. We ask the legislators to change the half-dollars to unlimited. We make it a circulation issue. And we talk to Major League Baseball, and we pre-stage millions of half-dollars at the ball parks. And we ask the concessionaires to use them for change that day. Kid buys a hot dog or a Coke, gets a half-dollar back. How many of those do you think we'll move?

Now I know Republicans, Democrats, it's impossible. I don't want to hear why it can't be done. I want to know who's going to get it done, because that's an opportunity that this Mint's image, that coin collectors, that this country cannot miss.

Chair Marks: And on that note, Donald has a comment.

Member Scarinci: No, no, no, I'm not going to discuss this other than that, you know, I would do both. If I were to go to Congress and go back to the drawing board, I would still keep my three-coin program so that, you know, so that The Hall of Fame will do very well with this program.

But I would add a fourth coin, a circulating half-dollar as you suggest, and the Mint can do well with it in signage. And you would make a fortune in signage with half-dollar coins that -- which would be pulled out of circulation the second a kid gets it. You know, everybody would keep it and you'd make a lot of money too. So everybody can make money.

But, but that's not what I want to talk about. I just want to take one stab at persuading you, Gary, you know, to go with Number 2.

Chair Marks: Have at it.

Member Scarinci: Okay, we saw the concave Australian Southern Hemisphere coin, right? When you have a concave design your eye will look more towards the top.

In the Australian coin you saw the queen's top part of her face. You didn't really notice much of her bust because it was in the bottom of the concave. So what you see in the top of the concave is more pronounced visually.

And you know, so therefore, the effect or your reason for liking 3 isn't really going to work. Instead what we're going to highlight is the awkwardness of, you know, using the numeric denomination.

And it's awkward and difficult, honestly, when you get to the half-dollar coin, which for the most case, look, let's be honest, you know, that's the coin people are going to buy. It's the cheapest one. It's the one that everybody's going to own, you know. I mean, an enthusiastic kid will buy that with his lunch money.

But you know, so when you get to that coin it's kind of awkward and you're emphasizing the awkwardness by putting it on the top part of the design. So I just wanted to attempt to persuade you off Number 3, you know, on Number 2. I think 2, I think that seems to be the one that people who know and love baseball like, and who we are we to defy America's favorite sport?

Chair Marks: Well, then let me encourage you. You've made a lot of progress in attempting to persuade me. And I could be persuaded if the words were not stacked. We lose emphasis by stacking it and then the type size becomes smaller. Why couldn't it be the same as Number 3?

Member Scarinci: Un-stack it. Wrap it.

Chair Marks: Wrap it?

Member Scarinci: "America"'s going to go over the

horizon --

Chair Marks: If you wrap it, Donald, it makes more use of the doming effect of this coin.

Member Scarinci: If you unwrap it.

Chair Marks: You see what I'm saying? And I think that's really what attracts me to Number 3 is that the way the words are presented there for "United States of America" is most effective for the shape of this coin. That's what I was thinking here.

I see your point about, you know, where intuitively the various, the denomination and all the other things intuitively find themselves onto a coin. You know, how we expect to find the writing on a coin. We expect to see certain things in certain places. I concede that point to you.

However, I think in this case that if we made use of how it was presented in Number 3 for "United States of America," and you could even take "E pluribus unum" and move it a little bit to the left and center it under that banner, a single banner across for "United States of America," then you'd really have something. And I would support that.

Member Stevens-Sollman: What I find difficult with Number 2 is that "five dollars" is larger than "United States of America."

Chair Marks: Thank you.

Member Scarinci: But it's on the bottom. But it's on the bottom.

Member Stevens-Sollman: I don't care.

Chair Marks: It's still bigger.

Member Stevens-Sollman: It's still bigger.

Member Scarinci: It looks bigger in a two-dimensional picture. I'm not so sure it would look bigger in a --

Member Stevens-Sollman: I think it would. I think it would. That lettering, "United States of America" really is decidedly smaller. And I don't think that that should be. If we could put "E pluribus unum" below with the "five dollars" and then make "United States of America" larger, I'd go for that Number 2.

Member Scarinci: See I'm visually trying to see if there's a 3(a), which would be 3 pushed up.

Member Stevens-Sollman: No. Here. Take 3(a) or take 3 and turn the whole thing upside down. Just turn it around so that the "five dollars," "E pluribus unum" is on the bottom, you know, "United States."

Member Scarinci: Yes, that's what I'm saying.

Member Stevens-Sollman: Then that would work. That would work for me also.

Chair Marks: That would work for me.

Member Stevens-Sollman: But just turn the whole ball around.

Member Scarinci: Yes, turn it around.

Member Stevens-Sollman: And then you'd almost have the sweet spot, almost.

Member Scarinci: Right. But 3(a) is not in front of us.

Chair Marks: Well, we need to support one of the designs that's presented to us, and if you want to make a motion to recommend an alteration to it, we can certainly do that. And I would support Number 2 if I knew I had support to make a recommendation on the inscriptions.

I want one banner across the center part of the ball that says "United States of America" in a typeset that's bigger than the denomination.

Member Stevens-Sollman: Take Number 3 and turn it around. That's bigger.

Chair Marks: So okay. So --

Member Scarinci: I'm just having, like, mega-trouble visualizing a concave coin. We've never done this before.

Chair Marks: Right.

Member Scarinci: So I'm having, like, I'm trying to make it concave in my head and I'm having trouble --

Chair Marks: You mean convex.

Member Stevens-Sollman: Convex.

Member Scarinci: Convex, yes. I'm trying to make it convex --Chair Marks: -- I suggest you mega-consider that while we go ahead and score. And then let's see what the outcome is when we take some motions.

Mr. Antonucci: We have a sketch concept for Number 2 if you want to see it. We just kind of doodled something up over here.

Chair Marks: I will vote for the sketch.

Mr. Antonucci: It's the right sketching down below here?

Member Stevens-Sollman: 3(a).

(Laughter.)

Chair Marks: Okay, I don't care if the rest of you do this or not.

(Simultaneous speaking.)

Ms. Stafford: It's actually the change that Jeanne had noted earlier, the very same.

Member Stevens-Sollman: Yes, it's the very same.

Chair Marks: I'm entering a 2(a) --

Member Stevens-Sollman: You turned it around. It's taking 2 --

Chair Marks: Staff called it 2(a). It's good enough for me.

Member Scarinci: That's it.

Chair Marks: I'm adding a 2(a) to my scoring sheet and if the rest of you want to, Erik will score it that way. So please score your sheet and pass it in to Erik.

Member Stevens-Sollman: Wait. Okay, wait, 2(a) is the sketch.

Mr. Everhart: Yes.

Member Stevens-Sollman: Is that what we're just going to call it, "the sketch?"

Chair Marks: That's fine.

Member Scarinci: So we're calling this 2(a).

Mr. Everhart: Yes.

Chair Marks: 2(a).

Member Scarinci: Is that what we're calling this? So we'll label this --

Ms. Stafford: It's taking design 2 as you see it here on the screen and the modification.

Chair Marks: The question, then, can you prepare this design for the CFA?

Member Stevens-Sollman: Yes, yes. Present this design, the sketch, can you just sort of, like, do that for the CFA? Because, you know --

Chair Marks: Well, I would think by that meeting you could probably put it on the tear sheet like this and --

Member Stevens-Sollman: Yes.

Chair Marks: -- have them look at it.

Ms. Stafford: Yes, absolutely.

Chair Marks: Great.

Okay. We're going to want to score this and announce the score before we adjourn. And we really don't have any more business to conduct.

I will just talk briefly about our next meeting. We've already talked about it earlier in the day in our admin meeting. It appears that Friday, April 19th is the day. So I want to make sure everyone gets that on their schedules. So --

Mr. Weinman: Gary --

(Simultaneous speaking.)

Chair Marks: Well, I don't know if I'm prepared to look at July sitting here in the meeting.

Member Jansen: I agree. I'm fearful that without at least a proxy placeholder, it will disappear.

Chair Marks: Well, I mean, that's easy enough, folks. July, I mean, we have a standard meeting date in any given month and it's the fourth Tuesday. So if you want to look at the fourth Tuesday, the standing date would be the 23rd.

Member Stevens-Sollman: Of July?

Chair Marks: Yes, so that's the presumptive date for that meeting right now.

Member Stevens-Sollman: So we would be meeting April 19th, and the next time would be July?

Chair Marks: Well, I don't know if that would be the next time or not. We just know that we will have a meeting in July.

Member Stevens-Sollman: Okay.

Chair Marks: By virtue of the baseball --

Member Stevens-Sollman: Okay. --

Chair Marks: -- program.

Member Stevens-Sollman: This is the baseball program.

Chair Marks: Okay. We're going to recess briefly so we can score the baseball program and then we'll come back on the record, talk about the results of the scores, and then we will be adjourning the meeting. So we're in recess.

(Whereupon, the foregoing matter went off the record at 3:49 p.m. and went back on the record at 3:52 p.m.)

Chair Marks: Just for the record, I will note that we had one member leave, so the scoring now has changed to a maximum or a total possible --

Mr. Weinman: Just a point of order. Technically she can't leave during the voting because you wouldn't have quorum.

Chair Marks: What's that?

Mr. Weinman: You had to have at least seven people in the room to vote.

Member Jansen: I have her vote.

Mr. Weinman: Oh, you have her vote.

Member Stevens-Sollman: Yes.

Member Jansen: I have her vote.

Mr. Weinman: Oh, I'm sorry. Wrong person. I apologize, my bad. I wasn't thinking Heidi --

Chair Marks: We have a quorum in the room.

Mr. Weinman: You have a quorum because you were talking with Mike Olson. My bad. I apologize.

Chair Marks: Yes. Seven's a quorum, so seven times

three, our maximum possible score is 21. Yes, so 11 would be the threshold, but that's not even a -- yes, 12 okay. Okay, so not even a question because our score is far beyond that.

Design Number 1 received four. Design Number 2(a) is our recommendation with 17. And design Number 3 received 2 points. That's all.

So now I understand that there may be a discussion to follow, so I'll recognize Erik.

Member Jansen: Yes, something was called to my attention. In these drawings, all six of them, just for the sake of making a point, we have various types of shadowing, texturing and so forth.

And I know because the Mint is trying to feature kind of texture as a new vehicle to add to the dimensionality and attractiveness of the design, I would invite the committee to put a comment out there.

Design Number 1 does a fairly attractive thing of kind of highlighting the laces. Number 2 that we've adopted nominally has this kind of nondescript perimeter shading. Number 4 has got kind of a side illumination model to it.

What does the committee think? Because I think that's going to be important in this coin. Thoughts out there?

Chair Marks: Heidi, would you like to make a comment on that?

Member Wastweet: I am not in favor of the idea of texturing as in design Number 2. I understand the argument that leather has a texture, but what we see in the artwork here is more of a dimpling. And to then fade it in the middle, I just don't think it's going to have the effect that it does here in the artwork. And I would be happy with just a smooth finish instead of texture, my personal opinion.

Chair Marks: Well, actually, if I understand correctly, in the proof version at least that the lettering is going to be incused and that will be the mirrored or the shiny --

Member Wastweet: Yes.

Chair Marks: -- portion of the design. The rest of it's going to be frosted anyway.

Member Wastweet: Yes, but then they're --

Chair Marks: Steve's over there shaking his head yes.

Member Wastweet: But then they're proposing that they add texture as well.

Chair Marks: Right. And I don't think I can go there, myself.

Member Wastweet: Okay.

Chair Marks: Anyone else?

Member Jansen: The only thing I would add is if you've ever pitched or felt a ball the laces are very, very, very distinctive. In fact, the laces are the feature of the ball.

And I would argue, if the Mint is up to it, I'm really referring to the kind of the variable shading in design Number 1. Those are laces. Without something like that and looking at design Number 6, those are not laces.

Member Stevens-Sollman: You know, I have to agree with you. The laces on 1 and 3, and this is one of the reasons why I like this is because it pulled the leather. I'm convinced that it was pulling the leather and making a little bulge so that those stitches are fatter. You know, they're just more articulated and, you know, we kind of all rushed into the sweet spot on Number 2. But those laces on Number 2 are not quite as wonderful.

Member Jansen: They're not as luscious.

Member Stevens-Sollman: No, they're not. They're not as wonderful as they are on 1 and 2.

Member Jansen: 1 and 3.

Member Stevens-Sollman: I'm sorry, 1 and 3. Even Number 4 has a better articulation of the laces. And I just think that --

Chair Marks: Okay.

Member Stevens-Sollman: So if we have to make a recommendation, and I hate to do this again, but can we say we want the laces from Number 3 on Number 2? Is that possible?

Chair Marks: I guess I might turn to Don --

Member Stevens-Sollman: Don. What do you say?

Chair Marks: -- and ask him about that.

Mr. Everhart: Again, that's something that we could take care of in the sculpture. I mean --

Member Stevens-Sollman: Yes. That's lovely, yes.

Mr. Everhart: Yes.

Chair Marks: We're on the record, and there's no reason that the sculptor wouldn't want to do that. I mean it's obvious we're doing a baseball.

Mr. Everhart: If that's what the committee's recommending, that's what will get done.

Chair Marks: Yes. You don't need a motion, do you?

Mr. Everhart: No.

Chair Marks: It's on the record.

Mr. Everhart: Yes. We'll do it.

Chair Marks: He's over there shaking his head yes, so I think we're good.

Member Jansen: Did you play baseball, Don?

Mr. Everhart: Yes.

Member Stevens-Sollman: There you go.

Mr. Everhart: I wasn't very good.

(Laughter.)

Chair Marks: Okay. All right. Well, we have come to the end of our agenda today. I want to thank everyone for all the good, hard work and the efficiency that you each employed in getting through this together.

I want to wish you all, for those who travel, safe travels back home, and we will see you in April. The meeting is adjourned.

(Whereupon, the foregoing matter went off the record at 3:57 p.m.)

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