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DEPARTMENT OF THE TREASURY
UNITED STATES MINT

CITIZENS COINAGE ADVISORY COMMITTEE
CCAC PUBLIC MEETING

DATE: Tuesday, April 16, 2019

TIME: 9:37 a.m.

LOCATION: 801 9th Street NW

Washington DC 20220

REPORTED BY: Nate Riveness, Notary Public

JOB No.: 3275301

1 ATTENDEES

2 CCAC Members

3 Tom Uram, Chairman

4 Sam Gill

5 Robert Hoge

6 Erik Jansen (phone)

7 Dean Kotlowski

8 Mary Lannin

9 Mike Moran

10 Robin Salmon

11 Donald Scarinci

12 Jeanne Stevens-Sollman

13 Greg Weinman, Attorney

14 Mint Representatives

15 Jovita Carranza, US Treasurer

16 David Ryder, Director

17 Ann Bailey

18 Betty Birdsong

19 Pam Borer

20 Vanessa Franck

21 Ron Harrigal

22 Joe Menna, Chief Engraver

1 April Stafford

2 Megan Sullivan

3 Roger Vasquez

4 Subject Matter Experts

5 Rhonda Barnes, Georgia (phone)

6 Julia Brinjac, Pennsylvania (phone)

7 Sara Cureton, New Jersey (phone)

8 Lea Filson, General Society of Mayflower

9 Descendants (phone)

10 Dava Sobel, Delaware (phone)

11 Courtney Stewart, Delaware (phone)

12 Herman Viola, Smithsonian

13 Bettina Washington, Wampanoag Tribe of Gay Head-

14 Aquinnah (phone)

15 Other

16 Louis Golino, Press

17 Brandon Hall, Press

18 Serena Rumet (ph), Press

19 Greg Weinman, Attorney

20

21

22

1 P R O C E E D I N G S

2 CHAIRMAN URAM: Good morning, everyone. I'd
3 like to call this meeting of the Citizens Advisory
4 Committee for Tuesday, April 16th to order. And we
5 have the pleasure today of the first order of business
6 is the formal swearing in of our newest member, Dr.
7 Dean Kotlowski. And on December 7, 2018, the
8 Secretary Mnuchin appointed Dr. Kotlowski for a four-
9 year term of the CCAC, as a member specially qualified
10 to serve the advisory committee by virtue of
11 education, training, work experience, and American
12 history. Dr. Kotlowski will be sworn in by the
13 director of the United States Mint, Director David
14 Ryder.

15 MR. RYDER: First of all, congratulations.

16 DR. KOTLOWSKI: Thank you.

17 MR. RYDER: So, Dr. Kotlowski, please raise
18 your right hand and repeat after me. This is the oath
19 of office. I do solemnly swear that I will support
20 and defend the Constitution of the United States
21 against all enemies, foreign and domestic.

22 DR. KOTLOWSKI: I do solemnly swear that I

1 will support and defend the Constitution of the United
2 States against all enemies, both foreign and domestic.

3 MR. RYDER: That I will bear true faith and
4 allegiance to the same.

5 DR. KOTLOWSKI: That I will bear true faith
6 and allegiance to the same.

7 MR. RYDER: That I take this obligation
8 freely, without any mental reservation or purpose of
9 invasion.

10 DR. KOTLOWSKI: That I take this obligation
11 freely without any evasion -- without any mental
12 reservation or purpose of invasion.

13 MR. RYDER: That I will faithfully discharge
14 the duties of the office on which I'm about to enter.

15 DR. KOTLOWSKI: That I will faithfully
16 discharge the duties of the office that I'm about to
17 enter.

18 MR. RYDER: So, congratulations and welcome
19 to the Citizens Coinage Advisory Committee. On behalf
20 of the United States Mint and myself personally,
21 congratulations. (Applause.)

22 DR. KOTLOWSKI: Thank you.

1 CHAIRMAN URAM: Dr. Dean, we invite you to
2 make a few comments, if you'd like, at this point.

3 MR. RYDER: I should also point out that we
4 have Jovita Carranza with us today. Those of you that
5 haven't been paying attention to the news -- Jovita
6 doesn't know I'm going to say this --

7 MS. CARVANZA: No, I don't, but too late.

8 MR. RYDER: -- but Jovita was just appointed
9 by the President of the United States to be the new
10 director of the Small Business Administration. She
11 served there as deputy director some time ago, and so
12 like me, she's doing a second stint at the same
13 organization, but I think the president made a very
14 good nomination on Jovita, and she's going to be
15 serving in the president's cabinet as soon as she's
16 confirmed. So, congratulations, Jovita. (Applause.)

17 MS. CARRANZA: Thank you.

18 CHAIRMAN URAM: Dr. Dean?

19 DR. KOTLOWSKI: Well, usually when I have a
20 podium like this, I have prepared remarks and I speak
21 for either 50 or 75 minutes, but I can speak for 50 or
22 75 seconds here to thank Director Ryder. It's a

1 tremendous pleasure and tremendous honor to join the
2 Citizens Coinage Advisory Committee as the
3 representative who is a specialist in American
4 History. I know something about coins. I was a coin
5 collector when I was very, very young -- well, when I
6 was a teenager, so I have that background, and I hope
7 to be able to bring that knowledge, those memories,
8 some of my general understanding of United States
9 history to this meeting and all of its endeavors. And
10 thank you again and looking forward to working very
11 closely with you over the next four years. Thank you
12 so much. (Applause.)

13 CHAIRMAN URAM: Before we begin, I'd like to
14 introduce the members of the committee, and please
15 respond "present" when I call your name. Dr. Dean
16 Kotlowski, whom you just met.

17 DR. KOTLOWSKI: Present.

18 CHAIRMAN URAM: Sam Gill?

19 MR. GILL: Present.

20 CHAIRMAN URAM: Robert Hoge?

21 MR. HOGE: Present.

22 CHAIRMAN URAM: Mary Lannin?

1 MS. LANNIN: Present.

2 CHAIRMAN URAM: Michael Moran?

3 MR. MORAN: Present.

4 CHAIRMAN URAM: Robin Salmon?

5 MS. SALMON: Present.

6 CHAIRMAN URAM: Donald Scarinci?

7 MR. SCARINCI: Present.

8 CHAIRMAN URAM: Jeanne Stevens-Sollman?

9 MS. STEVENS-SOLLMAN: Present.

10 CHAIRMAN URAM: Dennis Tucker, are you on the
11 phone? I'm Tom Uram, the chairman, and I just mention
12 that Erik Jansen cannot attend today's meeting.

13 MR. JANSEN: I'm here.

14 CHAIRMAN URAM: Oh, you are, okay.

15 MR. JANSEN: Present.

16 CHAIRMAN URAM: All right. So, that's super,
17 and I know you'll stay on as long as you possibly can.
18 We're glad to have you with us.

19 MR. JANSEN: Thank you.

20 CHAIRMAN URAM: Today the Citizens Coinage
21 Advisory Committee will consider the following items
22 during the two-day session. Today's agenda: A

1 discussion of letters to the secretary and the minutes
2 from our November 14, 2018 meeting; a review of
3 candidate designs for the Mayflower 400th Gold Coin
4 and Silver Medal Program; a review of candidate
5 designs for the 2019 American Innovation \$1 Coin
6 Program. This meeting will recess following the
7 discussion of the \$1 innovation program and will
8 reconvene tomorrow morning at 10 a.m., when the CCAC
9 will review the candidate designs for the 2021 to 2025
10 American eagle platinum proof coin series.

11 Before we begin today's proceedings, are
12 there members of the press in attendance or on the
13 phone? If you could announce yourselves. Any press?

14 MR. GOLINO: Louis Golino, Coin Update.

15 CHAIRMAN URAM: Thank you, Lou.

16 MR. HALL: Brandon Hall, also with Coin
17 Update.

18 CHAIRMAN URAM: Thank you. Any others?
19 Okay. Finally, for the record, I'd also like to
20 acknowledge -- pardon me?

21 MS. WILMET: Serena Rumet (ph).

22 CHAIRMAN URAM: Rumet, thank you. I'd also

1 like to acknowledge the following mint staff and those
2 participating in our public meeting today. First of
3 all, April Stafford, Chief Office of Design
4 Management, April? And program managers from the
5 office, Vanessa Franck, Vanessa? There are you are
6 down there, okay. Megan Sullivan? Thank you, Megan.
7 Pam Borer? She'll be here? Roger Vasquez? Our 14th
8 engraver of the United States Mint, chief engraver Joe
9 Menna? Joe? (Applause.) Ron Harrigal, manager,
10 design engraving. Ronald? Betty Birdsong, acting
11 liaison for the CCAC, legislative? Thank you. And
12 our counsel for the CCAC, Greg Weinman? Thank you,
13 Greg. And, of course, again, a special welcome to
14 Jovita Carranza, Treasurer of the United States.
15 Thank you for being here with us.

16 MS. CARRANZA: Thank you very much. I
17 appreciate it. (Applause.)

18 CHAIRMAN URAM: Let's begin with the minutes.
19 Are there any issues that need to be addressed at this
20 time before we begin? Okay. First item on the agenda
21 is to review and approve the minutes and secretary's
22 letters from our last public meeting. Thank you, Don.

1 Okay, thank you for submitting those. Are there any
2 comments on the documents? Hearing none, is there a
3 motion to approve?

4 MS. STEVENS-SOLLMAN: I move.

5 CHAIRMAN URAM: Jeanne. Second, Mary. All
6 of those in favor say aye? Thank you. Are there any
7 -- we'll now turn to April, for the Design and
8 Management, to present the portfolio for the Mayflower
9 400th anniversary gold and silver medal program.
10 April?

11 MS. STAFFORD: Thank you so much. 2020 will
12 mark the 400th anniversary of the Mayflower voyage.
13 To recognize this anniversary, the secretary of the
14 Treasury has authorized the Mint to produce a 1/4-
15 ounce 24-karat gold coin, and a 1-ounce silver medal.
16 To develop the design portfolio, the Mint worked with
17 a panel of subject matter experts who helped identify
18 the concepts, as well as the impact that the Mayflower
19 voyage had on the pilgrims, the Wampanoag Indians, and
20 the history of our country. The panel consisted of
21 representatives from the Wampanoag Indian tribe, the
22 Smithsonian Museum, the National Museum of the

1 American Indians, the General Society of Mayflower
2 Descendants, Plimoth Plantation, which is a living
3 history museum, and Plymouth 400, the organization
4 overseeing the 400th anniversary commemoration. The
5 Mint intends to sell the gold coin and silver medal
6 individually and paired with a coin to be produced by
7 the British Royal Mint. The pairing of the British
8 Royal Mint and the United States Mint Coins and Medals
9 will more fully tell the story of the Mayflower voyage
10 from the beginning.

11 Carrying a group of people seeking a new way
12 of life and religious freedom, the Mayflower set sail
13 from England to arrive in a new world in late 1620,
14 landing in Plymouth, Massachusetts, or Patuxet, as the
15 Wampanoag people call the area. These two distinct
16 cultures intersected as the pilgrims endeavored to
17 realize the life and vision, the complex history, a
18 story that requires a respectful and appropriate
19 telling.

20 I will share with the committee that we have
21 grouped these designs for your consideration by
22 concept, because while we will be looking at both gold

1 coin obverse and reverse, and silver medal obverse and
2 reverse, any of the designs that you consider today
3 can be used for any of the four sides that you'll be
4 making recommendations for, and the formatting of
5 which can be discussed, including the required
6 inscriptions of the gold coin.

7 Again, I'll just share that we worked with --
8 we're very fortunate to work with an incredible team
9 of subject matter experts, as I mentioned before, many
10 of which will have committed to joining us on the
11 phone here today. And in person we have Dr. Herman
12 Viola, the curator emeritus with the Smithsonian
13 Institution, and thank you, Herman, for being here.
14 I'll ask if there is anyone that worked with us on
15 development of these candidate designs for the
16 Mayflower 400th anniversary on the phone. Would you
17 like to identify yourself?

18 MS. FILSON: Hello. I'm Lea Filson with the
19 General Society of Mayflower Descendants.

20 MS. STAFFORD: Hello. Good morning, Lea.
21 Thank you for joining us. Anyone else?

22 MS. WASHINGTON: Good morning. Excuse me,

1 I'm recovering from a cold. This is Bettina
2 Washington. I am tribal historic preservation officer
3 for the Wampanoag tribe of Gay Head-Aquinnah.
4 However, I also serve as a member of the Wampanoag 400
5 Committee.

6 MS. STAFFORD: Thank you, Bettina, for
7 joining us. Anyone --

8 MS. WASHINGTON: Excuse me. One thing I need
9 to mention, this does not serve as government-to-
10 government consultation for the tribe. I sit on the
11 committee, and I'd like to thank the Mint for working
12 with the Wampanoag people in the creation of these
13 coins.

14 CHAIRMAN URAM: Acknowledged.

15 MS. STAFFORD: Thank you. It really has been
16 our pleasure and we could not have gotten this far
17 without you. So, obviously, Treasurer Carranza will
18 also be joining us for the deliberation of this
19 program. She asked me to also share that she sits on
20 the commission of the Women's Suffrage Centennial, and
21 potentially the United States Mint will be able to
22 work with that commission on potentially a medal to

1 commemorate that major milestone in American History.

2 MS. CARRANZA: I look forward to it. Thank
3 you very much.

4 MS. STAFFORD: Also, as I mentioned in the
5 administrative session for this committee, the subject
6 matter experts worked with us to develop potential
7 pairings. These are by no means recommendations from
8 the subject matter experts, but they were possible
9 pairings that would work together to tell this very
10 complex story. Each of the committee members have
11 that packet, and we also have the ability to call that
12 up on the screen, Mr. Chairman, should you wish to
13 reference it as we get through the designs.

14 Okay, we will start now with our candidate
15 designs. Design 1 GC obverse, depicts the landing
16 party from the Mayflower, the first to include a
17 family as they approach the shore of the new land in
18 late 1620. The silhouette of the Mayflower is seen in
19 the background. Two Mayflowers adorn the outer rim.
20 The inscriptions include "1620," "2020," and
21 "Mayflower."

22 A companion design, we have 01A, gold coin

1 obverse, presents the same composition with a border
2 that depicts flora and fauna native to Patuxet, the
3 Wampanoag name for Plymouth, Massachusetts, the area
4 where the Mayflower arrived. Here inscriptions are
5 "2020," "Liberty," and "Patuxet."

6 02 gold coin obverse depicts a Mayflower
7 family stepping out of the frame into a new life. The
8 mother cradles her baby and the father holds his hat
9 bracing against the cold and windy weather,
10 foreshadowing the challenges they will face. The
11 silhouette of the Mayflower is anchored in the
12 background. The inscriptions of "Liberty," "1620,"
13 "2020" and "In God We Trust" reinforce their journey
14 for religious freedom and a fresh start in a new land.

15 Again, a companion design, 02A, a gold coin
16 obverse, features the same composition surrounded by
17 the local flora and fauna on the border.

18 Moving on to design 3, for the gold coin
19 obverse, portrays a newly arrived Mayflower family
20 standing firmly on land with apprehension about what
21 lies ahead, but also with determination to thrive in
22 unfamiliar surroundings. Inscriptions include

1 "Liberty," "In God We Trust," and "2020."

2 03A for a silver medal obverse also features
3 the same composition with local flora and fauna around
4 the border, representing the land of the Wampanoag
5 people. Inscriptions here include "Together into a
6 Civil Body Politick from the Mayflower Compact," along
7 with "1620" and "2020."

8 Design 4, formatted for a gold coin obverse,
9 features a Mayflower family bracing against the cold
10 and windy weather foreshadowing their coming hardships
11 while the Mayflower is anchored in the harbor. The
12 local flora and fauna on the border, along with
13 Wampanoag triangle design represent the Wampanoag
14 homeland. Inscriptions are "Liberty," "In God We
15 Trust," and "2020."

16 A companion design, 04A, formatted for a
17 silver medal obverse, depicts the same composition but
18 is formatted as a medal with the inscription
19 "Mayflower" arced along the bottom.

20 The next four candidate designs depict
21 members of a Wampanoag family aware of the Mayflower's
22 arrival. The family stands near the shores of their

1 Patuxet homeland while the ship sails towards its
2 destination.

3 Design 5, formatted for a gold coin obverse,
4 includes coin obverse inscriptions "Liberty," "In God
5 We Trust," and "2020."

6 Design 5A, formatted for a gold coin reverse
7 includes the additional inscriptions "United States of
8 America," "E Pluribus Unum," and "Ten Dollars."

9 Design 5B, formatted for a silver medal,
10 obverse contains the inscriptions "Mayflower" and
11 "1620 to 2020," and design 5C, formatted for a silver
12 medal reverse incorporates the inscriptions "People of
13 the Dawn," and "1620" and "2020."

14 The next four candidate designs depict a
15 Wampanoag family watching from the border of the
16 design as the Mayflower arrives from foreign shores.
17 A young boy steps on the border, representing the
18 intersection of the Wampanoag people in their Patuxet
19 homeland and the Mayflower passengers.

20 Design 6, formatted for a gold coin obverse,
21 includes the inscriptions "Liberty," "In God We
22 Trust," and "2020."

1 Design 6A, formatted for a coin reverse,
2 includes the inscriptions "United States of America,"
3 "E Pluribus Unum," and "Ten Dollars."

4 Design 6B, formatted for a silver medal
5 obverse, features the Mayflower and "1620 to 2020."
6 And design 6C, formatted for a silver medal reverse
7 incorporates the inscription "People of the Dawn,"
8 "Patuxet," and "2020."

9 Design 7, formatted for a gold coin obverse,
10 depicts portraits of a pilgrim man and woman,
11 representing the beginnings of transition from
12 monarchy to democracy. The dual portraits symbolize
13 the democratic organization with their resolute
14 expressions focused on a self-determined feature.
15 Included inscriptions are "Liberty," "1620," "2020,"
16 and "In God We Trust."

17 Featuring the same composition, design 7A,
18 formatted for a silver medal obverse, utilizes the
19 inscription "1620," "2020," and "Mayflower."

20 Design 8, formatted for a gold coin reverse,
21 depicts the signing of the Mayflower Compact by
22 Mayflower passengers. Signing before they left the

1 ship, the Mayflower Compact contains tenets that would
2 later become the foundation of the US Constitution and
3 other important documents reflecting the core
4 principles of our nation. Inscriptions are "United
5 States of America," "Mayflower Compact," "E Pluribus
6 Unum," and "Ten Dollars."

7 Design 8A, formatted for silver medal
8 reverse, use the same composition and includes the
9 inscriptions "A Civil Body Politic" and "For the
10 General Good of the Colony," excerpts from the
11 Mayflower Compact.

12 Design 9, formatted for a gold coin reverse,
13 features a pilgrim and a Wampanoag Indian depicted
14 back-to-back in dignified and powerful portraits, a
15 partner in cooperation yet these away from each other
16 with differing visions, agendas and teachers.
17 Inscriptions are "United States of America," "E
18 Pluribus Unum," and "Ten Dollars."

19 Design 9A, formatted for a silver medal
20 reverse, formats the same composition and includes the
21 inscriptions that reference the pilgrim-Wampanoag
22 alliance that was entered into for the common defense

1 of both the pilgrims and the Wampanoag Indians.

2 Design 10, formatted for a gold coin reverse,
3 depicts the intersection of two cultures, Mayflower
4 passengers arrived seeking a new way of life and
5 religious freedom, while the Wampanoag people seek to
6 protect their existing homeland, culture and
7 traditions. Inscriptions are "United States of
8 America," "E Pluribus Unum," and "Ten Dollars."

9 Design 11, formatted for a silver medal
10 reverse, depicts a Wampanoag man and woman employing a
11 planting technique used to grow several crops that
12 were staples for the Wampanoag people. This method
13 helped keep the soil healthy, maintaining the
14 resources for annual plantings and successful harvest.
15 The inscription, "Sustainers of Life," recalls not
16 only the sustainable planting technique but the
17 critical skills the Wampanoag people afforded to the
18 pilgrims by teaching them how to successfully plant
19 and harvest this land. The additional inscriptions of
20 "Beans," "Maize" and "Squash" are arced across the
21 bottom border.

22 Design 12, formatted for a gold coin reverse

1 depicts a Wampanoag family during the course of their
2 daily activities. A traditional wetu home is in the
3 background with the smoke from its central fire rising
4 through an opening in the roof. Inscriptions are
5 "United States of America," "E Pluribus Unum," and
6 "Ten Dollars."

7 Design 13, formatted for a silver medal
8 reverse, also depicts a Wampanoag family during the
9 course of their daily activities. A large white pine
10 tree in the background symbolizes the origins of the
11 Wampanoag creation story. Inscriptions are "People of
12 the Dawn," and "1620 through 2020."

13 Mr. Chairman, that concludes the candidate
14 designs. If you'd like, perhaps we could briefly
15 share the potential pairings as put together. Just
16 one moment. And for those of you who are joining us
17 on the phone, if I could ask you to mute your phones
18 while the discussions are going. Thank you so much.

19 For our committee members, this is the packet
20 that was shared with you this morning. I should also
21 note that there were, even up to the final development
22 of this portfolio, there were very important

1 observations that our subject matter experts gathered
2 about some of these designs which, once the committee
3 begins talking about them individually, we can share
4 with you. For example, the design that you saw with
5 the pilgrim stepping onto the shore meeting the
6 Wampanoag Indian, carried a book in his hand that has
7 a cross on it. There was robust discussion and
8 ultimately the recommendation was to remove the cross.
9 Also, the "Sustainers of Life" design that depicts a
10 male Native American and female Native American, the
11 figure on the right being the female, it was asked
12 that we go back and make it obviously more clearly a
13 female Native American. Those things we will share
14 with you as we begin talking about them individually.

15 For the potential pairings, you'll see --
16 could I ask you one more time to mute your phones if
17 you're joining us on the phone? Okay, I believe I
18 hear some conversation. If I could ask those of you
19 who are joining us on the phone to mute your phone.
20 We can hear your conversations. Okay.

21 So, you'll see at the top the potential
22 obverses, which are all depictions of the pilgrims

1 arriving at Plymouth. We have the ones where the
2 families are arriving via boat, stepping onto the
3 land. And at the bottom -- I'm sorry, and you also
4 have at the bottom, also, obverses, more close-ups of
5 the pilgrims with the Mayflower in the background.
6 Any of these pilgrims arriving obverses might be
7 paired with the "Sustainers of Life," reverse, for
8 example, or -- next slide. The same arrival obverses
9 might be paired with the -- next slide -- Mayflower
10 arrives in Patuxet reverses. So, all of these designs
11 that you see here as potential reverses to the
12 pilgrims arriving obverse show the Native American
13 family. At the top we have the Native American woman
14 cradling the baby; at the bottom we have a young
15 Native American boy stepping onto the border towards
16 the Mayflower. They all depict the Native American
17 family and the community that was here when the
18 pilgrims arrived. Next slide.

19 Again, we have potential Mayflower arrival
20 obverses. Any of those. Next slide.

21 Potentially paired with the two worlds
22 reverse. Next slide.

1 Potential obverses utilizing the Mayflower
2 arrives in Patuxet. Again, these designs show the
3 Native American family watching the arrival of the
4 Mayflower. Potential obverses paired with, again, the
5 two worlds reverse.

6 Another option, we go back to the pilgrims
7 arriving, the Mayflower obverses paired potentially
8 with showing the Native American Wampanoag home life
9 as a reverse. Next slide.

10 You'll notice we have an obverse on the left
11 and a reverse option on the right. This shows the
12 potential pairing of the Mayflower arrives in Patuxet
13 with a Native American family watching, paired with
14 the "Sustainers of Life," reverse. Next slide.

15 Mayflower arrives in Patuxet showing the
16 Native American family watching the arrival of the
17 Mayflower paired potentially with a reverse depicting
18 the Mayflower Compact. Next slide.

19 The "Pilgrims' Portrait" obverse potentially
20 paired with the "Sustainers of Life" reverse. Next
21 slide.

22 "Pilgrims' Portrait" obverse potentially

1 paired with the "Wampanoag Home Life" reverse. Next
2 slide.

3 Again, the "Pilgrims' Portrait obverse,
4 potentially paired with the "Mayflower Arrives in
5 Patuxet" reverse. Next slide.

6 We have the "Mayflower Arrives in Patuxet,"
7 showing the Native American family watching the
8 arrival of the Mayflower, potentially obverse, paired
9 with the reverse design showing the two cultures
10 meeting.

11 Next, we have the "Mayflower Compact"
12 obverse, potentially paired with the "Sustainers of
13 Life" reverse.

14 Next, we have the "Two Worlds" obverse,
15 potentially paired with the "Two Cultures" reverse.

16 Mr. Chairman?

17 CHAIRMAN URAM: Thank you, April. We can
18 take our little rest now. That was a good job, thank
19 you.

20 Before we begin our committee discussion, are
21 there any technical questions from the committee about
22 the designs before we begin? Robert -- I'm sorry,

1 Donald?

2 MR. SCARINCI: It's not a technical question,
3 it's a history question. Is there any -- do we have
4 representatives of the American Indians, or people
5 that can answer history questions?

6 MR. WEINMAN: Is your microphone on, Don?

7 MS. STAFFORD: Yes, we have Bettina
8 Washington joins us on the phone. She is a member of
9 the Wampanoag tribe, and so Herman Viola is here to
10 answer any questions. And we also have Lea Filson
11 from the General Society of Mayflower Descendants.

12 MR. SCARINCI: Oh, wonderful. I'm wondering,
13 what happened to the Wampanoag Indians after the
14 Mayflower landed?

15 MS. STAFFORD: Bettina, would you like to
16 answer that?

17 MS. WASHINGTON: I'll try to the best of my
18 ability. For a while there, obviously, they came in
19 the winter and there was one encounter that wasn't
20 that pleasant (inaudible). But for the most part, the
21 pilgrims were pretty much left alone until about the
22 spring, and that's, of course, when (inaudible). And

1 we -- and I'm going to say we, everyone involved, have
2 a very difficult challenge trying to put this story,
3 or this history, and we want the history to be
4 reflective of what actually happened. From the
5 Wampanoag perspective, we had all kinds of issues with
6 how this story is presented and that is why we have
7 tried to really sit down and work with this and other
8 committees to try and at least crack an interest to --
9 for folks to be inquisitive of what happened. And I
10 thank you for your question, because I think that's
11 what we're looking for. We're are obviously things
12 that we didn't quite care for and artists worked with
13 us and we're very grateful for that. For the most
14 part, however, the Mayflower or the pilgrims are
15 depicted, we did not feel it was our place to tell
16 their story in direct relation to us.

17 And one of the things obviously is that one
18 of the things that we would like is to take away the
19 beans, maize and squash and maybe replace that with
20 Patuxet. That was one of our customs. But the man
21 and woman depicting, you know, how they lived, we too,
22 is very important because that's our family life.

1 That's what the pilgrims would eventually see
2 (inaudible).

3 There really wasn't too much interaction and
4 then in that April (inaudible). So, that's where
5 that's coming from, that alliance. (Inaudible)

6 CHAIRMAN URAM: Bettina, thank you very much.

7 MR. SCARINCI: Thank you very much. Maybe
8 from a history point of view, maybe you could help
9 clarify this a little bit. So, after the Mayflower
10 arrived, was it disease that spread through the Indian
11 population? What exactly happened to the native
12 population?

13 MR. VIOLA: I'll try to answer. I'm Herman
14 Viola, Museum of the American Indian. The story is
15 very complex. First of all, for about 100 years,
16 there were Europeans coasting along, meeting with
17 Indian people, and so the tragedy is that they
18 introduced diseases, and so the populations
19 deteriorated very rapidly. And the reality is that,
20 you know, the native peoples very much welcomed some
21 of the things that were brought. I mean, the cultural
22 items, the tools. So, there was kind of a welcome,

1 and the Indians themselves had no idea what was
2 causing the destruction of the population.

3 And, you know, in reality, some of those
4 Indians that the pilgrims first met could speak
5 English, you know, because they had been dealing with
6 seamen. Some of the Indians had actually been
7 captured and taken to England and then came back. So,
8 it's really a very complicated story.

9 But as far as our designs go, I think the
10 designs are as well done as could possibly be done and
11 with the knowledge about how little we know. I think
12 that everyone is trying very hard to make this work
13 very well. My feeling, in looking at these designs, I
14 would prefer seeing a Wampanoag family looking at the
15 ship and then the reverse showing the pilgrims
16 arriving on shore. And the one with the fellows
17 carrying supposedly the Bible, I'd rather have it look
18 like the Indian is helping them out of the rowboat
19 onto the shore, like they would have welcomed people
20 as they came ashore. So, it's a very difficult
21 discussion and I'm really curious to see what people
22 are thinking.

1 MR. SCARINCI: So, the Wampanoag Indians,
2 they never assimilated into the culture of -- that the
3 British brought with them.

4 MR. VIOLA: Correct. They didn't really
5 intermarry. Traditionally, with our Indian people,
6 very few of them really intermarried. They mostly
7 pushed further west and removed. So, there was not
8 any cultural interaction that way, for the most part.

9 MR. SCARINCI: And at some point, were the
10 Wampanoag Indians placed in reservations?

11 MR. VIOLA: Much later. You know, there was
12 a lot of conflict in that time period. There was a
13 lot of warfare that went on once the Indians realized
14 that these visitors were up to no good. So, but, you
15 know, the reservations came later. But there are
16 Wampanoags today. There are a lot of East Coast
17 Indians still arounds today, and so that's why I think
18 it's very important that as we put this coinage
19 together, the world, as well as the American people,
20 realize that there was a culture that was here, that
21 was welcoming, and that is still here.

22 MS. STAFFORD: And, if I may, that was, I

1 believe, some of the takeaways from our many, many
2 interactions with our subject matter experts. And
3 I'll ask Bettina, Lea or Herman to confirm, was that
4 going forward in terms of pairing, which designs will
5 ultimately live on the gold coin and silver medal,
6 that it was very important to have a sense of a
7 parity, equality between the designs reflecting what
8 the pilgrims came here for and the Native American
9 communities that called this place home for hundreds
10 and thousands of years.

11 We had great discussions with our Native
12 American experts, and certainly they wanted to correct
13 the perspective that has unfortunately gotten wrong so
14 many times about Native American existing only as an
15 ancillary element in the telling of the story of the
16 pilgrims who came to this land, as opposed to in their
17 own right, who lived here, had a form of government,
18 families, etc., which is why you see a lot of designs
19 that show the other side of the coin, so-to-speak.
20 And that includes the sharing of the skills, the
21 reference to the alliance.

22 And, lastly, there was some notice that some

1 of the designs do include references to women. That
2 was very critical to the Wampanoag tribe, and they'd
3 like to retain that as well.

4 MR. SCARINCI: And, April, you're assuring us
5 that you have vetted this, and that we are not
6 offending anyone's sensibilities that we're depicting
7 these Indians as sustainers of life and as happy
8 people at the arrival of the Mayflower, while just 100
9 years later they were, for all intents and purposes,
10 exterminated?

11 MS. FILSON: Okay, may I say something here?
12 This is Lea Filson.

13 MR. SCARINCI: And they're not -- the
14 sensibilities of these people are not offended by
15 these coins?

16 MS. STAFFORD: Okay, I believe Lea Filson,
17 yes. Lea, would you like to comment?

18 MS. FILSON: Yes. I would like to just speak
19 on behalf of the General Society of Mayflower
20 Descendants as well. I'm a former governor general
21 and have eight lines to the Mayflower, and we have
22 spent many, many hours discussing and looking at all

1 of these coins, and we were just as insistent from our
2 side that the Native American story be told as well.
3 It is a common fact known to all of us who descended
4 from the Mayflower pilgrims that without the Wampanoag
5 tribe, none of us, or none of our families would have
6 survived. We were very -- it was very important to us
7 that strength be shown on the Wampanoag side and
8 knowledge, and all of the things that they
9 contributed. There are a few things, though, that I
10 do want to point out.

11 The extermination that you're talking about,
12 and all the horrible, horrible things that happened,
13 happened later in history. No one -- I mean, we know
14 that through the writings of William Bradford, as well
15 as the writings of Edward Winslow, both pilgrims who
16 sailed on the Mayflower, through their diaries and
17 books that they wrote, that there was not a huge, huge
18 friendship between the two, but that both the
19 Wampanoags and the pilgrims did what they needed to do
20 to survive. They protected each other, and there was
21 the alliance that is noted on one of the coins, lasted
22 for 54 years. I believe somebody started to interrupt

1 me.

2 MS. STAFFORD: I think that was Bettina.
3 Bettina, did you want to join in?

4 MS. WASHINGTON: I'm sorry, I'll wait.

5 MS. STAFFORD: Okay. Okay.

6 MS. FILSON: Well, anyway, the things that
7 are -- we feel it's very important to tell the story,
8 the true Mayflower story as well, because we feel that
9 it's been wrapped up and mixed and pulled in with all
10 of the horrible things that happened later. It wasn't
11 a pleasant, every day joyful experience during the
12 time of the Mayflower, but what we would like to
13 emphasize is that there was a 54-year alliance that
14 Governor Carver and Massasoit signed and stayed with
15 and remained loyal to. And both sides protected each
16 other throughout that period of the colony of
17 Plymouth.

18 As far as when the pilgrims did settle in the
19 village that was once called Patuxet, Patuxet had been
20 abandoned for many, many years because of illness that
21 happened probably because of exposure to other people
22 that came earlier. And so in the discussions, the

1 pilgrims ended up settling in Plymouth, and in one of
2 the books of the writings between either Edward
3 Winslow or William Bradford, they write about talking
4 with the Wampanoags about living on this land, and
5 they were told then about the disease that had
6 happened.

7 The last point I'll make is about families.
8 It was very important to both of our sides that
9 families be represented, because this is not only the
10 first time in history that a 54-year peace was written
11 between the two and honored, which was never done
12 again toward the Native Americans, ever, but it also
13 was the very first time that families arrived on the
14 shores of the new world. Always before it had been
15 fishermen and hunters, and people that often would
16 create conflicts and kidnappings, and all of the
17 things that happened. But when the Mayflower pilgrims
18 arrived, they arrived as families. And we often talk
19 about whether or not that's the reason that it
20 happened, because the Wampanoags also had families.
21 They worked together to protect each other and their
22 families. So, the family pictures were important, I

1 think, to both sides equally.

2 MR. SCARINCI: Well, in all due respect, you
3 know, we're creating a coin that seems to perpetuate a
4 fake version of history, where we're -- there are two
5 groups of people here. One group of people
6 subsequently went on to prosper and become American
7 aristocracy, while another group of people went on to
8 live their lives on a reservation. So, and we're
9 creating a myth that, you know, gee, isn't this great
10 and idyllic that we have this new world that we found,
11 and we're creating a bunch of happy people on a coin
12 that's going to be --

13 MS. FILSON: Well, I'm not sure that I
14 understand how you call the Mayflower story a myth.
15 It depends on whether you're telling the Mayflower
16 story to commemorate the anniversary of the sailing of
17 the Mayflower or whether you're telling the story of
18 which goes many, many years beyond that. But during
19 the time that Plymouth Colony remained Plymouth
20 Colony, there was peace between the two.

21 MS. STAFFORD: So, if I may, I believe Mr.
22 Scarinci was going to ask something along the lines --

1 I don't want to put words in your mouth, but can we
2 guarantee that these designs won't offend, and I
3 certainly can't guarantee that. But what I really
4 want to take the opportunity to underscore is the
5 concerns that you're bringing to the table. I
6 appreciate very much the entire team that took on this
7 challenge, started with the view that we not enter
8 into it unless it could be done appropriately and
9 respectfully. The idea that it's a difficult topic,
10 it's not necessarily a pretty part of our history, but
11 the fact that it is a milestone and had great impact
12 on how this country was shaped, I don't think can be
13 argued. And so it was very important to us to
14 assemble subject matter experts that could advise us
15 during the concept development, during the design
16 development, and ultimately in making recommendations
17 about which designs should be put in front of this
18 committee.

19 In addition to Dr. Viola, there -- we also
20 had the help of Ann McMullen, Dr. Ann McMullen, from
21 the National Museum of the American Indian.

22 Initially, we worked with Michele Pecoraro and Kenneth

1 Tavares of the Plymouth 400, and also on the executive
2 board of Plymouth 400 you've heard from Lea Filson,
3 former governor general, as well as a representative
4 of the General Society of Mayflower Descendants, and
5 Richard Pickering, deputy executive director of
6 Plymouth Plantation.

7 To further represent Native American
8 interest, specifically, the Wampanoag, which is a
9 local tribe, we had John "Jim" Peters, Jr., a member
10 of the Mashpee Wampanoag, who is executive director of
11 the Massachusetts Commission on Indian Affairs. He
12 was instrumental. Linda Coombs, who is program
13 coordinator at the Cultural Center of the Wampanoag
14 tribe at Gay Head; she is also on the Plymouth 400 as
15 a board member; and she's also been associate director
16 of the Wampanoag indigenous program at Plymouth
17 Plantation. Again, Bettina Washington is here with
18 us. She's a member of the Wampanoag tribe, as well as
19 a title historic preservation officer. Finally, Steve
20 Craddock, councilman of the tribal council for
21 Wampanoag tribe, and also a board member on Plymouth
22 400. And, finally, Troy Currence, who is vice

1 president of the language reclamation project.

2 So, the majority -- all of them have been
3 involved -- the vast majority were on each and every
4 call as we developed the themes and the designs. And
5 we hope to continue this very line of questioning as
6 recommendations are formulated here by the committee,
7 because the balance and how the designs go together,
8 what they say, the inscriptions, needs to be
9 considered very carefully.

10 CHAIRMAN URAM: April, thank you. Mary?

11 MS. LANNIN: I have two questions. Was the
12 Wampanoag tribe matriarchal or patriarchal?

13 MS. WASHINGTON: Matriarchal.

14 MS. LANNIN: Matriarchal, okay. So, maybe we
15 should consider the art that shows women in an active
16 role rather than passive, okay, because I think that's
17 important. And the other part about the compact that
18 lasted 54 years, you know, Herman, you can tell me, is
19 -- I think a generation is supposed to be 30 years in
20 terms of history, so this compact lasted essentially
21 two generations, which is a really long time, at least
22 in my lifetime. So, that's what I need to say.

1 CHAIRMAN URAM: Jeanne?

2 MS. STEVENS-SOLLMAN: I just wanted to
3 clarify this for myself is that we should -- you are
4 asking us to look at only the Mayflower events and not
5 the years beyond the compact of the peace, 54 years.
6 If that's our charge, then I think it makes it a
7 little more -- it is easier for us. And perhaps we
8 can look at other events at another time.

9 CHAIRMAN URAM: Thank you, Jeanne. Also,
10 and, Don, thank you for your comments. Dean, did I
11 see your hand go up?

12 DR. KOTLOWSKI: I just wanted to make a point
13 here. Jeanne, thank you so much. Again, apologies.
14 I'm new to this, but I've done some study, not of
15 tribes at a grass roots level but of Native American
16 policy, and I think there may be a larger question
17 here, and I think it may be one of moment versus
18 momentum. Because I can see the point that a 54-year
19 alliance is, you know, a long period of time in our
20 lifetimes, but in terms of the contact between
21 American Indians and European Americans, it might be
22 seen as something more momentary and certainly the

1 arrival in this particular first contact. And then
2 I'm looking at a wider momentum. So, what I'm doing
3 here is focusing not just on the Mayflower and this
4 event and this particular tribe in 1620. I know
5 that's the subject of the coin, but when people look
6 at the coin, they may come to other kinds of
7 conclusions. And, April, you were right to say
8 there's no way you can guarantee how people are going
9 to do this. How would a Native American tribe -- how
10 would the Sioux feel about this when they see this? I
11 mean, how many coin collectors are there, to be sure?
12 But I made the distinction between moment and
13 momentum.

14 Then you have a wider momentum, and I just
15 scribbled down a few thoughts here of contact,
16 relations, warfare, degree of extermination, conquest,
17 subjugation with the Dawes Act, assimilation,
18 reservation, Indian New Deal, termination, and
19 ultimately the current policy of self-determination
20 without termination. So, I think there's a wider
21 narrative here, and when people look at the coin,
22 they're not necessarily going to see just something

1 terribly specific to 400 years ago, even though that's
2 the intention, and I understand the intention. I just
3 thought I would raise that.

4 CHAIRMAN URAM: Thank you, Dean. And, also,
5 we'll move on here to our discussion, but, Herman,
6 thanks for being here. Herman, for the record, was a
7 member of the committee and he continued on, and we
8 really appreciate your services as well as the
9 continuation. Thank you. Go ahead.

10 MS. WASHINGTON: Could I say something?

11 CHAIRMAN URAM: Go ahead, Bettina, yes.

12 MS. WASHINGTON: I'm the only Wampanoag
13 person on the call who was able to make it. I have
14 emails from at least two of our committee members and
15 they weren't able to attend. First of all, we did not
16 welcome the pilgrims. They showed up at our door, but
17 we did not welcome them, because (inaudible). When
18 the pilgrims came to shore, they dug up our corn
19 (inaudible) --

20 UNIDENTIFIED SPEAKER: I can't hear.

21 MS. WASHINGTON: But we did not welcome them.

22 CHAIRMAN URAM: Okay, thank you.

1 MS. WASHINGTON: We did bond with them. And,
2 two, we are not extinct, otherwise I would not be on
3 this call.

4 CHAIRMAN URAM: Very good. Thank you. And
5 when we review the designs, I think that you will see
6 that it isn't necessarily -- and I think it's pretty
7 passive, some of the depictions, and I don't think
8 that is totally on the welcoming side. So, when you
9 review these, I think when you look at what it
10 actually is, I don't think it comes across that way.
11 So, consider that in your designs. Also, keep in mind
12 the thumbprint underneath, the size of a planchet,
13 because we are reviewing that.

14 So, I'd like all of our members to try and
15 keep your comments to the designs that you like, and
16 try to stay within about a five-minute time frame, if
17 possible. And, we're going to start with the person
18 furthest away. And so, Erik, how about that, okay?
19 Throw you right into this. Did you hear about that
20 five-minute part I told you? Since you're not right
21 here, I can tell you that. Go ahead, Erik, thank you.

22 MR. JANSEN: I think kind of tactically here,

1 the first level I go through is, are we going to end
2 up with a single obverse and a single reverse for both
3 issues? And I'm not advocating that, but it seems to
4 me that's the first step in the decision here. So,
5 are we picking two designs or are we picking four
6 designs, or potentially three, but I think you get my
7 point. Along that line, the silver palette being so
8 much larger invites more detail than the gold as a
9 smaller, potentially the size of a nickel. On the
10 gold, I'm of a mind to potentially include designs
11 that are images incorporating both pilgrims and
12 Wampanoag natives. And so whether that becomes -- and
13 just for whoever's running the images there, whether
14 that becomes basically utilizing designs 9, 10, where
15 you have designs that have both parties on them for
16 the gold. I don't know; that's a thought that I've
17 had.

18 And then on the silver, one side pilgrims and
19 the other side Wampanoag natives, I personally am not
20 especially fond of designs 1, 2, 3, 4. I think design
21 5 with whatever version of text we might add is an
22 attractive design. I'm sensitive to the last

1 statement that was just made, "We did not welcome
2 them." I think this image in 5 conveys that, and so I
3 would tend to discount that out of respect. I'm a bit
4 stuck on design 6 for the very same reason. There
5 wasn't a welcoming here. It was just a collision of
6 two cultures.

7 So, I'm down to working with designs 7, 8, 9,
8 10, 11 and 12, and from there I fall back to the
9 larger palette of silver, smaller palette on gold, and
10 I'm very interested in other people's comments. I
11 think this is a difficult assignment. Thank you.

12 CHAIRMAN URAM: Thank you, Erik. Jeanne?

13 MS. STEVENS-SOLLMAN: Thank you, Mr.
14 Chairman. I have to agree with Erik in many ways,
15 that this is a very difficult assignment. I have to
16 applaud the artist who went ahead and took on these
17 designs. I, again, think we have a lot of information
18 to express, and we have four sides to do it, to tell
19 our story. And hopefully in those four sides perhaps
20 the story will be accepted.

21 I guess I'm not fully prepared to make a
22 total decision right now, because there's so many

1 designs to look at and they're also complicated. When
2 I'm looking at Erik's choices of 9 and 10, I like this
3 very much for the gold side, or the gold story because
4 there's not a whole lot of information on here,
5 although it's quite expressive. And the fact that the
6 Wampanoags did not invite the pilgrims, but they took
7 care of them. And so on the silver side I think we
8 could have a little bit more information to have the
9 reverse 11. And I thought that 3A really had the
10 pilgrims coming into this land. They're looking sort
11 of glum and fearful, and maybe they were -- you know,
12 they're leaving England for a specific reason, to
13 escape religious persecution, and now they don't know
14 where they're coming to. So, in a sense I think this
15 portrays the pilgrims with what I would think they're
16 looking at, a little bit fearful, and to be greeted by
17 the Native Americans on their property. Now, what are
18 these pilgrims contemplating? Now, I don't see an
19 embrace here, but it's what it is. Thank you.

20 CHAIRMAN URAM: Thank you. Robert?

21 MR. HOGE: Thank you, Tom -- Mr. Chairman. I
22 have several observations. First of all, you know,

1 we're having a reemphasis here of a program that was
2 already heavily celebrated 100 years ago in a very
3 nice commemorative half-dollar. But that did leave
4 out the entire native component, and I think this is
5 where we have a chance to sort of redress at last a
6 partial wrong in earlier coinage programs. But I
7 would like to advocate for what Donald suggested.
8 These things still do perpetuate a myth. This is the
9 myth of the so-called pilgrims. These people were not
10 pilgrims. Look up what pilgrims means in the
11 dictionary. These are people trying to expiate sins
12 or gain merit. What we have here is a group of
13 separatists, people who simply did not want to live
14 under the laws of England at that time. They moved
15 first to the Netherlands and decided they couldn't
16 even stand that, which was the most openly free
17 country in Europe at that time for religious
18 dissidents, and so they decided to move to a new world
19 where they, themselves, could have control.

20 They moved there, and shortly after the time
21 the Mayflower arrived, you also have the foundation of
22 the nearby Merrymount colony, which, as far as we

1 know, had a much friendlier relationship with the
2 native peoples, and the people from Plymouth
3 eradicated that other English colony. So, there's
4 some peculiarities here that we might wonder about.

5 Another question I have is with regard to the
6 attractive imagery of the "Sustainers of Life." We
7 saw that as a proposed type, and I know that the
8 pumpkin and the squash are relatively closely related
9 vegetables. And maybe, Herman, you might be able to
10 address this for us, or some of our other people as
11 consultants. What kind of plant really was it that
12 the natives had? In the pumpkin as an old world
13 plant, long, long before it appears here in a hard
14 image of the 1620 coin. So, what's going on? We call
15 it a squash on the coin, but it clearly is a big, red
16 pumpkin.

17 MR. VIOLA: Well, let's face it, native
18 peoples developed a number of plants that transformed
19 the world.

20 MR. HOGE: Yes.

21 MR. VIOLA: And so corn is one of their
22 creations. So, New England native peoples really did

1 do a lot of providing sustenance not only to America,
2 but the world all over. We told that story at the
3 Smithsonian and the exhibit seeds have changed, but
4 the seeds really, basically, came from this
5 interaction between the two cultures. So, corn is
6 definitely one of the plants.

7 MR. HOGE: But you see right above where it
8 says "squash?"

9 MR. VIOLA: Yeah.

10 MR. HOGE: This is what I'm talking about.
11 What are those plants? Those look like pumpkins to
12 me.

13 MR. VIOLA: They do look like pumpkins, and
14 that's probably not native.

15 MR. HOGE: That's right. That's what my
16 point is.

17 MR. VIOLA: They were brought by the
18 Europeans.

19 MR. HOGE: This is the kind of misnomer on
20 the coin.

21 MR. VIOLA: Yep.

22 MR. HOGE: Another myth --

1 MS. STAFFORD: I'm sorry, I was also going to
2 say the consensus of the subject matter experts that
3 this design is to be considered to remove the
4 inscription "Beans, Maize and Squash," and replace it
5 with "People of the Dawn," so that Sustainers of Life
6 could have that double meaning, referencing the
7 planting techniques as well as what they contributed
8 to the folks that arrived here from England. And we
9 can take your point on that, the shape of that plant,
10 and adjust it, if necessary.

11 MR. HOGE: That's certainly not
12 inappropriate, but I think even here, to say
13 "Sustainers of Life", "People of the Dawn," this is
14 kind of getting away from the whole idea of what this
15 is a commemorative for. I mean, these are nice
16 concepts, very expressive, but what do they say about
17 the Mayflower. "Sustainers of Life," "People of the
18 Dawn," this isn't really talking about the separatist
19 people who arrived, the Brownists, as they were called
20 in the formation of this early colony. So, I just
21 kind of wonder.

22 The whole idea of the so-called pilgrims, you

1 know, we use this over and over. This is really a
2 complete myth. This is a terminology which they
3 wouldn't have used themselves, I don't believe. I
4 don't think there's a -- Herman can probably help us
5 with this -- a reference for it. These were English
6 people trying to establish a new colony where they
7 would get away from some of the English law of the
8 time period.

9 Another point is, we're talking about the
10 year 1620. This is long after the first English
11 settlements in America, the first Dutch settlements,
12 the first French ones, this sort of thing. But we
13 tend to perpetuate this idea that America descends
14 from the very prolific, admittedly, descendants of the
15 Mayflower, who have had a disproportionate amount of
16 influence, power and, really, significance in all
17 matters of American culture ever since that time
18 period. So, this is a weird peculiarity.

19 And to address this point of families, too,
20 families came as colonists well before the Plymouth
21 Colony. You know, the Jamestown settlement wouldn't
22 have survived without colonists. They sent over

1 boatloads of women to marry the overabundance of men
2 there. So, let's face it. I had an ancestor who came
3 to the Jamestown Colony. He went back, came back and
4 brought his wife and daughter, and they lived there
5 from about 1612. So, this is another thing. We're
6 kind of mixing up history when we focus so much on the
7 Mayflower. Thank you.

8 CHAIRMAN URAM: Thank you, Robert. Mary?

9 MS. LANNIN: A very complex portfolio. It's
10 interesting hearing what people are saying about our
11 Hollywood version of the pilgrims being first, and we
12 need to sort of redress that. When I went through the
13 portfolio, I was trying to look for action, movement,
14 things that would make someone pick something up. So,
15 even though Erik said he discounted, you know, 1, 2,
16 3, 4, I like the action of a family in No. 1 or 2,
17 coming -- I like the waves, it's coming directly at
18 us. We still see the Mayflower, which is actually the
19 ship and the name that we're trying to commemorate.
20 And pairing that, sort of what the Native Americans
21 saw when they came would be the No. 6, which is where
22 the young son is actually pointing toward the ship as

1 they come, not knowing or wondering if their lives
2 were going to change. And I felt that that showed
3 some dynamic to it and would be good for the silver
4 medal size rather than the gold.

5 I agree with Erik, that once we get to the
6 smaller palette size, that things are relatively
7 simple in terms of the gold, and I happen to like No.
8 09, for the gold, and paired with No. 10. So, that
9 shows -- it shows tension in both -- on both sides.
10 So, it wasn't simple, it wasn't easy. That's all I
11 have to say. Thank you, Mr. Chairman.

12 CHAIRMAN URAM: Thank you, Mary. Sam?

13 MR. GILL: I approach this as an historical
14 event, and not every coin tells a story, and this one
15 is supposed to tell a story. And history is very
16 complex. We can go back and re-litigate it; we can
17 talk about it until we're blue in the face, that's
18 fine. But this memorializes an important event in the
19 history of the country, and I commemorate, by the way,
20 all the designers, they're beautiful. They're
21 beautifully done. But because it commemorates a
22 significant event, I liked the very first one I saw,

1 which was 1GC0, or 0, obverse, because it has the word
2 "Mayflower" on it, it describes -- it shows hardship,
3 has the two Mayflowers on the coin, and it tells a
4 story. And the reverse, I would go to 05A or 6A, and
5 whereas the lady on the obverse was holding a baby,
6 the same goes for 5A as well. The Indians are
7 watching the people coming, the Mayflower people
8 coming, and they don't know what to expect, and the
9 pilgrims certainly don't know what to expect because
10 they'd never been there. So, that would be my
11 suggestion on the coins.

12 And on the medal, a similar theme. I liked
13 4A, again, the family here holding the baby and not
14 knowing what to expect, hardship and so forth. And
15 then -- and you could tinker with the animals on the
16 outside, the flora and fauna, but I'm fine with it.
17 And then the reverse, I actually liked the picture of
18 the obverse, which is 5B, as the reverse on that
19 medal, or 6B, if that's clear enough. I hope I didn't
20 confuse anyone. And they would be my suggestions.

21 CHAIRMAN URAM: Thank you, Tim. Okay, Robin?

22 MS. SALMON: Well, I agree with everybody,

1 and that's the problem. This is tough. Thinking of
2 the gold versus the medal needs, and also Mary's
3 comment about action and Jeanne's comment about
4 telling the story through four sides. I like that and
5 I think that's a great opportunity.

6 No. 1 does have the action, although I prefer
7 it not to be heading straight on, but that's what it
8 is. No. 7 has a simplicity that I like for the medal.
9 No. 1 for the gold is what I was referring to. And
10 showing the People of the Dawn on No. 6C, I liked
11 that, as well as No. 5C. But I also liked the
12 "Sustainers of Life" imagery. I just don't know at
13 this point. I wish you hadn't even asked me.

14 CHAIRMAN URAM: Well, there are many good
15 designs, so, I mean, I think that it will -- thank you
16 for your comments. No problem. Donald?

17 MR. SCARINCI: The only one I really can't
18 live with is the "Sustainers of Life." So, I mean,
19 that's just too hypocritical for me. I just can't --
20 I just can't -- I just can't live with that, right?
21 So, no pun intended.

22 And, look, and, Bob, you're right. I mean,

1 they were separatists and the myth has been
2 perpetuated. They've successfully gotten two
3 commemorative coins. They've successfully gotten in
4 the history books and over the centuries, you know,
5 convinced generations of people that this event was
6 somehow important and trumped a lot of other things
7 that were much more important than this. So,
8 generations of people have grown up with the
9 importance of this event, and it is the way it is.
10 It's certainly important in England because they've
11 done a very good job of dealing -- throughout history,
12 throughout English history they've done a very good
13 job of dealing with their countercultural element, and
14 they've eliminated their countercultural element very
15 successfully throughout their history, certainly at
16 least up until modern times, and this was one of their
17 countercultural elements that they eliminated by
18 sending it away. In this case, they sent it here.
19 But it is what it is. You know, and you know how I
20 feel about it. They got Congress to pass this bill
21 and we are here simply to give Congress the best
22 design that we can give.

1 MR. WEINMAN: Just to clarify, this is not a
2 congressional bill. This is done under the
3 Secretary's authority.

4 MR. SCARINCI: Okay. Okay. All right.

5 CHAIRMAN URAM: Thank you, Don.

6 MR. SCARINCI: Okay, so, all right. Well,
7 then, we're going to give the director the best design
8 we can, and that's what we're going to do. And it is
9 what it is. And, look, I think the obverse one, I
10 like obverse 1, because I like that little -- I like
11 the boat coming out of the medal, and I like it paired
12 with the indifference of reverse, you know, of the
13 gold reverse in 5A. So, the indifference of this
14 boat, you know, I mean, I think that's a good pairing
15 for the gold, whether it's a Ten Dollar or a Five
16 Dollar, I don't know.

17 And probably, I could probably live with -- I
18 mean, if we have to do this thing, I mean, I could
19 probably live with the others except for 12 and 13. I
20 think 9 and 9A, I'd probably have felt better if the
21 portraits were flipped, you know, to show reality as
22 opposed to the prominence of the Indian, who would

1 later be massacred or shipped off to a reservation.
2 But instead of -- it's like I really prefer not to use
3 9 or 9A, because the Indian is prominent and that's
4 just not reality, so that perpetuates a myth.

5 So, probably other than 9 and 9A, and other
6 than 12 and 13, you know, I kind of like the
7 indifference of the Indian in 10. So, I suppose we're
8 not doing anything here that people don't believe
9 already, so I really don't have anything more to say
10 about this nonsense.

11 CHAIRMAN URAM: Thank you, Donald. Dean, Dr.
12 Dean?

13 DR. KOTLOWSKI: I wanted to make just a --
14 I'm going to keep my comments very, very brief. It's
15 interesting, this talking about myth, and I just --
16 and the importance of pilgrims and things along those
17 lines. Again, I'll refer to Herman, my fellow
18 historian here, but I would argue that historians over
19 the years have been professional historians and what
20 we teach in our classes were far more interested in
21 the Puritans than we are in the pilgrims. Pilgrims we
22 get at Thanksgiving, and there was a Spencer Tracy

1 movie called Plymouth Adventure. You get those sorts
2 of things, but John Winthrop, Massachusetts Bay,
3 that's also been part of our civil discourse in terms
4 of presidents quoting the "City on a Hill." John F.
5 Kennedy did that, Ronald Reagan did it. So, you have
6 this kind -- I'm coming at this, to some extent, from
7 a kind of dichotomy.

8 I think what Sam said is very important. I
9 think you were leading us in sort of a direction not
10 to do too much with the coins, and I agree with you.
11 I don't think these have to tell the story, certainly
12 not a complete story. I think they have to create
13 some sort of impression that's as good of an
14 impression as we can get, so I have a little bit of a
15 radical proposal here.

16 I would propose that we use the same obverse
17 for the coin and for the medal, and the one that I
18 like, actually, is No. 9. Because what 9 does is it
19 shows you the combining of two destinies and the
20 implication that there is going to be some kind of
21 separation of these destinies or cultures. So,
22 they're there and they are together.

1 And then for the reverse, I would go back a
2 few and, believe it or not, I may be the first one to
3 say this -- I think we should do a Mayflower compact,
4 because this is the United States Government that is
5 issuing the coin, and this has been seen by people.
6 And, again, I'm not expert enough to say this, but
7 it's seen as, you know, the idea of representative
8 government. Is it not representative in the 1920
9 coin; it is represented in the 1920 stamp. There were
10 three stamps of the signing of the Mayflower compact.
11 So, that's something that is Euro-specific.

12 And then for the reverse of the other coin,
13 whether you want to do the medal or the coin, I would
14 pick something that is Native American-specific. So,
15 I don't know what you want to do, Don; I can go along
16 with you. Maybe a revised version of the "Sustainers
17 of Life," which is No. 11, where we get rid of the
18 pumpkins and change things. And I think that beans,
19 maize, squash, the "People of the Dawn," you know, as
20 you said. And also, maybe a little bit more in line
21 with what Mary said, suggesting something more
22 matriarchical, I don't know, because when she's -- in

1 a way maybe is bowing, and that shows a kind of
2 patriarchy. I don't know what you want to do with
3 that.

4 And I'm probably going to be the dissenter
5 here on this one, but I want to say something about
6 No. 10. The way it is now, I know that this is a very
7 separate thing, but what I think what we're trying to
8 bring up personal experiences in here. I remember
9 seeing in the National Portrait Gallery in London a
10 painting of Queen Victoria handing a Bible to a dark-
11 skinned person either from India or Africa -- it's
12 actually not clear -- and he's bowing to her. And
13 that's not, I know, what's happening here, but that's
14 the impression that it's kind of creating in my mind.
15 And if you take the cross off of that, I don't know
16 what you really get. He could be bringing anything
17 over there, and I get that the Indian is sort of
18 standing erect, and so on and so forth, as a form of
19 resistance. But I may be the only one, but I did not
20 care for that one. Thank you.

21 CHAIRMAN URAM: Thank you, Dean. Before we
22 go to Mike, I'm going to ask Greg to kind of review

1 our scoring sheet. Greg?

2 MR. WEINMAN: Normally, I would pass them out
3 at this point, but I'm going to make a comment first.
4 This is a complex program. First of all, for the
5 newer members to CCAC, what you're going to receive is
6 not so much a ballot as it is a scoring sheet. It's a
7 tool to help quantify the advice that you give us. In
8 other words, you're encouraged to give a score of 1, 2
9 or 3 -- or 0, 1, 2 or 3, to each and every design
10 that's here, because it shows -- it isn't choosing
11 one, it's helping us quantify what the strength of
12 your support is for any particular design. You're
13 going to receive two sheets that look identical. One
14 is the scoring sheet for silver medal, the other one
15 is scoring sheet for gold coin. They have the same
16 design, though, and so what we're asking for you is to
17 score them as it would appear on a gold coin, as it
18 would appear on a silver medal.

19 Also, we recognize that the inscriptions are
20 complicated in this, and so if you -- in other words,
21 if you're going to score 01 with a certain score, you
22 might want to score the same thing for 01A, and then

1 we can theoretically have a conversation later about
2 how the inscriptions should play out, per se. Just
3 something to think about as I pass these out.

4 MS. CARRANZA: And before you take the score,
5 I'd like to make a comment.

6 MR. WEINMAN: Okay, sure.

7 MS. CARRANZA: I really have benefited from,
8 and everybody's probably knees are knocking because
9 they don't know what I'm going to say. But I really
10 appreciate everyone's forethought on this in the sense
11 that you not only did your history and you understand
12 the purpose of this coin, but really challenge every
13 one of us here in this room to think very, very hard
14 before we portray anyone's history and gender.
15 Because when -- and I really appreciated your
16 response, Donald, when we said no, it's not a
17 congressional, it's really secretary-director, I see
18 it before this as secretary.

19 And one of the other underlying reasons we go
20 through this process, and one of the reasons we have
21 allowed certain coins to go through is because we rely
22 on our director to say this is going to sell. This

1 will definitely move the needle on our eroding
2 revenues. And so one is telling the story, but the
3 other is we need to generate revenues. If there's a
4 history that this type of coin, the Mayflower
5 historical coin generates revenues, then that's one of
6 the driving factors. If it's going to be very
7 controversial and it's not going to move, then what's
8 the sense of going through this type of artistic value
9 for something that's not going to move the needle?
10 And so that's another factor that we consider. You
11 think, Dr. Kotlowski, that you're unorthodox; I'm
12 unorthodox speaking at this meeting. But I thought I
13 should point out a couple of factors that really drive
14 our decisions to move forward.

15 It's a very complicated thing, and I can
16 understand and appreciate such better experts that
17 have contributed, but sometimes we have to wonder if
18 we speak for everyone out there and what is going to
19 be the reception to this. I'm going through that with
20 the Women's Suffrage Centennial coin. There's 15
21 members in that commission and do not present
22 renditions to 15 people. We're going to try to have

1 an exclusive team just to look at it and then put
2 forward to you all.

3 But I have attended meetings where the tribal
4 nations present their policies and their issues and
5 whatnot, and it is a very powerful group and a very
6 emotional group and very intentional, and so you would
7 not want to antagonize anyone or cause any friction by
8 putting out just because it looks good or sounds good.
9 So, I appreciate all the legwork that you are doing,
10 all the thoughts and consternation of making a tough
11 decision. And I'm like you, Robin, I don't know if I
12 would want to make a decision on this, although I've
13 taken down notes and scratched out some, so that when
14 I look at these proposals, I'll have a more
15 scrutinizing approach to it. So, thank you.

16 CHAIRMAN URAM: Thank you, Madam Treasurer,
17 and thanks for the comments and the confidence, also.
18 Thank you.

19 MR. WEINMAN: I'll pass out the scoresheets.
20 I guess, as always, we ask that you not complete them
21 until everybody has had something to say. I'm passing
22 them out just as a convenience. I think this is a

1 situation we might give our stakeholders one more
2 opportunity, before everybody scores, to comment.

3 CHAIRMAN URAM: We're going to go to Mike
4 first.

5 MR. MORAN: There's something about playing
6 cleanup hitter here, particularly in this. The first
7 time I went through it, it was a jumbled mess to me.
8 And then I came back to it yesterday and looked at it
9 with a fresh eye and sorted it out a little bit. And
10 the way I approached it was both from a thematic
11 standpoint as well as what works on which palette.
12 And, first of all, I felt like thematically we had
13 some things that we could put in here that were very
14 forceful. But when I started to look at what was
15 assigned to which palette, I got nothing but
16 confusion, and I have to hit this one in a negative
17 way.

18 First of all, you look at the gold coin
19 inset, it's a half eagle, \$5 gold piece. It's the
20 size of a nickel, and almost none of these designs
21 work on a nickel. They're just too complex. We see
22 these beautiful faces that get lost. The baby will be

1 a pinhead on that nickel. So, there are very few of
2 these designs that will even work on a \$5 gold piece.

3 I fought the Mint for using \$10 as a
4 denominator. Maybe I'm just stuck in my traditions
5 and a quarter eagle -- I mean, a half eagle is a \$5
6 gold piece, but I certainly embrace change if there's
7 a reason for change. But there is no reason to put a
8 \$10 denomination on here. We need to go back to \$5.
9 It's what it's always been and there's no reason to
10 change it. But I think that maybe cause some
11 confusion with the committee going forward.

12 So, that being said, and going back to the
13 thematic side, to me, 1 and 1A are ideal for the
14 silver medal. The palette is big enough, and what
15 that says is change is coming. I mean, it's forceful,
16 here they come. Sure, there's a lot of uncertainty,
17 but they're there, and it's coming right at you. Out
18 through that window, they're going to break right
19 through that window into the native culture. And, to
20 me, that is forceful and it tells a story, and it
21 somewhat dovetails with what we talked about and
22 struggled with here today. It's kind of like I'm

1 reminded in "Game of Thrones Winter is Coming." In
2 this case yeah, it did.

3 It's fine what Donald said. I turn around
4 and say, well, that's on one side. I don't care which
5 is obverse and which is reverse here; what's going to
6 change? And it's 13. That shows their culture, it's
7 matriarchal. There's their spirit tree in the
8 background. I'm not sure I used the right terminology
9 there, but to me that shows what was there before the
10 pilgrims arrived, and this is what they're coming
11 into, and that boat is crashing through. And to me
12 that told a story on the silver medal.

13 Then I went, what in the hell am I going to
14 do with the gold coin? Because Chris has too many --
15 you can't put that Mayflower compact on a gold coin.
16 You almost can't put it on a silver coin. That's No.
17 8. But you can do 9, and that is a mixing of the two
18 cultures, or you can do 7. But you're going to have
19 to do a partial torso on a \$5 gold piece. You just
20 are, in spite of the fact it says 10 there.

21 I do like the fact that E Pluribus Unum, for
22 one, many. Unfortunately, if you're Native American

1 you might not like the one that turned out, but,
2 anyway. But either one of those works, 7 or 9. The
3 problem is, almost none that works on the reverse
4 because they're too busy. And that's my problem. I
5 don't know what I'll do for the gold coin reverse.

6 You know, you get the little boy pointing
7 there's a ship coming; my personal opinion is, if we
8 saw a spaceship land with alien creatures, we're not
9 going to be pointing, we're going to be getting the
10 hell out of Dodge, and I'm not so sure but what they
11 didn't do the same, and then peak around from bushes
12 to look at what in the world this thing with sails
13 was. So, I'm at a loss. I'll do something on the
14 reverse, but I'm not about to try and tell you all
15 what to do there. It's what I think should be done,
16 possibly, and I promise I'm about to shut up -- no, I
17 don't like any of them.

18 CHAIRMAN URAM: Thank you, Mike. Jeanne, go
19 ahead.

20 MS. STEVENS-SOLLMAN: If I can add just one
21 comment to 11, "Sustainers of Life." We were
22 discussing pumpkins and squash and so forth.

1 Gardeners often plant beans, maize and pumpkins and
2 squash, whatever, together, and it's called the three
3 sisters. Pumpkins actually -- and, Herman, you might
4 be able to help me with this. But I believe the
5 squash and pumpkins came from the Southwest
6 territories because they were dried and they moved
7 through trade to the Northeast colonies or tribes.
8 So, to me, these little round things are neither
9 pumpkins, squash or gourds; they're all the same. If
10 you are gardening, you'll find that they just develop
11 differently. And the pumpkins, you know, are a Harry
12 Potter thing that they can live into and make beer
13 from, you know, very watery, but squash is drier and
14 can be sustained through a winter and a summer. So, I
15 think that squash, if we left it there, is an
16 appropriate title. Thank you.

17 CHAIRMAN URAM: Thank you, Jeanne. Well,
18 first, I want to thank the entire committee for --
19 Herman, did you want to say something?

20 MR. VIOLA: I mean, you're correct, that the
21 three sisters are just synonymous with New England
22 Indian people, and so it really fits perfectly. And I

1 believe the discussion has been quite fruitful and I'm
2 quite pleased with it. I kind of stick with -- I like
3 what Mike had to say, frankly. And my own feeling is
4 that the obverse should show native people, and then
5 it's the reverse showing the newcomers arriving. And
6 so there are a number of ones that really would work
7 very nicely here. But it's important to show the
8 families, that the native people that were here
9 certainly didn't welcome, but they were surprised and
10 interested, and you know, you can have a little child
11 looking from behind the father's legs or something,
12 and who are these people? But, frankly, they had seen
13 ships before. Ships had been going up and down the
14 Atlantic Coast for about 100 years, so it wasn't like
15 a spaceship; it was just, is it going to land here or
16 come here? That's basically the difference.

17 So, I do think we have some very good designs
18 to work with, and I think the important thing here is
19 that this happened, it's got to be recorded,
20 documented, and I'm hoping, then, that there will be
21 some literature that arises out of the coins, and that
22 will have a better way of bringing this into the

1 classroom education-wise and tell the complete story.
2 And for most Indian people, it's not a great story,
3 but today they're very proud and they're becoming
4 resurgent, and I think they'll be welcoming that the
5 American people are looking at this and telling a good
6 story about it. Thank you.

7 CHAIRMAN URAM: Thank you very much, Herman.
8 And Mary?

9 MS. LANNIN: I just have a couple more things
10 to say about No. 1. We are taking beans, maize and
11 squash off. That was the recommendation of the
12 subject matter experts because, for them, "People of
13 the Dawn," and the identity of the Wampanoag tribe
14 that was here, representing that community, in balance
15 with "Sustainers of Life," which at once refers to the
16 beans, maize and squash and the planting technique,
17 but also the fact that it was very much the thing that
18 sustained the pilgrims here by teaching that to them.

19 MS. STEVENS-SOLLMAN: Okay. Because as I
20 understand the three sisters from a nutritional, you
21 know, culinary point of view, is that those three
22 items in combination provide all the amino acids and

1 vitamins a human being needs to live. And so it's
2 actually very sophisticated. So, they have a far more
3 sophisticated diet in terms of maintaining health than
4 the people on the ship that were coming in. So, this
5 shows them as very powerful and sort of masters of the
6 world and very sophisticated. So, I don't object to
7 having beans, maize and corn. We may actually be
8 teaching somebody something about that, that it's
9 perfect amino acids for humans. So, that's it.

10 CHAIRMAN URAM: Thank you. Robert?

11 MR. HOGE: Can I make one additional
12 observation, a little bit tongue-in-cheek. But if you
13 look at No. 1 and No. 1A design here, shows a pioneer
14 who certainly would not have survived without the
15 assistance of the Wampanoags. Here's a guy standing
16 up in a little tiny tub of a boat, ready to capsize
17 with his family. He's polling from the front, which
18 is probably an impossibility or extremely stupid.
19 This is a guy -- I mean, polling, you have to do it at
20 the back, if anyone's ever seen a gondolier. So, this
21 guy, he couldn't survive very long at all.

22 Also, notice that these so-called squash,

1 really pumpkins, in the "Sustainers of Life," these
2 have already been cut, so they're not really growing
3 or living; they're ready to become jack-o-lanterns.
4 Thank you.

5 CHAIRMAN URAM: I'm going to just wrap up
6 and, Rob, what you said reminded me, when I started in
7 the financial world when I was 23 years old, I was in
8 an attorney's office, was smoke-filled, and he says,
9 "Young man, I want to tell you I'm a man of decision,
10 and I've decided not to decide." So, that's kind of,
11 when you said that, I'm thinking, okay, that could be.

12 But I want to thank all the artists, also.
13 We have some wonderful renderings and so forth, and I
14 think Sam mentioned, and a number mentioned of telling
15 the story about this event, about the history. And I
16 do like 1 and 1A, but now that Robert kind of squashed
17 that, I have to rethink. I think the importance of
18 family is definitely relevant in the description and
19 caption, so I'm going to be looking at that as I look
20 forward on that in No. 5 as well.

21 But when you look at No. 10, and a couple of
22 these designs, and I'm just going to make a comment on

1 this. And if you don't have the cross on there, one
2 of the things is I like the motion and I think Mary
3 brought it up, the motion of the boat, the motion of
4 the story. The idea of this person stepping into the
5 new world, essentially, and some of the other designs
6 and depictions have this same movement that I think
7 brings forward the sternness and the person crossing
8 that line sort of coming into the new world. So, as I
9 make my decision, I'm going to be looking at some of
10 those movements and stories behind what might be.

11 So, I want to thank everyone for the time
12 that we have spent on this, and Greg?

13 MR. WEINMAN: We have the two stakeholders --

14 CHAIRMAN URAM: Oh, Lea and Bettina, would
15 you like to make a general, final comment, short
16 general comment?

17 MS. WASHINGTON: Well, I want to thank the
18 committee for taking on this difficult task. I just
19 want to say that when it comes to our history, our
20 Wampanoag history, we should be telling the story.
21 So, I hope you have listened to our words. I do
22 appreciate the fact that you will think about everyone

1 will look at this coin.

2 CHAIRMAN URAM: Thank you. Thank you very
3 much.

4 MS. WASHINGTON: And thinking about history.
5 I have an issue with you cutting me off, so what I
6 think I'm going to do, I'm going to call for a
7 government-to-government consultation with you. And I
8 will be sending you a letter asking for that, and that
9 way we can make sure you understand.

10 MS. STAFFORD: Bettina, I'm sorry, we're
11 having trouble hearing you and I think the chairman
12 wasn't sure if you were finished. I don't believe
13 he's trying to cut you off.

14 MS. WASHINGTON: That's all right. I'm going
15 to call for a government-to-government consultation
16 with you through our tribal government. So, you'll be
17 receiving a letter and that way I can be sure that you
18 understand our concerns. I want to thank everybody so
19 much for your time and your effort. Thank you.

20 CHAIRMAN URAM: Thank you for your comments
21 as well. Lea? Are you still there? Okay, well, once
22 again, thanks everyone on the phone as well.

1 MR. WEINMAN: For those of you who are newer
2 to the CCAC, I wanted to mention one more thing about
3 the scoring sheet. You'll see a button that says
4 "Merit" on it. That's because the artists in our
5 program, they're evaluated each year, and so even if
6 this is -- you may think this is not the right coin
7 design for this particular program, if you think the
8 design had merit, it's valuable to us to give you an
9 opportunity to express as such. So, that's why that
10 button is there for you to use it, if you'd like.
11 Also, is Erik -- do you have a scoresheet and do you
12 have an ability to email it, or do you need to
13 verbally tell us what your scores are?

14 MR. JANSEN: I have it and I just opened it,
15 and I can mark it up and I'll send it back to you.

16 MR. WEINMAN: Wonderful.

17 CHAIRMAN URAM: Thank you, Erik.

18 MR. WEINMAN: Did Dennis --

19 MR. JANSEN: Vanessa did a good job, thank
20 you.

21 MR. WEINMAN: Did Dennis come to the phone
22 ever? No, apparently not. Thank you.

1 CHAIRMAN URAM: Mary?

2 MS. LANNIN: I just have one more question.
3 For those of us who thought No. 1 and No. 1A were
4 dynamic designs, and trying to keep this gentleman
5 alive with the pole in the wrong place, is there
6 anything that we could do to that design, because I
7 really like the boat coming at us, that could modify
8 the vulnerability of tipping over, I guess? Just a
9 question.

10 CHAIRMAN URAM: Thank you, Mary. We'll take
11 that under -- depending on how the vote comes, then we
12 can go from there on that.

13 If everyone would please vote, and then we'll
14 be in recess as well for 20 minutes.

15 MR. GILL: I'm going to vote for No. 1
16 anyway. This thing is complex enough without having
17 reality get in the way.

18 CHAIRMAN URAM: So, reconvene back about
19 quarter till or just before.

20 MR. WEINMAN: Everybody be sure to your name
21 on both sheets, so I know whose sheets they are. Put
22 your name on the top of both sheets. You can either

1 pass them down or take them directly over to Vanessa
2 and Roger.

3 [Break.]

4 CHAIRMAN URAM: Okay, Greg, go ahead and
5 summarize.

6 MR. WEINMAN: Okay. This was a bit of a
7 complex tally, but the -- I'm going to start with
8 silver. This is the silver medal. I'm going to go
9 through the same one again for the gold. So, for
10 silver, the 01 received 8 votes as a silver obverse
11 and 4 votes as a silver reverse.

12 01A received 7 votes as a silver obverse and
13 3 votes as a silver reverse.

14 2 received 3 as a silver obverse and 1 as a
15 silver reverse.

16 2A, same, 3 as a silver obverse, 1 as a
17 silver reverse.

18 3A received 3 as a silver --

19 MS. BORER: 3A or 3?

20 MR. WEINMAN: This is 3 -- the scoring sheet
21 doesn't have 3 --

22 MS. BORER: It was 3A.

1 MR. WEINMAN: 3A.

2 MS. BORER: Because of the way it was
3 formatted.

4 MR. WEINMAN: Okay. 3 -- it doesn't matter.
5 3 received 3 as an obverse and 1 as a silver reverse.

6 4, 4A, received 7 as a silver obverse and 1
7 as a silver reverse.

8 5, 5B, received 3 as a silver obverse and
9 then 5, which is formatted as 5C, received 2 as a
10 silver reverse.

11 6 received 11 as a silver obverse and 8 as a
12 silver reverse.

13 7 received 9 as a silver obverse and 8 as a
14 silver reverse.

15 8, which is 8A, received 7 as a silver
16 obverse and 9 as a silver reverse.

17 9, 9A, received 8 as a silver obverse and 5
18 as a silver reverse.

19 10 received 5 as a silver obverse and 3 as a
20 silver reverse.

21 11 received 16 as a silver obverse and 12 as
22 a silver reverse.

1 12 received 10 as a silver obverse and 8 as a
2 silver reverse.

3 And 13 received 13 as a silver obverse and 11
4 as a silver reverse.

5 Okay, all that said, let's move over to the
6 gold coin, starting with 01. It received 7 as a
7 possible obverse and 4 as a possible reverse.

8 1A received 4 as a possible obverse and 2 as
9 a possible reverse.

10 2 received 3 as a possible obverse and 1 as a
11 possible reverse.

12 2A received 3 as a possible obverse and 1 as
13 a possible reverse.

14 3 received 7 as a possible obverse and 2 as a
15 possible reverse.

16 4 received -- hold on -- 2 as a possible
17 obverse and 1 as a possible reverse.

18 5 received 2 as a possible obverse and 2 as a
19 possible reverse.

20 6 received 3 as a possible obverse and 6 as a
21 possible reverse.

22 7 received 11 as a possible obverse and 7 as

1 a possible reverse.

2 8 received 5 as a possible obverse and 5 as a
3 possible reverse.

4 9 received 22 as a possible obverse and 11 as
5 a possible reverse.

6 10, design 10, received 9 as a possible
7 obverse and 10 as a possible reverse.

8 11 received 6 as a possible obverse and 4 as
9 a possible reverse.

10 12 received 7 as a possible obverse and 5 as
11 a possible reverse.

12 And 13 received 5 as a possible obverse and 3
13 as a possible reverse.

14 So, a bit of an across-the-board scoring
15 without clear, not necessarily clear favorites.

16 CHAIRMAN URAM: Thank you, Greg. Would
17 anyone at this point like to make any motion?

18 MR. MORAN: Can we adjourn for lunch?

19 CHAIRMAN URAM: Go ahead, Jeanne.

20 MS. STEVENS-SOLLMAN: Excuse me. Thank you,
21 Tom. Greg, what is the cutoff point? I mean, how are
22 we going to be able to --

1 MR. WEINMAN: Yeah, well, what you're
2 referring to is typically in these situations we say
3 that the committee has informally decided that -- to
4 get the committee's recommendation you need at least
5 50% plus 1, which in this case, unfortunately, would
6 mean you need at least 16. And there's only a
7 handful. If we pick the only ones that got 16 for the
8 silver, would be 11 as an obverse, and for the gold,
9 the only one that got there was 9 as in obverse. That
10 said, just because it didn't reach it that way,
11 somebody could argue -- you could always make a motion
12 if you want to recommend something, or alternatively
13 you could leave us your data and we will utilize it in
14 looking at -- in talking to the subject matter experts
15 and what the CFA does.

16 MS. STEVENS-SOLLMAN: Is it possible today to
17 review those images that received the most? You know,
18 like the four or five images --

19 MR. WEINMAN: Sure.

20 MS. STEVENS-SOLLMAN: -- that received the
21 most and then we could make a recommendation as a
22 committee on reviewing them?

1 MR. WEINMAN: Absolutely.

2 MR. MORAN: Let me throw my intentions in on
3 this. We do have a clear consensus on the gold coin
4 obverse, 9. And it's a good one. What was the best
5 of the reverses on the gold coin?

6 MR. WEINMAN: The best reverse on the gold
7 coin would have been 9 as well.

8 MS. STEVENS-SOLLMAN: Would have been 9 as
9 well.

10 MR. WEINMAN: The best was 9 as a reverse;
11 coming in second would have been 10 as a reverse.

12 MR. MORAN: Which one is 10?

13 MS. LANNIN: That's the one with the Bible.
14 But they're going to take that cross off.

15 MR. MORAN: Just for the hell of it, I'll
16 make a motion and you call can vote it down, that we
17 accept 9 and 10 for the gold coin, then we'll -- then
18 let's revote on the silver.

19 CHAIRMAN URAM: Okay. So, we have a motion
20 on the floor by Mike to do the gold -- recommend the
21 gold No. 9 and No. 10, obverse and reverse. Second?

22 MS. STEVENS-SOLLMAN: Second.

1 CHAIRMAN URAM: Any discussion? Robert?

2 MR. HOGE: I would like to make an
3 observation here that this would not include the word
4 "Mayflower" and in fact would not then indicate what
5 the occasion is.

6 MR. WEINMAN: Once again, inscriptions you
7 can do by separate motion. It's not as positive what
8 inscriptions are on the coins right now.

9 MR. HOGE: Okay.

10 CHAIRMAN URAM: Okay. So, the motion right
11 now is, and seconded by Jeanne. Any further
12 discussion?

13 MR. SCARINCI: Without the cross, what book?

14 MS. LANNIN: It could be fabric. You know
15 what? It could be anything.

16 MR. SCARINCI: Okay. All right. I'm
17 abstaining on this.

18 MR. WEINMAN: Just by way to clarify, it
19 isn't that it's not a Bible --

20 MR. SCARINCI: I'm abstaining anyway, so it
21 doesn't matter.

22 MR. WEINMAN: Just to clarify, based on --

1 and I don't want to speak for the subject matter
2 experts, but my understanding was it's just that this
3 group of people would not have been that flashy, would
4 not have put a cross on their Bible. That wasn't who
5 they were. They were reformists, yes.

6 DR. KOTLOWSKI: So, we can assume, then, that
7 it is a Bible, even if it doesn't have the cross on
8 it?

9 MR. WEINMAN: That's the implication.

10 DR. KOTLOWSKI: Yeah.

11 CHAIRMAN URAM: Robert?

12 MR. HOGE: Neither of these has an indication
13 of a Mayflower, the flower that in fact is in some of
14 the designs, nor is there a picture of the ship,
15 either. So, even if it says Mayflower, it doesn't
16 exactly relate.

17 CHAIRMAN URAM: Sam?

18 MR. GILL: I think this still has to sell,
19 and I don't think either one of those we just flashed
20 up there are going to sell like something that has a
21 Mayflower on it, dates on it, what we're trying to
22 commemorate and it tells a story. That's just my

1 view.

2 MR. SCARINCI: What's the story? I mean,
3 there is no --

4 MR. GILL: Well, that is not a story.

5 MR. SCARINCI: There is no story here.

6 MR. GILL: This is a story, the No. 1.

7 MR. MORAN: But you can't use No. 1 on a gold
8 coin, because you can't see it. I'm all for No. 1 on
9 a silver medal. I'm maneuvering around to that.

10 CHAIRMAN URAM: Mike, let's ask Ron, what do
11 you think about the planter (ph) size for No. 1 and
12 striking of that?

13 MR. HARRIGAL: I mean, clearly there's a lot
14 of detail there. I think we can get -- we can get the
15 general idea across with it, but when you start
16 looking at all the detail on the clothing and that
17 type of thing, you are going to lose a lot of that.

18 I think, go back to when we did the keelboat
19 nickel. You see detail, you can see the boat, you can
20 tell there are people in it. You'll be able to tell
21 that, you know, they're obviously coming off the ship
22 here, but a little problem with the woman in front of

1 the guy with the pole. It's going to be tough to
2 separate that.

3 MR. GILL: The babies are gone.

4 MR. HARRIGAL: And the baby is going to look
5 like a sack of potatoes or something. You're not
6 going to see the baby at all.

7 CHAIRMAN URAM: Does it have to be a \$5 size
8 coin? Could it be a \$10 gold piece, a real one?

9 MR. HARRIGAL: The program office would have
10 to talk about.

11 MR. WEINMAN: Because I think -- and feel
12 free to comment --

13 MS. BAILEY: So, the plan is for this to be a
14 quarter ounce so that it's the same size as what
15 others may do. We also want it to be affordable, and
16 when you go up in size on a gold coin, that is
17 something that we would face.

18 MR. WEINMAN: I would have to go back and
19 look at the Treasury memo that approved this program,
20 I can't appropriately identify it as being a quarter
21 ounce. I don't -- we may not accept that.

22 MS. BAILEY: I don't know, yeah, I'd have to

1 look.

2 UNIDENTIFIED SPEAKER: We have a motion on
3 the floor, seconded. Let's have a vote.

4 CHAIRMAN URAM: Any further discussion?

5 MS. STAFFORD: Repeat the question.

6 CHAIRMAN URAM: Okay. So, the motion is that
7 you'll have obverse No. 9 and reverse No. 10 on the
8 gold. The motion was made by Mike Moran, seconded by
9 Jeanne. All those in favor signify by saying aye, or
10 raise your hand.

11 MR. JANSEN: Aye.

12 CHAIRMAN URAM: Erik's an aye. Opposed?
13 Wow, okay. And recorded Don's abstention.

14 MR. JANSEN: I'm curious. Did that go down
15 because people don't agree with the reverse, or are we
16 walking away from our compelling obverse decision?

17 CHAIRMAN URAM: Erik, I think it's more the
18 Mayflower issue than anything. Those voted against
19 can speak on it if you'd like. Okay, Robert?

20 MR. HOGE: These are actually depictions that
21 are very similar. They both show the Native American
22 man and the pioneer man. One of them is simply heads

1 and the other shows the bodies. They're actually
2 duplicating each other, which is kind of missing the
3 point, because they totally leave out Mayflower.

4 CHAIRMAN URAM: Well, how about this, then,
5 Mike. One of these designs and then pair it with
6 something else? If there's an agreement that one of
7 these designs --

8 MR. MORAN: Greg, what was the No. 2 on the
9 reverse?

10 MR. WEINMAN: No. 2 on the reverse would have
11 -- that was No. 2. No. 1 was 9, 10 was No. 2. But
12 beyond that, it probably would be either -- 7.

13 CHAIRMAN URAM: It seems to me like we like
14 No. 10 and we can't find a pairing because of the
15 planter size, and we need the vessel itself somehow.
16 Can that all be scaled down? Go ahead, Mary.

17 MS. LANNIN: I like Dean's idea, the radical
18 one, of the Mayflower Compact. So, what if we did No.
19 9 as an obverse and -- I know, Ron, you're going to
20 say it's really busy, but at least it gets the word
21 "Mayflower" in there.

22 CHAIRMAN URAM: But on the gold --

1 MS. LANNIN: I know, never mind.

2 CHAIRMAN URAM: That's good for the silver.

3 MR. MORAN: We're back to the same problem I
4 had when I was trying to evaluate these. I couldn't
5 find a gold coin reverse. I just couldn't.

6 CHAIRMAN URAM: Well, that's what Rob and I
7 were talking about, but we're going to make a
8 decision. I think it might be at this point that we
9 let it go, unless someone has some strong opinions
10 that we can make this, that it goes back -- it goes
11 back to the Mint to decide the pairing on it with the
12 recommendations to work it out.

13 MR. JANSEN: Well, Tom, Tom, my only concern
14 with that is, and with all due respect to the CFA,
15 this issue of busyness and the palette size, it's
16 going to get lost on them, and I'm just concerned with
17 that.

18 CHAIRMAN URAM: I agree. But I also think
19 that if we're not able to resolve definitively a
20 design, then we have to have that fallback.

21 MS. STEVENS-SOLLMAN: Is it possible, Mr.
22 Chairman, that we would take out "E Pluribus Unum" on

1 No. 10 and put "Mayflower" in there, or "United States
2 of America?" Is there someplace that we could put
3 "Mayflower?" You know, we have a lot of text and
4 interesting text that I think we could -- for those
5 who voted against these two, is there something that
6 could be in the text that would help you change your
7 mind?

8 MR. WEINMAN: You could always make a motion
9 that the word "Mayflower" appear somewhere and you
10 give the Mint discretion to move around inscriptions
11 to try to make that happen.

12 MR. MORAN: Is the issue that we want a
13 little boat out there on the horizon?

14 MS. STEVENS-SOLLMAN: No, you can't see it.
15 You wouldn't see it. It would be too tiny.

16 MR. MORAN: I'm just trying to get a vote.
17 I'm almost at the point of frustration, Jeanne.

18 CHAIRMAN URAM: The other idea would be if
19 you go with 5A or 5B -- or, for instance, 5B has
20 "Mayflower" on it with the graphics 5B, and then team
21 data with No. 9. Dean, go ahead.

22 DR. KOTLOWSKI: Yeah, I had another radical

1 idea, because I don't want to give up my Mayflower
2 Compact, as you can tell -- is that we take 9 and 8,
3 the obverse and reverse, and make that the silver
4 dollar, and then we take 1 and some version, maybe, of
5 11, 12, 13, for the reverse of the gold. Is it still
6 too much -- is it Mike's problem still?

7 CHAIRMAN URAM: Yeah, the gold is -- the
8 silver would be the No. 1 on the silver, which is
9 probably where it would be best because of the size.
10 But as I was mentioning on the gold, if you want to
11 have "Mayflower" on the gold, you could use that 5B
12 with No. 9, or if there is something similar.

13 MS. LANNIN: And then that's the reverse.

14 CHAIRMAN URAM: There's the Mayflower then
15 the reverse being --

16 MS. LANNIN: Which actually gives a lot of
17 prominence to the Native Americans.

18 MR. MORAN: The only thing I would object to
19 on 5 is the fact that the baby will get lost. If you
20 do 6, it's essentially the same design but the figures
21 are more distinct.

22 CHAIRMAN URAM: Okay. We could make a motion

1 to put "Mayflower" in there. That's the difference is
2 the Mayflower is missing. So, I agree. I think that
3 might be -- you have the young person and the
4 curiosity scene coming over, and then you have -- then
5 you can have Mayflower somewhere added.

6 MS. LANNIN: Except 6 toward really 5 for
7 silver.

8 CHAIRMAN URAM: This might be the better,
9 though, for the gold because of the size.

10 MS. LANNIN: Yeah.

11 MR. MORAN: I'm not going to make the motion
12 since I got slaughtered the --

13 CHAIRMAN URAM: Let's try again. Go ahead,
14 make your motion.

15 MR. MORAN: All right. I move that the No. 9
16 for the obverse -- is that right?

17 CHAIRMAN URAM: Um-hum.

18 MR. MORAN: And No. 6 for the reverse --

19 CHAIRMAN URAM: B.

20 MR. MORAN: 6B.

21 CHAIRMAN URAM: Okay. We have a motion. We
22 need a second.

1 MR. MORAN: I'm going to go to lunch.

2 MS. SALMON: Second.

3 CHAIRMAN URAM: Thank you, thank you. Okay,
4 so let's put them back up. Any further discussion?
5 If not, let's put them back up there. So, we are
6 saying for the gold now, we're looking at the gold.
7 We're looking at 5B -- 5A, right? There you go. But
8 no child, so we're going to go with B.

9 MR. MORAN: No, I thought it was 6.

10 CHAIRMAN URAM: 6, okay, 6. Sorry, I was
11 thinking -- okay, no child. There you go. Okay, 6B
12 is what we have teamed up with No. 9. Right, Michael?

13 MR. MORAN: Yes.

14 MS. LANNIN: This is the reverse.

15 MR. JANSEN: I actually have an idea. What
16 if --

17 CHAIRMAN URAM: Wait, we have a motion --
18 pardon me, Erik?

19 MR. JANSEN: I'm sorry.

20 CHAIRMAN URAM: Go ahead.

21 MR. JANSEN: I was going to say, look at
22 design 8 again, okay? I know it's busy, but here's a

1 thought, because I've seen it happen before on the
2 gold. If we incuse the Mayflower Compact, it's going
3 to pop a lot more and solve the complexity problem,
4 but it may pull some contrast and give us a little bit
5 of satisfaction.

6 CHAIRMAN URAM: You're saying this -- well,
7 okay, we have a motion first on -- that Mike had.

8 MR. JANSEN: I apologize. I didn't know
9 there was a motion.

10 MR. MORAN: Don't worry, Erik, I get voted
11 down all the time.

12 CHAIRMAN URAM: Okay. So, right now the
13 motion is for 6B and 9, right?

14 MS. LANNIN: 9 is the obverse, right?

15 MR. MORAN: Yes.

16 MS. LANNIN: And 6B is the reverse.

17 MR. JANSEN: I didn't think there was a
18 second, was there?

19 CHAIRMAN URAM: Yeah, Robin did second.

20 MR. JANSEN: I couldn't hear it, I'm sorry.

21 CHAIRMAN URAM: That's okay. And you heard
22 Erik's comments as well. So, any further discussion?

1 MS. STEVENS-SOLLMAN: Yes, I have one. If we
2 take 9, just plain old 9, for the -- whatever side, if
3 we change the text to 9A, I think we have a better
4 understanding of what this is about.

5 MR. JANSEN: I thought we were focusing on
6 images and we would do the text a little later?

7 CHAIRMAN URAM: Well, if you're comfortable
8 with the text in 9A, then we can always make -- we
9 change the text either way after another motion. So,
10 right now the motion is for 6B for the reverse and 9A
11 for the obverse. And then we'll deal with -- this is
12 for the gold, and this would be for that particular
13 planchet size.

14 MR. WEINMAN: Keep in mind we're talking
15 about a gold coin. This is not the medal, so the coin
16 is going to have to have some coin-related
17 inscription.

18 MR. MORAN: Yeah, I was about to bring that
19 up, particularly if you go with 9B. You've got no
20 room for inscriptions on the obverse at all, and then
21 you're -- all of a sudden you're cramming everything
22 in. You've got "E Pluribus Unum," "In God We Trust,"

1 the denomination, "United States of America," the
2 date, the whole thing gets shoved over there. This is
3 a mess.

4 CHAIRMAN URAM: Let's go ahead and vote. So,
5 that's a good point and I think you're right, we'd up
6 right where we are on that particular one.

7 MR. MORAN: I know where this one's going.

8 CHAIRMAN URAM: All those in favor of 6B for
9 the reverse and 9A for the obverse, signify by saying
10 aye and raise your hand. Four, one abstain, two
11 opposed.

12 MR. WEINMAN: We don't have Erik.

13 CHAIRMAN URAM: Erik?

14 MR. JANSEN: I'm a no.

15 CHAIRMAN URAM: Okay, then it's defeated.
16 So, we're back, then, to the discussion of whether
17 we're going to hand this off to the Mint to tweak it.
18 Go ahead, Mary.

19 MS. LANNIN: What if 9A is the reverse, okay?
20 So, that gets the alliance in for the common defense,
21 or either 9 or 9A to make everything correct legally
22 as a coin. That becomes the reverse, and No. 6 is the

1 obverse. What if we just switched them?

2 UNIDENTIFIED SPEAKER: Make a motion and go
3 with that.

4 MS. LANNIN: Okay. I make a motion that 6
5 becomes the obverse and that, whichever version of 9
6 makes it correct as a coin, be the reverse.

7 CHAIRMAN URAM: Okay. Mary's made a motion.
8 Is there a second?

9 MR. MORAN: I'm the kiss of death. I'm not
10 going to do it.

11 MS. STEVENS-SOLLMAN: Second.

12 CHAIRMAN URAM: Jeanne seconds it. Any
13 further discussion on the same designs as we book this
14 coin? That's all we're doing. This obviously fits on
15 the five, on the gold, that image. Any further
16 discussion? All those in favor significant by saying
17 aye, raise your hands. Opposed?

18 MR. WEINMAN: Go back to the yeas. Go back
19 to the yeas.

20 CHAIRMAN URAM: Okay. All in favor, one, two
21 three, four, five. Opposed? One, two, three, four,
22 one abstained. Passes.

1 MR. RYDER: Wait a minute. Didn't I have a
2 vote? I had my hand up.

3 CHAIRMAN URAM: Be my guest.

4 MR. RYDER: I thought you guys were having
5 lunch.

6 MR. WEINMAN: Move on to the silver.

7 CHAIRMAN URAM: Okay, moving on to the
8 silver. Okay. I think this --

9 MR. MORAN: Let me make a suggestion. Now
10 that we've got the gold coin out of the way, let's
11 reboot and just vote again.

12 CHAIRMAN URAM: On what?

13 MR. MORAN: On the silver coin from the
14 designs.

15 CHAIRMAN URAM: Right. That's where we are.

16 MR. MORAN: Just redo the vote.

17 CHAIRMAN URAM: Don't you want No. 1, I
18 thought, is for the silver?

19 MS. LANNIN: I thought the silver was sort of
20 already --

21 CHAIRMAN URAM: We're putting the larger
22 images, the images that --

1 MR. MORAN: Okay, well -

2 CHAIRMAN URAM: We have something to vote on
3 because --

4 MR. WEINMAN: The scoring sheet is really a
5 tool. At this point you're welcome to make motions
6 based on what your preference seems to be. If you
7 want -- I mean, is there any information from the
8 scoring sheet that you need?

9 MR. MORAN: There were no real strong
10 preferences.

11 MR. WEINMAN: The closest one was 11.

12 MS. LANNIN: Was the one that we used for the
13 gold.

14 MR. MORAN: Yeah, and you drop those out.
15 I'm saying instead of sitting here doing what we just
16 did, which is painful, let's just, as a committee,
17 rescore this thing with the 6 and 9 eliminated.

18 MS. STEVENS-SOLLMAN: Yes, but 11 has gotten
19 the most votes, right?

20 MS. LANNIN: Yes.

21 MS. STEVENS-SOLLMAN: Put the silver --

22 CHAIRMAN URAM: Remember back to Sam's point

1 as well, and we want to make sure it sells.

2 MR. WEINMAN: If you like, we could recess
3 for lunch and you could discuss this and you could
4 discuss this and come back if you want some time.
5 Lunch is ready.

6 CHAIRMAN URAM: What's the desire? Pardon
7 me?

8 MR. WEINMAN: Okay, you can't -- you can't
9 vote. As long as you're not -- let me clarify. As
10 long as you discuss among groups of less than seven,
11 then you can have a conversation. You can caucus
12 among groups of less than seven during lunch, as long
13 as you come back after lunch and have conversation
14 with the larger group.

15 MR. JANSEN: Erik, you got that? Make sure
16 you don't do that, okay?

17 MR. JANSEN: I hate to tell you this, but I'm
18 going to bed.

19 MR. WEINMAN: What time is it there, Erik?

20 MR. JANSEN: It's 2:30 in the morning.

21 MR. WEINMAN: Thank you, Erik.

22 MR. JANSEN: We do the best we can.

1 CHAIRMAN URAM: We are now recessed.

2 MR. JANSEN: Good night, mates.

3 [Lunch.]

4 CHAIRMAN URAM: I'd like to call us back
5 together from recess and lunch, and we'll continue our
6 dialogue. And I understand that I'll call on Mr. Don
7 Scarinci for clarification to his vote.

8 MR. SCARINCI: Thank you, Mr. Chairman. Mr.
9 Chairman, you know, I've listened to a lot of comments
10 that have been made today about all the various coins
11 and there is no clear vote or recommendation from the
12 CCAC by our own rules. And the -- when I sat and re-
13 read the design descriptions, there's a paragraph,
14 paragraph two, that is in the design descriptions that
15 says, and I'll quote it directly. It says that, "The
16 Mint intends to sell the gold coin and silver medal
17 individually, and paired with a coin produced by the
18 British Royal Mint. The pairing of British Royal Mint
19 and United States Mint Coins and Medals will more
20 fully tell the story of the Mayflower voyage from the
21 beginning through its fruition." I'll read that
22 again. "The pairing of the British Royal Mint and

1 United States Mint Coins and Medals will more fully
2 tell the story." So, that implies that the British
3 Royal Mint is doing a project together with the United
4 States Mint, and that's pretty awesome. And I think
5 that, you know, we should encourage that. You know,
6 that's happening to some degree this year with
7 Australia. As we've seen with the moon landing and
8 other mints around the world are celebrating the 50th
9 anniversary as well, with coins that are being
10 produced by other countries around the world and that
11 the Mint has nothing to do with. You know, but it
12 would be great if we did, and it would be great if
13 this could be the beginning of the Mint doing that.

14 So, I think we should really be supportive,
15 and since no one really feels, you know, passionately
16 here, and since I abstained, I'd like to withdraw my
17 abstention and introduce a motion to allow the Mint
18 staff to select from the designs the designs that are
19 most compatible and suitable for inclusion in a -- in
20 a pairing with the coins produced by the British Royal
21 Mint that tell the American side of the Mayflower
22 story that will look well together and be marketed

1 well side-by-side, and tell the full story of the
2 Mayflower, and give that discretion to the US Mint.

3 CHAIRMAN URAM: Okay, Don. You've heard
4 Don's comments. If the maker of the motion would like
5 to rescind their motion, that would be Jeanne and
6 Mike, or Jeanne, you made the original motion for the
7 gold piece. You'd have to rescind that vote.

8 MS. STEVENS-SOLLMAN: For the gold?

9 CHAIRMAN URAM: Yeah, if we're going to --
10 you're talking about going back all the way, Don, on
11 the whole program for both the silver and the gold,
12 correct?

13 MR. SCARINCI: Yeah.

14 CHAIRMAN URAM: If that's the case, then
15 we'll need to have the original motion rescinded, and
16 that has to come from the maker.

17 MR. WEINMAN: That's you, Jeanne.

18 MS. STEVENS-SOLLMAN: I know. Okay, this is
19 a little difficult for me to rescind because I like to
20 have to have the work with the silver medal, or coin.
21 But I thought our gold was already decided and it's a
22 little disappointing to have to take it all back,

1 Donald, all of it. If you would say half, I would say
2 yes. So, yes, I will -- in order for this to go
3 forward, I will rescind my motion.

4 CHAIRMAN URAM: And the person made the
5 second was Robin?

6 MR. WEINMAN: Although technically speaking,
7 the motion already passed. This is really a motion
8 for reconsideration, to be honest, not a motion to
9 rescind something that already passed.

10 MS. STEVENS-SOLLMAN: Okay, thank you.

11 MR. WEINMAN: It's really something --
12 really, what you're saying is you need a motion for
13 reconsideration.

14 CHAIRMAN URAM: I guess we don't have to do
15 anything with the other motion at this point?

16 MR. MORAN: If you repeat your motion.

17 CHAIRMAN URAM: The motion is to hand it
18 back.

19 MR. WEINMAN: It was already passed, so go
20 ahead.

21 MR. HOGE: A motion to reconsider --

22 CHAIRMAN URAM: Okay, Robert. Can you second

1 that?

2 MS. STEVENS-SOLLMAN: To reconsider?

3 CHAIRMAN URAM: To reconsider.

4 MS. STEVENS-SOLLMAN: All right.

5 CHAIRMAN URAM: All those in favor of
6 reconsidering the motion signify by saying aye, raise
7 your hand. Opposed? Erik's not on the phone anymore,
8 is that right? Okay, passed.

9 Okay, so now you have another motion? We
10 need another motion? Donald or Jeanne, either one?

11 MS. STEVENS-SOLLMAN: Go ahead, Donald.

12 MR. SCARINCI: Now I would introduce my
13 motion to authorize the United States -- to authorize
14 the Mint staff to select the designs that would work
15 best with the designs -- in a pairing with the designs
16 selected by the British Royal Mint in a combined
17 package that would be most suitable to tell the story
18 from the point of view of the Mayflower.

19 MS. STEVENS-SOLLMAN: Can we have a
20 discussion before? Okay. One of the things that
21 concerns me is that by turning over this whole thing -
22 -

1 MR. SCARINCI: There needs to be a second
2 first.

3 CHAIRMAN URAM: Okay, that's true. Anyone
4 like to second the motion to have the Mint review
5 designs?

6 MR. HOGE: I'll second it.

7 CHAIRMAN URAM: Robert?

8 MR. WEINMAN: Now discussion.

9 MS. STEVENS-SOLLMAN: Okay, thank you. What
10 concerns me about this motion, although I think it's a
11 very good motion, I think it also sort of obliterates
12 our job as CCAC members to decide what is in our
13 opinion a good design for this program. And this is
14 the only thing that troubles me. I think we went
15 through a whole lot to arrive at the very cattywampus
16 decision we had, and I would like people to consider
17 that when they're voting on this.

18 MS. LANNIN: What if, for Donald's motion,
19 what if the wording -- so we don't seem to be ceding
20 our authority back to the Mint and thereby negating
21 what we feel our jobs are, which is Jeanne's concern,
22 and I agree with that -- what if in Donald's motion he

1 put in based on the discussions and vote totals of the
2 coins that we previously voted on, so the Mint
3 wouldn't be looking at something that we didn't have a
4 --

5 CHAIRMAN URAM: As irrelevant.

6 MS. LANNIN: -- as irrelevant, okay?

7 MS. STEVENS-SOLLMAN: Good idea. I agree
8 with that.

9 MS. LANNIN: Okay? So, that kind of covers
10 as a bridge for everything, and then we wind up with
11 something that is very salable and that shows our
12 viewpoint and the Native American viewpoint.

13 MR. WEINMAN: Does Donald accept your
14 amendment?

15 MR. SCARINCI: Yes. Yes, I do. And I also
16 make a point that this is not a precedent; this is a
17 unique -- yes, I do accept the amendment. And I also
18 make the point that this is not a precedent (ph) for
19 anything in the future. There are two unique things
20 in this instance. One unique thing is that we're
21 encouraging -- we're encouraging joint efforts, and
22 this is --

1 MR. WEINMAN: Hold on. Whoever -- anybody on
2 the phone, please mute your phone. We can hear your
3 conversation. Thank you. Please go ahead, Donald.

4 MR. SCARINCI: And this is an effort that
5 we're applauding, and it is probably a very difficult
6 thing to do, dealing with another government. And,
7 number two, that none of the designs in our vote, in
8 our voting came even close to getting a majority by
9 our own rules.

10 So, in light of both of those things
11 happening, this seems like a good and expeditious
12 solution in order to move this ball forward. So, yes,
13 and adding that language does create that restrictive.

14 MS. STEVENS-SOLLMAN: I just want to add one
15 more thing. What has made this proposal and program
16 very difficult for me is that the designs that were
17 presented for the very first time I've been able to
18 look at all these designs and say, wow, these are
19 good. So, I applaud the artists that did that. Thank
20 you very much.

21 CHAIRMAN URAM: Thank you. Dean?

22 DR. KOTLOWSKI: I am strongly committed to

1 the Anglo-American special relationship, but as this
2 conversation has unfolded about this particular coin,
3 which I could have supported in the very prescribed
4 way that I've articulated a little bit earlier, I've
5 lost all enthusiasm for the project, and therefore I'm
6 going to vote against this motion on the assumption
7 that when it is defeated we will move on and de facto
8 will go back to the Mint, and literally I'm washing my
9 hands of it.

10 CHAIRMAN URAM: Thank you. Okay, we have a
11 motion. Any further discussion? If not, we will take
12 a vote. All those in favor of the motion and the
13 amendment to the motion, raise your hand. Opposed?
14 Abstained? Thank you. Passes.

15 One last thing before we move off this topic.
16 Just keeps giving and giving. I'll just read this to
17 you. This is from Lea. She got cut off, and for the
18 record I thought I would this, since she also took the
19 time to do that and I wanted -- if she'd been on the
20 line, this is what she's going to say. "Hi. I just
21 wanted to say thank you on behalf of our society.
22 There are over 10 million Mayflower descendants in

1 America and over 35 million in the world. These coins
2 will be for all of them. It marks one of the many
3 important makers in history, American history, and we
4 thank the secretary of the Treasury. We are honored
5 to be included in this discussion. Thanks. Lea."

6 And she is the -- on the former Governor's Council and
7 president of the Meeting House Charitable Trust.

8 Thank you.

9 Okay, moving right along. Why don't we --
10 hey, can we have a little bit of a break. You've got
11 a little bit of a break after this, so you're back and
12 let's review the designs for the American Innovation
13 \$1 Coin Program. April?

14 MS. STAFFORD: Yes, sir. And if it's okay
15 with you, Mr. Chairman, we'll do one state at a time
16 and then pause for deliberation. At the end of
17 looking at the candidate designs and the design
18 descriptions, I'm going to ask Megan Sullivan, who is
19 the design manager for this program, to reference any
20 preference from the governors' offices that she may
21 have received, as well as acknowledge any subject
22 matter experts that we might have joining us on the

1 phone. All right?

2 The 2019 American Innovation \$1 Coin
3 candidate designs. Public law 115-197, the American
4 Innovation Dollar Coin Act, requires the secretary of
5 the Treasury to mint coins in recognition of American
6 innovation and significant innovation and pioneering
7 efforts of individuals and groups. The design
8 concepts for this program were developed in
9 consultation with the governor of each of the states,
10 as well as the Smithsonian's Lemelson Center for the
11 Study of Invention and Innovation, and approved by the
12 secretary of the Treasury. As per the act, the
13 concepts must feature a significant innovation,
14 innovator or group of innovators. Designs have been
15 reviewed by subject matter experts on each innovation,
16 as well as the governors' representatives and
17 representatives from the Lemelson Center.

18 We will start with Delaware. The first
19 concept. Born in Delaware in 1843, Annie Jump Cannon
20 was an internationally renowned astronomer, who
21 invented a system for classifying the stars that is
22 still in use today. So, Delaware design 1 and 1A

1 features Annie Jump Cannon seated at a table
2 classifying stars from a photographic glass plate.
3 The additional inscriptions are "Classifying the
4 Stars" and "Annie Jump Cannon."

5 Delaware 2, 3 and 4 depict the Harvard
6 Observatory, open to view the night sky. This
7 observatory is where the photographic plates later
8 analyzed by Annie Jump Cannon were created. The
9 designs include the inscription "Annie Jump Cannon."
10 Designs 2 and 4 include the inscription "Classifying
11 the Stars," and design 3 includes the inscription
12 "American Astronomer." Delaware design 5 features a
13 silhouette of Annie Jump Cannon against the night sky
14 with a number of stars visible in the sky. Delaware
15 design 6 depicts Annie Jump Cannon looking through a
16 telescope observing the stars. She's surrounded by
17 seven stars featuring the seven stellar
18 classifications she developed. Delaware design 7A
19 depicts starlight through a prism along with the
20 letters "O," "B", "A", "F", "G", "K" and "M,"
21 representing the spectral classification scheme
22 developed by Annie Jump Cannon. Design 8 features the

1 inscription "Annie Jump Cannon." And Delaware design
2 9 features a telescope inside an observatory. The
3 additional inscription is "Stellar Classification."

4 Moving on to Delaware's next concept. Nylon,
5 the first commercially viable synthetic fiber ushered
6 in a fashion revolution, help the allies win World War
7 II, and transformed the chemical industry by proving
8 that the composition of polymers could be predicted
9 and engineered like many other chemical products.

10 Delaware design 10 features the hands of a
11 scientist as he mixes the ingredients to create nylon.
12 A simplified graphic representation of the nylon
13 molecules featured in the background. Laurel wreaths
14 symbolizing the importance of nylon to the allied
15 victory in World War II flank the inscription
16 "Invention of Nylon." The additional inscription
17 "1940" is the year that nylon was developed.

18 Delaware design 11 depicts the critical use
19 of nylon, a parachute canopy and lines. The star and
20 circle attached to the lines is the symbol of the
21 allied forces during World War II. The victory banner
22 and laurel wreath represent the importance of nylon to

1 the allied victory. The additional inscriptions read
2 "Invention of Nylon" and "Victory in World War II."

3 Delaware design 12 depicts some of the
4 varying uses of nylon. The design features a
5 paratrooper who has jumped from a B-24 Liberator.
6 Both the parachute and the parachute cords are made of
7 nylon. The inset features nylon toothbrushes. The
8 additional inscription is "Nylon."

9 Delaware designs 13 and 14 depict the use of
10 nylon in parachutes and parachute cord along with the
11 inscription "Nylon." Design 14 features a B-24
12 Liberator and contains the additional inscriptions
13 "World War II" and "Parachutes and Cords," along with
14 a parachute inspired by the lapel pin worn by World
15 War II army paratroopers.

16 Delaware designs 15 and 16 utilize sewing
17 machine and fabric to highlight the use of nylon in
18 synthetic fiber, which has had a lasting impact on the
19 fashion industry. In design 16, the fabric being sewn
20 is a US flag.

21 And I will ask Megan Sullivan to share any
22 governor's preferences we received for Delaware, and

1 also check in with the subject matter experts we might
2 have on the phone.

3 MS. SULLIVAN: So, for Delaware, they have
4 given me a ranked list of number of the designs, so
5 I'll just walk through that. So, their first ranking
6 No. 1 is design 5; ranked No. 2 are designs 1 and 1A;
7 ranked No. 3, design 10; ranked No. 4 is design 6;
8 ranked No. 5 are 13 and 14; and ranked No. 6 are 14A
9 and 14B. And now I will see if we have any liaisons
10 on the line. I know for both of them it was very
11 tentative. Courtney, were you able to call in?

12 MS. STEWART: Hi, yes, I sure did -- I mean,
13 I am. I'm here until about 2:00, and then I have
14 another meeting.

15 MS. SULLIVAN: Well, I'm surprised that
16 you're here. Thank you so much for calling in. And,
17 Dava, are you available? Are you on the line?

18 MS. SOBEL: I am.

19 MS. SULLIVAN: Oh, my goodness, 100%. Thank
20 you guys. So, we have Courtney Stewart, who is with
21 the Secretary of State, and Dava Sobel, who wrote "The
22 Glass Universe" and is our Annie Jump Cannon expert.

1 Dava, do you have anything you'd like to say
2 before the commission begins their discussion?

3 MS. SOBEL: I'd just like to say again how
4 wonderful it was that a woman who was given this
5 opportunity in the 1800s created a system of stellar
6 classification that is still in use today. And a lot
7 of people don't know that it was her work, and she was
8 a Delaware native. The state is extremely proud of
9 her, and if you have any specific questions about what
10 the classification meant or what the images represent.
11 She worked from glass plates that now number about
12 half a million, and they're all still at the Harvard
13 Observatory. And they're in the process of being
14 digitized because they're so valuable for research.

15 MS. SULLIVAN: Thank you so much. Courtney,
16 did you have anything you also wanted to add?

17 MS. STEWART: No, I think you are ranking and
18 I'm sorry that it's something so close to the meeting
19 date. I just want to add that it's been an absolute
20 pleasure working with you, Megan. You and the team
21 have been fabulous. We're very pleased with the first
22 design. We really, really like that one, and we like

1 all the designs. But the one we ranked No. 1 really
2 stood out to us the most. So, I'm anxious to hear
3 what the committee has to say about this, so thank
4 you.

5 MS. SULLIVAN: Thank you so much.

6 CHAIRMAN URAM: Thank you both Megan and
7 Dava.

8 MR. SCARINCI: She just said she's sorry -- I
9 didn't hear that. She says No. 5 stood out the most?

10 MS. SULLIVAN: No. 5 is their first
11 preference.

12 MR. SCARINCI: Yes, good taste, very good
13 taste.

14 CHAIRMAN URAM: I'll just start out by saying
15 in looking at the designs and listening to Dava and
16 Courtney and the presentation that April made, they're
17 all worthy, certainly, but this No. 5 certainly is one
18 that is stellar, I mean, without a doubt. Never heard
19 that before, but, no, it's great recognition and great
20 design by the artist as well. So, that's what I have
21 to say in regards to this, and I'll turn it over to
22 the committee now. And, Robert, then, just remind

1 everyone, please be conscience of their time. Thank
2 you. Robert?

3 MR. HOGE: I'm in favor of No. 5.

4 CHAIRMAN URAM: That's very good. Robin, go
5 ahead.

6 MS. SALMON: No. 5. I already did this.

7 CHAIRMAN URAM: Hey, this is going better
8 than the morning. Could we do this again? Okay, Sam?
9 You may comment on anything above and beyond No. 5,
10 keep in mind.

11 MR. GILL: I think No. 5 would make the
12 prettiest coin, but nylon is a huge component of how
13 the war ended in World War II. Hundreds of thousands
14 of pilots had to bail out of planes and they relied on
15 a nylon parachute to get down. Hundreds of thousands
16 that parachuted into Normandy and other places, and to
17 this day, parachutes are still made out of nylon. So,
18 in terms of a history perspective, the stellar thing
19 is wonderful. It's very, very important, but in terms
20 of the way -- what's affected us all here and going
21 forward, nylon really has it.

22 CHAIRMAN URAM: Do you have a preference on

1 the design for nylon?

2 MR. GILL: I was going to say No. 11. And
3 the only reason I said that is victory in World War II
4 and it emphasizes that point. I'm not sure how it's
5 going to look on a coin; it's not going to be nearly
6 as pretty as No. 5, but --

7 CHAIRMAN URAM: The recognition, and I think
8 that's going to be our dilemma going forward.
9 Michael? Thank you.

10 MR. MORAN: We've taken a different turn with
11 this program than any of the ones that I've been
12 involved with since 2011. We've always had one theme
13 and we chose designs and illustrated that particular
14 theme. Today we're being asked to actually make two
15 judgments -- one being the theme itself and the second
16 being the design.

17 CHAIRMAN URAM: Once again, whoever is on the
18 phone, would you please mute your telephone? Anybody
19 on the phone, please mute your telephone. We can hear
20 you. Thank you so much.

21 MR. MORAN: And when you get to New Jersey,
22 for me that was a no-brainer in terms of which was the

1 most important theme, and that's -- I could judge that
2 one. And Pennsylvania as well. Delaware, I'm not
3 sure I can, I'm not sure I'm qualified to. And I
4 would pick the theme before I'd pick the design,
5 because I think the theme is the most important thing.
6 And I wanted to listen to, from the two specialists,
7 as they went down their favorites I kind of kept
8 score. And to them the star classification was more
9 important to them than nylon, even though I happen to
10 agree with Sam. But I don't think I'm in a position
11 to judge what the state would like to see. So, I
12 think -- I ask as we go forward with the other states
13 to take care to either -- if we have multiple themes,
14 to help us in terms of how we judge these. It's a
15 little bit different than just judging designs. But
16 I'm going to listen to the people from Delaware and
17 I'm going to go with No. 5.

18 CHAIRMAN URAM: Thank you, Mike. Donald?

19 MR. SCARINCI: New Jersey, of course, is a
20 sister state to Delaware, and I am bursting with pride
21 not only with the good taste of the liaison from
22 Delaware, but the good judgment in supporting the

1 achievement and our ability to commemorate the
2 achievement of a woman, which is far more rare in our
3 coinage than yet another war commemorative. And if
4 you look at the Red Book, how many more coins
5 commemorating war? And how many more coins
6 commemorating World War II? And how many more coins,
7 you know, with that theme do we really need to
8 produce? But the opportunity to commemorate the
9 achievement of a woman, and an opportunity to do it in
10 such, you know, an esthetically appealing way as this,
11 you know, that doesn't present itself too often. So,
12 to me, this is a no-brainer and this is not an
13 opportunity that we should miss. There will be plenty
14 more opportunities to do war things. And, yes, you
15 know, nylon was important, you know, to the war
16 effort, and it was important to so many other things
17 as well. I mean, it was important to what happens,
18 you know, to a lot of contemporary products that we
19 all use, including my Ted Baker sneakers, you know?
20 But the opportunity to commemorate Annie Jump Cannon,
21 that opportunity is not going to present itself too
22 frequently to this committee, so we should grab it.

1 CHAIRMAN URAM: Thank you, Don. Dean?

2 DR. KOTLOWSKI: No. 5. It reminds me of in
3 the morning or late at night I check Google, and it's
4 the birthday of somebody who I never heard of, and all
5 of a sudden I learned something I didn't know. And so
6 I'm absolutely for No. 5. I agree with everything
7 that Don said. I also acknowledge what Mike was
8 saying and Sam about World War II. I think the gender
9 angle is very important. And it's interesting, while
10 I'm absolutely for No. 5, I applaud them for picking 1
11 and 1A as No. 2, because I think these coins
12 underscore the idea that this was a woman. And the
13 nice thing about 1A, 1 and 1A, is you get a sense with
14 her clothing wear, what time period she was working
15 in. And I also have to applaud them, they didn't just
16 straight do gender, because I didn't particularly like
17 No. 6. I don't think people are going to understand
18 what those stars and those letters are going to be,
19 and that one struck me as a little traditional, a
20 little stodgy, but No. 5.

21 CHAIRMAN URAM: Thank you. Jeanne?

22 MS. STEVENS-SOLLMAN: Thank you, Tom. I have

1 to agree, when I received the portfolio, No. 4 and No.
2 5 sort of jumped out because they were just so
3 different and wonderful, but I have to go with No. 5
4 because it has everything we need. Thank you very
5 much.

6 MS. LANNIN: I, too, will vote for No. 5. I
7 think it's an absolute stunning design. I think that
8 as we're trying to get young girls interested in STEM,
9 that what a perfect thing to be able to look back at a
10 woman whose classifications are still in use today.
11 So, without question for me it's No. 5. Thank you.

12 CHAIRMAN URAM: Thank you, Mary. Any other
13 discussion on Delaware at this point?

14 MR. WEINMAN: We're just talking about
15 logistics. Maybe the best thing to do is vote as we
16 go in each state, and then pass a note and we can
17 start working on them.

18 CHAIRMAN URAM: Okay. Now, Dava, Courtney,
19 anything further that you'd like to address to the
20 committee before we vote?

21 MS. STEWART: This is Courtney from Delaware.
22 I just wanted to add that some of the comments that

1 you all made was that highlighting a woman in science
2 was something the governor did want to highlight. So,
3 your comments were spot on. I should have added that
4 at the beginning. So, I just want to thank you.

5 CHAIRMAN URAM: Okay. Thank you very much
6 for all the time that both of you put in on the
7 project. And being the first state, I hope that this
8 is a great start to this series and when you're
9 launching it. So, congratulations.

10 MS. STEWART: Well, thank you very much. You
11 all have a fantastic day.

12 CHAIRMAN URAM: Thank you.

13 MS. SOBEL: This is Dava speaking. It was a
14 privilege to be consulted on this, and I am really
15 just glowing listening to the comments. I think it's
16 a great story, and I think it will be a story to offer
17 young women.

18 CHAIRMAN URAM: Thank you for your time as
19 well. With that, we'll take a minute or so for
20 everyone to vote. Okay, is everybody in? Moving
21 right along, then. April, would you like to do our
22 next state?

1 MS. STAFFORD: Absolutely. Moving on to
2 Pennsylvania. The first concept conceived during the
3 Great Depression and built in less than two years, the
4 Pennsylvania Turnpike was hailed as the nation's first
5 superhighway when it opened for automobile traffic on
6 October 1, 1940, and was a model for our nation's
7 interstate highway system.

8 Pennsylvania design 1 depicts the driver's
9 point of view of a 1940s vehicle while driving on the
10 Pennsylvania Turnpike. Inscriptions include
11 "Pennsylvania Turnpike in 1940."

12 Pennsylvania design 2 mimics a 1940s
13 automobile steering wheel and dashboard with the
14 Pennsylvania Turnpike logo outlined in the center.
15 The additional inscription is "Pennsylvania Turnpike."

16 Design 3 mimics a 1940s automobile tire and a
17 wheel cap with the Pennsylvania Turnpike log outlined
18 in the center.

19 Pennsylvania designs 4 and 4A depict a
20 tollbooth operator welcoming the public to the
21 Pennsylvania Turnpike as a 1940s automobile enters the
22 tunnel in the background. The additional inscription

1 is "Pennsylvania Turnpike."

2 Designs 5, 5A and 6 feature a bird's eye view
3 of a highway interchange of the Pennsylvania Turnpike.
4 Design 5 also depicts the Pennsylvania Turnpike logo.

5 Pennsylvania design 7 depicts a smiling woman
6 in a 1940s convertible driving along the Pennsylvania
7 Turnpike. Encircling the drawing is a stylized
8 depiction of the turnpike with a trumpet-style
9 interchange that characterized many of the original
10 1940s interchanges. The inscription "Pennsylvania
11 Turnpike" is shown in the style of linen postcards
12 common in the 1930s through the 1950s. The
13 inscription "1940" indicates the year the turnpike
14 opened.

15 Design 8 features the familiar keystone
16 shaped Penna Turnpike road sign pointing toward a
17 depiction of the turnpike showing the road's
18 remarkable features, passing through mountains via
19 road cuts making travel faster and safer. Encircling
20 the drawing is a stylized depiction of the turnpike
21 for the trumpet style interchange that characterized
22 many of the original 1940s interchanges.

1 Pennsylvania designs 9 and 10 depict a bird's
2 eye view of a busy interchange along the Pennsylvania
3 Turnpike. Design 9 features a modern view of the
4 turnpike, while design 10 features the traditional
5 two-lane roads. The large wheel inside the ramp loop
6 conveys a sense of continual motion, like traffic,
7 while symbolizing the ideas of transportation,
8 invention and progress. The additional inscriptions
9 are "Pennsylvania Turnpike" and "Since 1940."

10 The second concept for Pennsylvania. In
11 1953, the University of Pennsylvania announced that
12 Dr. Jonas Salk and his team had discovered a vaccine
13 they believed could prevent polio, a devastating
14 disease which disproportionately affected children and
15 young adults, and left many of its victims paralyzed
16 and unable to walk.

17 Pennsylvania design 11 depicts an artist's
18 conception of the poliovirus at three different levels
19 of magnification, along with a silhouette of a period
20 microscope, representing the extensive research that
21 was conducted to develop a cure for polio. The
22 additional inscriptions are "Polio Vaccine" and

1 "1953."

2 Design 13 depicts a child receiving a
3 vaccination and features the inscription "Polio
4 Vaccine."

5 Pennsylvania design 16 features a child
6 running with a kite and a shield with the words "Polio
7 Vaccine 1953." The shield represents the defense and
8 protection from polio, and the globe represents the
9 international success of the vaccine.

10 Pennsylvania design 18 depicts a young girl
11 wearing old-fashioned leg braces and using crutches,
12 representing those afflicted by the poliovirus. The
13 additional inscription is "Polio Vaccine."

14 Design 19 represents the before and after of
15 the polio vaccine divided by the image of a syringe
16 and bottle. A now obsolete iron lung is depicted on
17 the left side of the design. On the right, two
18 children play basketball. The additional inscription
19 is "Polio Vaccine."

20 Pennsylvania design 20 depicts a caduceus,
21 often used as the symbol of medicine, formed around a
22 vaccination syringe with a rotating drum-style test

1 tube rack in the background, representing the
2 development of the polio vaccine and the strong
3 history of medical innovation in Pennsylvania. The
4 additional inscription is "Polio Vaccine."

5 And the last design concept for Pennsylvania.
6 Pennsylvania's history includes an extensive list of
7 medical innovations, starting with the creating of the
8 nation's first public hospital in Philadelphia with
9 help from Benjamin Franklin in 1751. Pennsylvania
10 Hospital was founded to care for those in the city who
11 could not afford private medical care in their homes.

12 Pennsylvania design 21 depicts the rod of
13 Asclepius. Asclepius is the Greek god of medicine and
14 healing. The additional inscription "1751" represents
15 the creating of Pennsylvania Hospital, the nation's
16 first public hospital. I'll now ask Megan to share
17 any preferences from the governor's office, as well as
18 introduce our subject matter experts.

19 MS. SULLIVAN: I'm actually going to hand it
20 off to one of my liaisons, who I know is on the phone.
21 Julia, would you like to introduce yourself and your
22 team? And if you have comments from the governor and

1 team, feel free to share those as well.

2 MS. BRINJAC: Certainly. My name is Julia
3 Brinjac. I'm the deputy policy director at
4 Pennsylvania Department of Banking and Securities. I
5 don't know if anyone else from Pennsylvania was able
6 to make it on the call. Curt or Carl, are you guys
7 there? Okay, I guess it's just me. So, we -- all
8 these designs are sent to the governor's office for
9 review. We had some concerns about both the
10 historical accuracy of some of these designs, as well
11 as some sensitivities to our current environment. If
12 it's easier, I could run through -- I have actually
13 out in front of me -- I can run through some of the
14 concerns we have for certain designs, and then give
15 you our preferences. Does that work?

16 CHAIRMAN URAM: That will be fine.
17 Preferences would be ideal first.

18 MS. BRINJAC: Sure. Preferences, we've
19 selected for the turnpike No. 8. We believe that that
20 is the best depiction of the Pennsylvania Turnpike and
21 also the most historically accurate. And for the
22 polio vaccine we selected No. 11. We believe that

1 that is also the most historically accurate and also
2 culturally sensitive. At this time we had a lot of
3 concerns regarding the syringe and our ongoing
4 epidemic with heroin in the state and opioid use,
5 which is why we generally prefer that one for the
6 polio vaccine.

7 For the rest of them, so, like, No. 1, we
8 think that it's not a very good depiction of the
9 turnpike. The landscape isn't accurate. And then for
10 2 and 3, those don't really -- while they are accurate
11 to the time, we don't feel that they accurately
12 represent anything about the turnpike in particular.

13 4 and 4A, we think that's a little bit of a
14 narrow view on the turnpike. It makes it look like
15 it's just the tunnel system, when in reality it is a
16 massive superhighway that leads through a bunch of
17 different landscapes in Pennsylvania.

18 For the four-leaf clover designs, 5, 5A and
19 6, while that's also a piece of the turnpike, it's not
20 very representative of what the turnpike looks like.

21 And then for 7, we think that the woman in
22 the foreground kind of crowds out the turnpike, which

1 should be the hallmark, the main focus of the design,
2 we feel, for Pennsylvania.

3 And then 9 and 10 for the turnpike, again, it
4 doesn't really evoke much about Pennsylvania Turnpike.
5 To us it's a little bit crowded and cluttered and
6 we're not quite sure what we're looking at, from our
7 point of view.

8 And then by and large for the polio vaccine,
9 outside of No. 11, we feel some of these are a little
10 culturally insensitive, especially No. 19. And then
11 for the hospital, we feel like No. 21 is a little bit
12 too generalized. 1751 doesn't mean anything without
13 the context of the hospital system. That being said,
14 we would be great with either 11 or 8, although we do
15 -- I'd like to point out that there are some
16 implications -- I know after talking about Delaware,
17 which is reflecting a woman and how important that is
18 with what we're seeing right now with vaccination
19 issues in the media, I didn't know if that was
20 something to take into consideration when expressing
21 the polio vaccine concept.

22 CHAIRMAN URAM: Okay, Julia, thank you very

1 much. Anything else? Okay. Well, let's start our
2 discussion, and I'll call on Sam first.

3 MR. GILL: Well, she chose the two that I
4 would choose for the turnpike or the polio, and it
5 depends on where you want to go with this. The
6 insurance of the impact on society, polio vaccine is
7 far and away impacted everybody around this table.
8 And so if you want to go that way, that's fine. If
9 you want to do something that's prettier and still
10 interesting, you do the turnpike. So, my -- I'm going
11 to weigh on the side of what impacts people the most,
12 and I would weigh on the polio one, but I'm good with
13 either one.

14 CHAIRMAN URAM: Okay, Sam, thank you.
15 Michael?

16 MR. MORAN: Again, we have two things. In
17 this case, I don't need help; it's clearly -- polio is
18 the more important one and that's where I'll choose
19 it. I will also point out, though, that there were
20 several of those designs that were really innovative
21 on the turnpike side of it. Are we directing our
22 talent in the right direction when we give them the

1 lesser thing, utilizing our talent in the best way?
2 Anyway, I agree with the lady, No. 11. I'm sorry,
3 though, that we are into a situation with the opioids
4 and the heroin use -- being from Kentucky, I'm around
5 it all the time -- because I happen to like No. 10.
6 So, I think it's innovative, but I will -- not 10 --
7 put my glasses on -- 20. No. 11.

8 CHAIRMAN URAM: Okay, Michael, thank you.
9 Robert?

10 MR. HOGE: I actually like both 8 and 11
11 quite a bit, too. I'm afraid that No. 11 might be a
12 bit flat. It's probably less opportunity for relief
13 than it would be on No. 8, although I like the concept
14 of the magnification of different levels. So, I'd be
15 comfortable with either one of these.

16 CHAIRMAN URAM: Thank you. Robin?

17 MS. SALMON: I did go with No. 11 as my first
18 choice for polio. I also liked No. 8 -- No. 3,
19 because of its more abstract design. And I think it's
20 interpreted properly. It has a much broader reach.

21 CHAIRMAN URAM: Thank you. Appreciate it.
22 Donald?

1 MR. SCARINCI: Thank you, Robin. I mean, No.
2 3 is awesome. It's an awesome design and it's what I
3 would have picked if we were all with the turnpike.
4 And the artist deserves a lot of credit for No. 3. I
5 think just to be clear to the artists who are doing
6 this, notice no one's talking about No. 4. And,
7 really, No. 8, while it's pretty as a picture, isn't
8 really going to make a coin that's very contemporary
9 or interesting. It's just going to make a picture on
10 a coin. It's just going to look like a picture on a
11 medal. Graphically, I think 10, you know, 9 and 10
12 are kind of interesting and would make fascinating
13 coins. So, it's irresistible to go with some of these
14 turnpike coins, and as irresistible as that is, you
15 know, clearly polio, which is more -- I mean, there is
16 no question what's more important, the turnpike or
17 polio? And you really kind of have to weigh on the
18 side that polio is more important than the turnpike.
19 Turnpike -- not to minimize the importance of the
20 turnpike, but polio is more important than the
21 turnpike.
22 So, if you're looking at the polio coins, my

1 money is on Ron, that he's going to make 11 into a
2 really pretty coin. It has the elements of a pretty
3 coin, and I understand that some people might not see
4 it in the graphics, but that microscope is a shadow,
5 and I think Ron is going to make this into something
6 really cool. He's not here --

7 MR. MENNA: Maybe your chief engraver.

8 MR. SCARINCI: Yes, that's what I want to
9 hear. All right. The new chief engraver is going to
10 do a miracle with this coin. It's going to be a great
11 coin.

12 MR. MENNA: Let me walk that back.

13 MR. SCARINCI: I walk that back. It's going
14 to be -- this is going to be a great coin. So, I
15 think this is the coin. I think it's going to be a
16 great coin. I think it just doesn't -- what you're
17 not seeing is -- you're looking at a picture; you're
18 looking at a graphic. You're not looking at a three-
19 dimensional object. You know, and clearly I think the
20 polio is more important than the turnpike, you know,
21 obviously for a lot of humans.

22 CHAIRMAN URAM: Thank you, Don. Dean?

1 DR. KOTLOWSKI: This is going to be a little
2 bit of a mishmash of what everyone said. I'm voting
3 for No. 11. But, like Mike, I probably would have
4 voted for No. 20, because it has the look and feel of
5 a coin, but again, I'm sensitive to the cultural
6 sensitivity issue, so my vote is for No. 11. I was
7 not tremendously impressed with No. 8 for reasons that
8 were said. I do think it is more of a picture on that
9 point, and the ones that have the people on these
10 coins, too, I feel the same way. If I were to vote
11 for a Pennsylvania Turnpike coin, and I won't, I would
12 definitely vote for No. 3, because it's cool. My dad,
13 who loves cars, would think that is really cool the
14 way that is. Is our colleague from Pennsylvania on
15 the line here, from the governor's office?

16 MS. STAFFORD: Yes, Julia.

17 DR. KOTLOWSKI: Yeah, hi. I'm not trying to
18 create any controversy in my first meeting, but I am a
19 native of New York City, and we were always told that
20 Thomas E. Dewey's Thruway was the model for the
21 interstate highway system. And I would throw that in
22 there because I'll bet there are other states that

1 would kind of claim that they were the innovators of
2 what is today the modern interstate highway system.
3 But, you know, it's just adding, I think, weight to
4 the argument in favor of polio.

5 CHAIRMAN URAM: Jeanne?

6 MS. STEVENS-SOLLMAN: I'm fine. Thank you,
7 Mr. Chairman. When I opened this portfolio, I just
8 was so intrigued with -- sorry, folks, No. 4 and No.
9 4A, that this was probably the most fun coin that we
10 could mint. It was retro, it has, you know, turnpike
11 logo on 4A; we have a happy person in a nice old car
12 going through tunnels, which are Pittsburgh-oriented.
13 Beyond the tunnels you see other kinds of landscape.
14 So, I like this very much because of its innovation.
15 I don't remember ever seeing anything quite so much
16 fun in stepping out of the seriousness that we often
17 take in the coinage. That said, clearly, No. 8, I'm
18 sorry, Julia, I know this is your preference for
19 Pennsylvania Turnpike, but we've done so many America
20 the Beautiful coins with turnpikes and so forth that
21 it's almost repetitive. And I think that's why No. 4
22 was so intriguing to me, is that it was so innovative,

1 so unlike our America the Beautiful quarters.

2 And as for the polio concept, which is hugely
3 important. It did save lives and it's still saving
4 lives, so I think it's quite nice, but we did a polio
5 dime not too long ago, and I think that although this
6 is a Pennsylvania Innovation, I would -- this is not
7 my preference. Thank you.

8 CHAIRMAN URAM: Okay. Mary?

9 MS. LANNIN: Well, Jeanne sort of echoed what
10 my feelings were. My actual favorite of all the
11 designs was No. 3. I just thought that that was
12 graphically very cool. It got the logo of
13 Pennsylvania there. It looked like a tire. It didn't
14 look like there was going to be too much texture on
15 it. I just thought that was a fabulous design. When
16 it got to the polio part of the portfolio, I went back
17 to thinking exactly what Jeanne thought, we've already
18 done this. And all the stuff that we've been reading
19 about in the paper, the Anti-Vax movement and all this
20 kind of controversy swirling around there. And, to
21 me, design No. 3 represented wide open spaces and
22 promise and places to go and families, or

1 transportation of, you know, products for business, or
2 whatever, and the polio vaccine is not only something
3 that we had already done, essentially, but came with
4 some kind of current negative news where people are
5 choosing erroneously to make unscientific claims about
6 what vaccines can do. So, that was more, even though
7 it saved so many lives, that was -- that sort of cast
8 a shadow on it for me. So, I'm sort of with the
9 Pennsylvania Turnpike school on this one. Thank you.

10 CHAIRMAN URAM: Thank you, Mary. Okay, I'll
11 wrap it up. I just -- Julia Bain (ph) from Pittsburg,
12 and being a Rotarian for over 30-some years, and it's
13 Rotary's goal to eliminate polio from the entire
14 world, I'm obviously going to go with the polio
15 vaccine simply because it is a great triumph in
16 medical discovery for Pennsylvania.

17 The turnpike, and I love the designs. I
18 agree, there are a lot of great design here. I'd love
19 to see them back for another series of some sort. I
20 thought that they were wonderful, especially the ones
21 that Jeanne and Mary mentioned. What I would have
22 liked to have seen, however, is it's too bad they used

1 the needle and not the inoculation gun. Had they used
2 Dr. Hingson's patented inoculation gun, which was
3 really the idea that made mass inoculations possible,
4 that that really would have taken -- our design
5 choices over the needles could have been eliminated
6 had we gone that direction.

7 So, having not done that and having our chief
8 engraver here tell us that he's going to make No. 11
9 spectacular, I have no doubt in my mind that he will.

10 And then one last thing -- so, I'm going to
11 go with that and I'm pleased, Julia, that Pennsylvania
12 did recognize polio and the accomplishment there. It
13 has certainly changed a lot of things, plus all the
14 medical things that came afterwards because of it.

15 Now, one clarification on the turnpike. The
16 turnpike is good, but it isn't -- Route 40 is the
17 national road. The original road was Route 40, not
18 the turnpike. So, that's the one that went east to
19 west before the turnpike. So, the actual -- if we
20 were going to talk about this history significance of
21 the turnpike, it really should have been the national
22 road that would have been the first. So, I just

1 wanted to make that clarification.

2 But, Julia, thank you for your time. Do you
3 have anything else that you'd like to add before we
4 vote?

5 MS. BRINJAC: I do not. I wanted to echo
6 that it was a pleasure working with Megan, and I am
7 very excited to see that Delaware design after that
8 robust conversation as well. So, thank you all very
9 much.

10 CHAIRMAN URAM: Super. Okay, if we'd all
11 take a moment to vote. Okay, April would you like to
12 go on to New Jersey?

13 MS. STAFFORD: Yes, sir. First concept for
14 New Jersey. Thomas Edison and his team developed a
15 light bulb with a filament that could last 1,200
16 hours, marking the beginning of commercially
17 manufactured lightbulbs, giving people easy control
18 over light in homes, allowing businesses to employ
19 shift workers, and requiring a large power grid
20 creating jobs across the country.

21 New Jersey design 1 depicts an Edison bulb
22 against a backdrop of a cityscape illuminated with

1 electric lights. The additional inscription is "The
2 Electric Light."

3 New Jersey design 2 features an Edison-style
4 lightbulb with a circular array of buildings oriented
5 outwards as if they were rays of light. This radial
6 arrangement of the cityscape suggests the
7 transformation and modernization of cities made
8 possible by the introduction and development of
9 electric light.

10 Designs 3 and 4 depict an Edison bulb set
11 against a dynamic and energized electrical field. The
12 inscription "Perfecting the Filament" describes
13 Edison's innovation that made electrical light
14 commercially viable.

15 New Jersey designs 5 and 5A also depict an
16 Edison bulb with the inscription "Perfecting the
17 Filament." Design 5 features calculations
18 representing the research and experimentation that
19 Edison and his team undertook while developing the
20 filament.

21 New Jersey design 6 depicts an Edison bulb
22 held up next to the Statue of Liberty's torch,

1 representing the importance of the lightbulb in
2 American culture.

3 New Jersey design 7 features an Edison bulb
4 against an ornate background.

5 And, finally, New Jersey design 8 depicts
6 Edison's hand placing the first successful carbonized
7 element on the electric lamp.

8 New Jersey's second concept. Prior to World
9 War I, New Jersey was the center of the motion picture
10 industry. The Edison Company developed the strip
11 Kinetograph and Kinetoscope designed to show movies to
12 a single viewer. Then, based upon other innovations,
13 developed a projector allowing films to be shown to
14 large audiences. The team built a movie studio known
15 as the Black Maria, but also sent filmmakers around
16 the world.

17 New Jersey design 9 depicts a stylized Edison
18 Kinetoscope movie projector with motion pictures
19 displayed in an expanding beam of light emanating from
20 the projector.

21 Design 10 depicts an early Edison motion
22 picture camera viewed from the side.

1 New Jersey design 11 depicts the Black Maria,
2 the first film production studio built on the grounds
3 of Edison's laboratories. The studio had a large
4 window in the ceiling to let in sunlight, and was
5 built on a turntable depicted here as a roll of 35
6 millimeter film, so it could be rotated towards the
7 sun.

8 New Jersey designs 12 and 13 depict a man
9 using a Kinetophone, a version of the Kinetoscope,
10 developed by Edison's team. The Kinetophone was the
11 first device to synchronize moving pictures with
12 sound. The additional inscription is the "Birthplace
13 of Motion Pictures."

14 In design 12, a man is depicted on a movie
15 screen in front of an audience, representing the
16 impact of Edison Laboratories on the feature of the
17 American film industry.

18 In design 13, a clapperboard is shown in the
19 foreground, allowing for the synchronization of audio
20 and video.

21 New Jersey design 14 depicts the hands of a
22 person inspecting a strip of early motion picture

1 film. The polished film cells will allow the holder
2 of the coin to view a reflection in the film creating
3 a dynamic interactive effect.

4 And, finally, New Jersey design 15 depicts a
5 projector displaying the image of a woman dancing.
6 Behind the projector a stylized face represent the
7 thought process that went into the development of the
8 movie camera. Over to Megan for feedback from the
9 governor's representatives and information about our
10 subject matter actually.

11 MS. SULLIVAN: In the comments from the
12 governor's office, they have two preferred designs,
13 design 7 and design 9. And on the phone, Sara, are
14 you on the phone?

15 MS. CURETON: Yes, I am.

16 MS. SULLIVAN: Would you like to introduce
17 yourself and say a few words?

18 MS. CURETON: Sure. I'm Sara Cureton from
19 the New Jersey Historical Commission, and I want to
20 note that the heavy lifting on this project actually
21 was undertaken by a state arts council. Their
22 representative is on vacation so could not be here.

1 We identified for them two excellent subject matter
2 experts to provide input. Paul Israel, who is the
3 editor of the Thomas Edison Papers, and Tom Ross, who
4 is the superintendent for the National Park Service at
5 the Edison site here in New Jersey.

6 And I just might add that, yes, indeed, those
7 two designs were picked on our end as the two we like
8 best. We felt that they, first of all, had a high
9 degree of accuracy and were visually very appealing,
10 and both told the story of these two representative
11 innovations very well.

12 CHAIRMAN URAM: Okay. Thank you, April,
13 Megan and Sara. Well, the governor of New Jersey
14 couldn't be here today, but Don Scarinci is, so I will
15 yield and ask him to kick this off.

16 MR. SCARINCI: Well, New Jersey has actually
17 innovated many, many more things than the electric
18 lightbulb, but the electric lightbulb clearly could be
19 considered the single innovation since fire that
20 changed the world. So, I would have to say that the
21 electric lightbulb trumps the motion pictures, because
22 obviously without the electric light there would be no

1 motion pictures. And while motion pictures are cool,
2 some day in the near future, if you've ever worn an
3 oculus, if you've ever used an oculus. Someday people
4 aren't going to watch motion pictures anymore, but,
5 but, we will always have lights. So, I think if
6 absent a clear direction from the governor that says
7 we have to go with motion pictures, I would be
8 inclined to go with the lightbulb as our innovation.

9 And I suppose once you make the decision to
10 go with the lightbulb, that's where I'm kind of
11 crumbling, because the art on these is not that
12 exciting to me. So, I'd love to hear what everybody
13 else has to say, because I'm kind of hard-pressed to
14 pick one of these designs that I think stands out as
15 an art. They're all kind of hokey; they're all kind
16 of hunky. So, which one -- I mean, I think you're
17 recommending No. 7? The state is recommending No. 7?

18 MS. CURETON: The state is recommending No.
19 7. If I may, I just might also point out that from
20 our perspective, from a teaching perspective, the
21 motion picture design actually might be a more
22 interesting story, since New Jersey's pivotal

1 importance in the birth of the motion picture industry
2 is a story that is not well known.

3 MR. SCARINCI: Except we no longer support
4 the motion picture industry in any real way, so what's
5 the point? What in the design of No. 7, what's all
6 this leafing about? I mean, what's going on in No. 7?
7 I'm not understanding it. Is that a historical thing,
8 this lightbulb? Could you explain it?

9 MS. CURETON: And I apologize. I was not in
10 on the discussions. My colleague, Daniel Bursk (ph)
11 was. It certainly evokes the period of Edison's
12 discovery. Do we have -- is anyone there from Mint
13 who actually worked directly with the designers on
14 this one?

15 MS. STAFFORD: Yes. Megan Sullivan, our
16 design manager. There's no specific information in
17 the design descriptions to indicate it. It was, I
18 think, placing it in a point in time and a decorative
19 element.

20 MS. SULLIVAN: That's correct. It was a
21 decorative element from the artist, again, to place it
22 in point in time.

1 MS. STAFFORD: It certainly evokes the
2 period, I believe, correctly.

3 MR. SCARINCI: Okay. Why don't we come back
4 to me? Let's hear what everyone else has to say.

5 CHAIRMAN URAM: Okay, I'm going to -- thank
6 you, Don, and let Mary go.

7 MS. LANNIN: Okay, I would like to cheerlead
8 for design No. 2, because I think it shows a lot of
9 innovation, Donald, and it's exciting. It's got New
10 Jersey in the biggest possible types that we can do,
11 and it is -- it's world-changing, it's life-changing.
12 You go from eight hours of daylight in the winter to
13 being able to light something 24 hours a day. I like
14 the design; I think it's interesting. Design No. 7,
15 it looks a lightbulb exploding out, like, a scrapbook
16 or stock certificates or -- I just -- it's very, very
17 puzzling to me. That really was my least favorite of
18 the lightbulb designs. Sorry to have said that. But
19 I think No. 2 has the ability for some textural work
20 that can be done that I just know that Joe can work
21 his magic on that. And that is a coin that if put on
22 a counter, someone is going to pick it up to see what

1 it is. And you can't really say that about any of the
2 other lightbulbs. There's a lot of negative space and
3 I think it could be just a very cool coin. Thank you.

4 CHAIRMAN URAM: Thank you, Mary. Robert?

5 MR. HOGE: I'm exactly with Mary on this. I
6 think No. 2 is actually a spectacular design and I
7 think it would make a marvelous looking coin. I have
8 to oppose the motion picture thing, partly because my
9 great-great-grandfather built a motion picture machine
10 in 1860 while the Kinematoscope, which was on display
11 in the Franklin Institute in Philadelphia. He was a
12 Pennsylvania native. So, lightbulbs for me.

13 CHAIRMAN URAM: Okay. Robin?

14 MS. SALMON: I, too, like No. 2 for all the
15 reasons already cited. But I also like 3 and 4. I
16 can see a lot of great highs and lows there that will,
17 again, as you say, make people want to pick it up and
18 look at it. To me, those are the three exciting
19 designs. And I would also go with the lightbulb as
20 the design.

21 CHAIRMAN URAM: Sam? Thank you, Robin.

22 MR. GILL: Well, I'm certainly supporting the

1 lightbulb, and I like No. 2, and I wish there was a
2 way to incorporate language "The Electric Light" on
3 them. Not that it doesn't jump out at us, but it
4 might help.

5 MS. LANNIN: Everybody in the room who has
6 never seen a lightbulb raise your hand.

7 MR. GILL: All right. I'm just saying that
8 it might not jump out as clearly without "The Electric
9 Light," because that is what we're really talking
10 about here.

11 CHAIRMAN URAM: Thank you, Sam. Michael?

12 MR. GILL: No. 1 looks like the original one.

13 CHAIRMAN URAM: Yeah.

14 MR. MORAN: I'm with the lightbulb. I'm also
15 with No. 2. The only thing I want to point out here
16 is when you stop and think about what the lightbulb
17 did, one of the things in the Chicago World's Fair of
18 1893 that was a major faction was a pyramid of
19 lightbulbs. It was really earth shattering for
20 society and civilization at that point in time, and
21 you can see what it led to. The way they pictured the
22 buildings here, all these buildings, their utilization

1 had to have the lightbulb to get full utilization.

2 So, I like the symbolism. I'm sucked in by it. I
3 don't think there's anything close to it.

4 CHAIRMAN URAM: Thank you, Michael. Dean?

5 DR. KOTLOWSKI: I vote for the lightbulb. I
6 vote for No. 2. I was a little worried it might be a
7 little too busy, but Mary convinced me, and so I would
8 be for that. In terms of a more traditional design,
9 No. 1 would have been nice, but I don't think we
10 actually need the electric light at the top, and New
11 Jersey is very small. So, I almost would have
12 transposed the two, but, no, No. 2 is for me.

13 CHAIRMAN URAM: Thank you. Thank you, Dean.
14 Jeanne?

15 MS. STEVENS-SOLLMAN: Thank you, Mr.
16 Chairman. I agree with my colleagues very much.
17 However, I think that Robin has a point that that coin
18 would be outstanding. I rote the fact that the waves
19 from the lightbulb would be making a really nice
20 statement of brightness and liveliness. No. 2 I think
21 is good, but -- but, that being said, it's very
22 complicated to get all those little buildings in there

1 with all the windows and so forth. I think that the
2 simplicity of No. 3 appeals to me more. And the same
3 can be said to No. 5, but I think 3 with Joe's talent
4 could be great. Thank you.

5 CHAIRMAN URAM: Thank you, Jeanne. I too
6 think the lightbulb, and I felt the same way about No.
7 7. It was just -- I couldn't figure out what it all
8 was there, but the No. 2 does for me, I think, what
9 you guys were looking for in the turnpike. It has
10 that retro feel and that retro look to it, and it's
11 going to be a coin that's going to jump out of the
12 series. So, you know, based on -- don't forget, we
13 will look at the entire series as we observe these,
14 and I think it brings a nice, fresh look and it's
15 clean. So, I'm with No. 2 as well. Any other
16 comments?

17 MR. SCARINCI: So, Tom and Jeanne, maybe, can
18 I ask you, if you -- so, I guess the thinking in No. 2
19 is that the lightbulb lights up the world. Is that
20 the thinking, that these buildings that are coming out
21 of the lightbulb are buildings from all over the
22 world?

1 CHAIRMAN URAM: That's what it looks like.

2 MR. SCARINCI: So, and are we better off with
3 that, or if we eliminate some -- if we eliminate this
4 "Perfecting the Filament" in either 3 or 5, and 5
5 looks kind of interesting because it's got this, you
6 know, the formula, it's got the date in there, this
7 1879 date. But if you eliminate the language
8 "Perfecting the Filament" in both of those, is that a
9 cleaner coin? And is 2 a little too hokey? I'm
10 concerned that 2 might be too hokey to have the
11 buildings emanating -- I mean, don't forget this is a
12 little guy. This is a dollar. You know, it's a
13 little guy. This is a little, you know, it's a little
14 guy, and are the buildings going to look too hokey?
15 And maybe it's a question for you, Joe.

16 If it's a choice between the buildings coming
17 out of the lightbulb or, you know, these squiggly
18 lines symbolizing energy, or no squiggly line and
19 instead No. 5, with the formula, and whether we go
20 with 3 or 5, eliminate "Perfecting the Filament,"
21 because that doesn't really need to be there at all.

22 MS. STAFFORD: Mr. Scarinci, I'm sorry. For

1 design 3, Megan had some feedback from the subject
2 matter experts that might help the conversation.

3 MR. SCARINCI: Good. Perfect.

4 MS. SULLIVAN: Sure. I just wanted to add,
5 on No. 3, one of the comments we did receive was that
6 the lines in the background made it look like a
7 flickering light, and one of the very important things
8 about the lightbulb was that it was not flickering,
9 like kerosene or a flame, that it was a solid light.
10 So, that was one of their concerns with this design.

11 MR. SCARINCI: Oh, good. So, we can
12 eliminate 3. So, then you can be talking about 5,
13 possibly? So, we can talk about 5 versus 2. So, 5
14 without "Perfecting the Filament" versus 2. So, what
15 do you think, Joe?

16 MR. MENNA: I think if I wanted to have an
17 easy week I'd pick 5, but I think I'm going to have a
18 more complicated week the various structural
19 challenge, which I realize something that could be
20 very robust even within the size of the dollar coin,
21 and we've been sculpting dollar coins since, well,
22 I've been doing it for 14 years and am very familiar

1 with the palette, so is the rest of the team. I think
2 we could do a great job.

3 MR. SCARINCI: And you think it would make a
4 nice coin?

5 MR. MENNA: I think I do. I think it's
6 challenging, the scale, the windows, obviously. I
7 don't mean that in a patronizing way. I think the
8 scale of the windows would be a challenge, but we
9 could denote those in a way where they would be
10 readable. I think that they would have a -- if we
11 pull off the building properly, another week (ph)
12 we're going to have dimensions, I think it could be an
13 interesting exercise if successfully sculpted, and I
14 feel fully confident in the team that Ron's assembled
15 that we could do that.

16 CHAIRMAN URAM: Thank you, Joe. Donald,
17 anything further?

18 MR. SCARINCI: That's it.

19 CHAIRMAN URAM: Thank you. Would everyone
20 cast their vote? Thank you. Okay. April, would you
21 like to move us to Georgia?

22 MS. STAFFORD: Yes, sir, absolutely. The

1 state of Georgia has a single concept. In the early
2 1730s, James Oglethorpe established the Trustees'
3 Garden, the first agricultural experimental garden in
4 America. Georgia design 1 depicts a simplified view
5 of the Trustees' Garden in the center, a griddled
6 landscape with orange trees lining the walkways --
7 sorry, a gridded landscape with orange trees lining
8 the walkways. And circling the landscape is the
9 inscription "Trustees' Garden," in a rough edge
10 typeface reminiscent of printed materials from the
11 1700s. Surrounding the landscape are six different
12 species known to have been cultivated in the garden --
13 flax, olive, peaches, sassafras, grapes and white
14 mulberry.

15 Georgia design 2 depicts a hand planting
16 seeds and the inscription "Trustees' Garden," from
17 which grows a variety of species representing a
18 variety of plants grown in the garden, and orange tree
19 seedlings, sassafras, grapes, white mulberry, flax,
20 peaches, olive, and a young shoot too small to be
21 identified.

22 Georgia design 3 depicts a halved peach

1 overlapped by a cotton bud in open bloom, representing
2 two important crops developed in the Trustees' Garden.
3 The 13 stars represent the original 13 colonies. The
4 additional inscriptions are "The Trustees' Garden" and
5 "1734," the year the garden was established.

6 George designs 4 and 5 depict a sling made of
7 two sashes -- a cotton sash knotted around a cotton
8 branch, and a silk sash knotted around a mulberry
9 branch. The sling is full of plants harvested from
10 the Trustees' Garden. Jesuit bark, olives, oranges,
11 peaches, grapes and smooth sumac. The background in
12 design 5 also features a stylized version of the
13 Trustees' Garden with rectangular plots lined by
14 orange trees and set by the Savannah River. The
15 additional inscription is Trustees' Garden.

16 And, finally, George design 6 depicts a
17 farmer picking a ripe peach from a tree grown in the
18 Trustees' Garden. Below the tree sits baskets of
19 freshly picked peaches.

20 And here with information on the governor's
21 representatives preferences and our subject matter
22 experts is Megan.

1 MS. SULLIVAN: I have a letter from Governor
2 Kemp listing the top three preferences and some
3 reasons behind those. The first preferred design is
4 design 1, as it best demonstrates the innovation
5 behind the garden, and it reflects the importance of
6 agriculture, which is Georgia's oldest and largest
7 industry, and it also highlights the diversity of the
8 Trustees' Garden.

9 The second choice is design 6, which
10 showcases George's nickname as The Peach State, and
11 focuses on the importance of agriculture, but it does
12 not incorporate the Trustees' Garden.

13 And the third choice is design 3, because it
14 is well designed and it is symbolically meaningful.

15 I do believe I have a few people on the
16 phone. I believe, Rhonda, are you on the line and, if
17 so, would you like to introduce yourself? We'll give
18 her a couple of minutes. Luciana or Jackie, were you
19 able to dial in?

20 MS. BARNES: Hi, this is Rhonda.

21 MS. SULLIVAN: Hi, Rhonda. Would you like to
22 introduce yourself?

1 MS. BARNES: Yes, this is Rhonda Barnes. I'm
2 with Governor Kemp's office here in Georgia, and have
3 been working with Governor Kemp and transitioning from
4 Governor Deal to Governor Kemp in this process.

5 MS. SULLIVAN: Thank you, Rhonda. And I just
6 want to say Rhonda's been great in helping with that
7 transition, so we have been working with two different
8 governors on this process. Thank you.

9 CHAIRMAN URAM: Okay, thank you. In looking
10 over the decides, Robert, would you like to start?

11 MR. HOGE: Sure. First of all, I think Nos.
12 4 and 5 descriptions were transposed. My favorite of
13 these, actually, in spite of the preferences is No. 2.
14 I think you could have a nice looking script relating
15 perhaps to the time period of the foundation of the
16 Trustees' Garden shown there. And, also, it occurred
17 to me that maybe that little seed in the U of
18 "Trustees" could be a good location for a little mark
19 to sneak in there. It would be a tiny one. These are
20 attractive designs. I think that No. 5 is probably a
21 little bit too prosaic. With all that empty space, it
22 looks like it's ready to have an inscription added in

1 there as an engraved name, as an award or something.
2 And the stylized trees along the edge in No. 4, which
3 is described as No. 5 by the ship, probably have less
4 realism than the fruits in the sling at the front.
5 And I don't think we can tell the difference between
6 the silk and the cotton and fabrics of the material,
7 either. At any rate, these are pretty designs. I
8 kind of like the feel of No. 2. As I said, it has
9 some open space around the inscriptions and it shows
10 the principal plants, and having a hand with a seed in
11 there I think is kind of a nice touch.

12 CHAIRMAN URAM: Thank you, Robert. Robin?

13 MS. SALMON: Yeah, they're all beautiful
14 designs. I like No. 2. I think that it might be the
15 easier to translate into a coin. No. 3, though, has a
16 lot of symbolism that I think would be important to
17 include. So, once again, I'm torn, but 2 and 3 I
18 like.

19 CHAIRMAN URAM: Thank you. Sam, you're up.

20 MR. GILL: I like No. 3. I like the
21 symbolism, all of the symbolism. I think it's very
22 pretty and very -- laid out nicely. So, that's my

1 vote. 2 would be nice, too; so would 1.

2 CHAIRMAN URAM: Okay. Michael? Thank you,
3 Sam.

4 MR. MORAN: 3 and 2. I'm a little concerned
5 when you look at 3, that the cotton ball is going to
6 look more like a peach pit. That concerns me. Joe,
7 can we -- is it going to look like a peach pit?

8 MR. MENNA: I nodded my head in assent as
9 soon as he said that.

10 MR. MORAN: That means I vote for No. 2.

11 CHAIRMAN URAM: Yes, sir. Donald?

12 MR. SCARINCI: Did Georgia need more time to
13 do this? I mean, is this all we got? I mean, because
14 Georgia did invent the cotton gin and -- no, I think
15 it was Georgia, and Wesleyan College was the first
16 college chartered to give degrees to women,
17 innovation, right? I mean, is this all we got? I
18 guess I'm a little less embarrassed about the
19 lightbulb from New Jersey.

20 MR. GILL: You could have a peanut.

21 CHAIRMAN URAM: Sam, you might be onto
22 something. Don, is that it or --

1 MR. SCARINCI: Yeah, that's it.

2 CHAIRMAN URAM: Just checking. I may be in a
3 little trouble cutting people off today.

4 MR. SCARINCI: We got a little fruit and
5 flowers, so, yeah, go for it.

6 CHAIRMAN URAM: All right. All right. Dean,
7 you got a follow him, so go ahead.

8 DR. KOTLOWSKI: Well, I have to say I shared
9 some of the sentiments a little earlier. Maybe we're
10 getting spoiled. We only had one concept and two is
11 becoming sort of a -- I wonder what we're going to do
12 when we get to New York, or something like that. Not
13 to be parochial here. I have -- you know what? I was
14 pretty strongly for 3, and I'm not trying to be funny
15 here, really, until I figured out that that wasn't the
16 peach pit. I'm actually serious. But I still think
17 when you choose, like, titles of your articles or
18 books, or when you're lecturing, if you can't be
19 cleverly clear, and maybe there's something that can
20 be -- there's clear symbolism. That looks like a
21 coin. I mean, it's very traditional.

22 I'm a little worried about No. 6, because if

1 we get the idea this is the Trustees' Gardens of 1734,
2 the person who might be the hand here that might be
3 picking that, might be an enslaved person, and I
4 wonder if we're on the issue of cultural sensitivity.
5 And then No. 4 and No. 5, I just think are too busy.
6 I was going to vote for No. 3, but I'm going to listen
7 to what people have with -- I might go with No. 2.
8 I'm really -- I think No. 1, I'm hearing a lot of very
9 good stuff today about how we've done a lot of America
10 the beautiful sort of scenery stuff, and I really
11 wonder -- I have to take a look at those coins again -
12 - how well that all works.

13 MS. STEVENS-SOLLMAN: They were pretty.

14 DR. KOTLOWSKI: Yeah, okay. All right, I'll
15 take your word for it. I know the stamps collecting
16 history, the ones from the 1930s, the national parks,
17 they were really beautiful, a popular series.

18 CHAIRMAN URAM: Jeanne?

19 MR. MENNA: If I could just follow up on
20 that, if you don't mind? One thing would be the first
21 national -- with America the Beautiful parks and state
22 parks the year before that, and when we wandered in

1 the territory of collage and things like that, things
2 didn't work so well. But when we had images like this
3 that are very well composed and give you a full image,
4 I mean, they tend to work well. So, just, you know,
5 sorry about that.

6 CHAIRMAN URAM: Thank you, Joe. Jeanne?

7 MS. STEVENS-SOLLMAN: Thank you. I was first
8 struck by No. 1, and I know I have to agree with Dean,
9 another garden thing. But it was quite -- it's quite
10 beautiful. It's a beautiful piece, and you could
11 distinguish the peaches and, you know, the little
12 grapes and mulberries and so forth. Surrounded by the
13 way this garden, it's kind of like a stamp, so I liked
14 that very much. And I also like No. 2. No. 2, I
15 think, was kind of innovative because the letters
16 became the plants, and that's kind of a nice little
17 touch. That's something we haven't seen in the
18 lettering with the garden, Trustees' Garden, is not so
19 precise as the rest of the text. So, I enjoyed that
20 very much.

21 No. 3, I have to agree with my colleagues,
22 that it does look like a pit, but there's two things

1 that could be done. The flower could be moved to the
2 side, and then you don't have the sense of it being in
3 the center as a pit. If our artists or chief engraver
4 could make it a little fluffy, then we wouldn't have a
5 pit thing. So, I'm going to this design because it
6 was powerful and simple. As far as 4, 5 and 6, I'm
7 not going to talk about those. Just not as important.
8 Thank you.

9 CHAIRMAN URAM: Thank you, Jeanne. Mary?

10 MS. LANNIN: My favorite was No. 2. I do
11 like the fact that the plants seem to be growing out
12 of a fairly rustic typeface, and I love dropping the
13 seeds into the letter U, just like it's a little pot
14 to grow. And the hand looked good to me on this. It
15 looked like you can see a large variety of crops, and
16 it just reinforced by the word "Garden." This is far
17 and away my favorite. I think that we could do some
18 nice things with No. 1, but the simplicity of 2 I
19 liked. No. 3, I cannot get past the cotton boll,
20 which looks like a really disastrous peach pit and
21 that there's something wrong. And then there were 13
22 stars, and all I could think of was, like, a judging

1 thing, awarding something at a state fair. This was
2 the most perfectly size peach, so it got 13 stars. I
3 don't know. But definitely for me No. 2. Thank you.

4 CHAIRMAN URAM: Thank you, Mary. And just,
5 in listening to everyone's conversation, I too think
6 No. 2 is -- can be a nice, clean, crisp design, and I
7 gave points to some of the other ones as well, but I
8 favor design No. 2.

9 So, with that, if everyone would please vote
10 and then why don't we take -- do you need a 15-minute
11 recess or so while you tabulate? Ten minutes? Ten,
12 okay.

13 Okay, we're reconvening and I will call on
14 Greg for the tallies for the State Innovation Series.
15 Greg?

16 MR. WEINMAN: We have the scoresheet
17 summaries. Okay. We'll start with Delaware, as it
18 comes back on the board. Okay. Design No. 1 had
19 received 3 votes. By the way, I think we have 9
20 people voting, so 13 would be a score. It would be
21 50% plus 1, would be 13 at this point. So, No. 1, 3;
22 2 received 1 vote; 3 received 1 vote; 4 received 3

1 votes; 5 received 25 votes, which is not surprising it
2 was the top vote-getter; 6 received 1; 7 received 2;
3 8, 9 and 10 all received 1; 11 received 2; 12 received
4 0; 13 received 1, and the remainder received 0. So,
5 design No. 5 would be your recommendation unless by
6 motion otherwise. Would you like to move on to
7 Pennsylvania?

8 CHAIRMAN URAM: Sure.

9 MR. WEINMAN: Okay. Pennsylvania. Design
10 No. 1 received 3 votes. Design No. 2 received 2
11 votes. Design No. 3 received 11 votes. Design No. 4
12 received 3. Design No. 4A received 3. Design 5
13 received 2. 5A received 2. 6 received 2. Design 7
14 received 0. Design 8 received 4. Design 9 received
15 1. Design 10 received 1. Design 11 received 23
16 votes, making it the top vote-getter. Design 13, 16
17 and 18 and 19 all received 0. Design 20 received 1
18 vote. Design 21 received 0.

19 Once again, the top voter and your
20 recommendation unless noted otherwise will be design
21 11. Let's move on to New Jersey.

22 New Jersey. Design 1 received 5 votes.

1 Design 2 received 24 votes, which is the top vote-
2 getter and your recommendation unless otherwise,
3 because both 3s received 4, and 4 received 1. 5
4 received 3. 5A, 6, 7, 8 all received 0. 9 received
5 2. The next four received 0. Design 14 received 3.
6 And then 15 received 0. Moving on to Georgia.

7 Design 1 received 8 votes. Design 2 received
8 24, and that would be your recommendation. Design 3
9 received 10 votes. Design 4 received 0. Design 5
10 received 3, and design 6 received 1. Therefore, your
11 recommendation unless otherwise noted would be design
12 No. 2.

13 CHAIRMAN URAM: Okay. Thank you, Greg. So,
14 we have, in summary, Delaware, No. 5; Pennsylvania,
15 No. 11; New Jersey, No. 2; and Georgia No. 2. The
16 vote totals were very significant apart from the
17 others. Would anyone like to make a motion to accept
18 them all as a group?

19 MR. HOGE: I'll so move.

20 CHAIRMAN URAM: Robert.

21 DR. KOTLOWSKI: I'll second.

22 CHAIRMAN URAM: Second by Dean. All those in

1 favor say aye. No? Seeing none, motion passes. Any
2 objections I should ask, huh? I think everybody voted
3 yes on that.

4 Well, that brings us to the conclusion of our
5 day today in regards to our meeting purpose. I want
6 to thank everyone for their participation this
7 morning, and even more so this afternoon. I will tell
8 you, though, that we are going to have an
9 administrative meeting at 9 a.m. that's been added to
10 the agenda for the directors available and continue
11 some dialogue in regards to what we started this
12 morning. So, I thought that was really good since
13 we're here as a group and his schedule was free, or at
14 least he was able to adjust his schedule accordingly.
15 So, with that we will be -- a motion to recess at this
16 time. We are in recess until tomorrow morning at 10
17 a.m. for the public meeting.

18 (Meeting adjourned at 3:12 p.m.)
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CERTIFICATE OF NOTARY PUBLIC

I, NATE RIVENESS, the officer before whom the foregoing proceedings were taken, do hereby certify that any witness(es) in the foregoing proceedings, prior to testifying, were duly sworn; that the proceedings were recorded by me and thereafter reduced to typewriting by a qualified transcriptionist; that said digital audio recording of said proceedings are a true and accurate record to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.



NATE RIVENESS

Notary Public in and for the

District of Columbia

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CERTIFICATE OF TRANSCRIBER

I, SANDRA TELLER, do hereby certify that this transcript was prepared from the digital audio recording of the foregoing proceeding, that said transcript is a true and accurate record of the proceedings to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.



SANDRA TELLER

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CITIZEN COINAGE ADVISORY COMMITTEE

PUBLIC MEETING

Wednesday, April 17, 2019

10:00 a.m. - 12:00 p.m.

United States Mint

2nd Floor Conference Room

801 9th Street, N.W.

Washington, D.C. 20220

Reported By: Nata Riveness

1 MR. URAM: Welcome back everyone to the --
2 our second day meeting here for the Citizens Coinage
3 Advisory Committee. I call our meeting back to order.
4 At this time, I'd also to recognize Jovita Carranza,
5 the Treasurer of the United States. Thank you again
6 for being with us.

7 MS. CARRANZA: Thank you, glad to be here.

8 MR. URGAM: Today the Committee will review
9 the (inaudible)candidate designs for the 2021-2025
10 American Eagle Platinum Eagle Program. Before we
11 begin, are any members of the press in attendance
12 today or on the phone? You need to speak and say your
13 name please for the record. Hearing none, anyone
14 else?

15 Okay, thank you. To the Mint Staff, any
16 Announcements?

17 MS. STAFFORD: No.

18 MR. WEINMAN: Do we get numbers in the front
19 of it?

20 MR. URAM: No, I know that Eric's been down
21 to it in the Dennis State Office. Okay, before we
22 move to our Agenda, the first order of business for

1 this Committee is the presentation of the United
2 States Mint Public Service Awards, and our Director
3 David Ryder will present these awards to Heidi
4 Wastweet as well as Herman Viola. Let's give them
5 some encouragement.

6 MR. RYDER: I'm going to start with Heidi,
7 she's actually coming down right this minute, she's on
8 her way down to see us, so I'm just going to have to
9 wait a minute. Is she on her way down now?

10 MR. URAM: This is where you --

11 MS. SULLIVAN: Yes, she is.

12 MR. RYDER: She is. Well yesterday I'm told
13 the meeting went very well and I'm very thankful for
14 everybody here and on the phone for doing another
15 great job for the Citizens Coinage Advisory Committee.
16 A lot of designs and interesting things we've looked
17 at, but it looks to me like you guys did another
18 outstanding job of picking the right -- the right --
19 the right material.

20 Does anybody have any questions for me?

21 MR. URAM: No, everybody should just be down
22 at the, you know, after the meeting's over to pick up

1 their Silver Proof Sets that come out today. So, for
2 those of you who don't know, the Silver Proof Sets
3 come out today with the special reversed one cent --
4 oh, by the way in Pittsburgh, I got all kinds of heat.
5 We're not to call it the penny, we're excited to be on
6 the cent. And George liked to roll over me about
7 saying penny, so we really have to be careful that
8 we're still the cent.

9 MR. RYDER: I was the one who received the
10 biggest trouble. I was admonished several times by a
11 couple of the members who corrected me, one was a
12 teacher.

13 MR. URAM: Oh yeah, after they were done with
14 you, they came to me.

15 MR. RYDER: Oh, so it's the cent.

16 MR. URAM: I think both of us did the same
17 thing, so, but anyhow, there is a reverse proof set
18 tonight, or today at noon time, so --

19 MR. RYDER: I saw someone brought it to my
20 office this morning and from my point it's beautiful.

21 MR. URAM: It was a great presentation, I
22 guess.

1 MR. SCARINCI: So, wait, I just have to add,
2 everyone on the Committee should be sure they're using
3 the standing order option because you can have a
4 standing order for the proof set that comes to you
5 automatically, and if you don't know that, for
6 purposes of everyone who's covering this meeting and
7 listening, you can exercise the standing order option
8 and it comes to you automatically when it's issued and
9 you don't have to worry about missing the opportunity
10 to buy it and you can do that for a number of new
11 products.

12 And everyone on the Committee should be sure
13 that they're using the option.

14 MR. URAM: Thank you Don.

15 MR. SCARINCI: That's a commercial.

16 MR. RYDER: A commercial on behalf of a
17 Citizens Coinage Advisory Committee.

18 MR. SCARINCI: That's right.

19 MR. RYDER: So, I'm here to hand out two
20 special awards and the first award is going to go to
21 Heidi and what I did with you two, is I asked the
22 staff to give me some very specific comments about

1 your ability and the job that you guys have done.

2 So, I'm going to read specifically what the
3 U.S. Mint Staff thinks about you guys and it's very
4 nice.

5 MS. WASTWEET: We're in trouble now.

6 MR. RYDER: So, Heidi is known as the member
7 that other members prefer to speak first. So, she's
8 very quiet, but she speaks with a loud voice and an
9 accurate voice.

10 Special expertise in sculpture gives her a
11 precise eye for the detail, something the CCA
12 Committee always needs. So, your eye for detail, my
13 wife tells me all the time that I spend too much time
14 on the details, but I think if you get the details
15 right, you're going to have a good product at the end
16 of the day.

17 In festive and comprehensive setting
18 knowledge also, of all the products that she's helped
19 produce over the years, that's another good quality
20 for an artisan, designer and the things that we all
21 look for in the CCAC Committee, as well as the
22 numismatic community.

1 Respected as a practicing artist has been
2 invaluable -- that to April and her gang is very
3 important, so we appreciate that as well. And here's
4 one -- keen ability to understand and articulate
5 exactly how many elements of line art will change when
6 struck on a coin.

7 Ron Harrigal here, who heads up our engraving
8 department in Philadelphia, has been a Mint employee
9 for thirty-som years. You make his job a lot easier
10 and all the men and women that participate in Ron's
11 shop and the designers, that type of ability is
12 invaluable for us because we take your vision and put
13 it on the dyes and ultimately the coins that the U.S.
14 Mint manufacturers and sells around the world, so
15 well-done.

16 So, with her dedication and guidance for the
17 past 8 years, you have consistently moved the Mint and
18 U.S. Coinage towards more creative, artistic design
19 and for that Heidi, we all are very grateful, we
20 appreciate your last 8 years and I'd like you to come
21 up and receive this award on behalf of the United
22 States Mint and my personal thanks for a heck of a

1 good job.

2 MS. WASTWEET: Thank you.

3 MR. MORAN: I think we need a standing
4 ovation.

5 MS. WASTWEET: Thank you. Thanks, you made
6 me blush.

7 MR. RYDER: Do you want to say a couple of
8 words?

9 MS. WASTWEET: Sure.

10 MR. RYDER: Will you hand the microphone,
11 somebody? Don or Patti, I don't know, do we have one?

12 MR. MORAN: There's nobody, there's no press
13 on the line Heidi, you can saw anything you want.

14 MS. WASTWEET: There's somebody on the line,
15 there's someone on the line.

16 MR. WEINMAN: You are on the transcript.

17 MR. URAM: Do you want another picture?

18 MS. WASTWEET: Thank you so much. That was
19 very interesting, thank you. I have an embarrassing
20 confession to make. Eight and a half years ago when
21 Roger Burdette called me and asked me if I would be
22 interested in joining the CCAC, what is that? I

1 didn't know what it was.

2 And I don't know, do I -- what does that
3 entail, what does that mean? And I'm so glad that he
4 did because this has been a huge honor and a pleasure
5 to be part of this Committee. I've never worked with
6 a more intelligent and respectful Committee, no matter
7 what was going on and whenever opinions clashed, which
8 they often do, it was always with respect, both from
9 the Committee and the staff members.

10 I've been in this industry for 32 years now,
11 and it's a largely male dominated industry, but here
12 I've always been treated with the utmost respect. I
13 felt valued, I felt listened to, and I'm so thankful
14 for this opportunity to come and join this group.

15 And the Committee comes here voluntarily,
16 gives up their own personal time because we believe in
17 the place in our culture for coin and in artistry.

18 And it's that belief that brings us together
19 and makes us a quality group, so I'm thrilled to hand
20 my baton now to Robin Salmon to take my seat and
21 special thanks to April and Greg, you're really the
22 backbone behind the scenes, and everyone else on the

1 staff, I just can't say enough good things.

2 And for Governor Uram, it's nice to see that
3 doesn't happen very often, to get that kind of praise.
4 I'm really proud of this organization, thank you.

5 MR. URAM: Heidi, would you comment on your
6 medals please?

7 MS. WASTWEET: Yeah, I chose one of the coin
8 talker -- code talker medals, I said coin talker.
9 Just one of my favorite designs that we looked at in
10 the 8 years, it's got all the elements that we've
11 asked for over the years, the composition, the depth
12 and the reality and emotions that we look for. It's
13 an iconic piece.

14 MR. RYDER: And the top medal if you haven't
15 seen it, it's the Alexander Hamilton2o2 Award which is
16 a top Treasury Award that we do have two superior
17 performers, so you are a superior performer.

18 MS. WASTWEET: Superior performer.

19 MR. RYDER: But also, an artist that we
20 greatly appreciated. So, let's give Heidi a round of
21 applause.

22 MR. VIOLA: So, let me give you a little

1 insight before we move on to the next award. So, to
2 be done we have a very demanding boss in Secretary
3 Steven Mnuchin. And when I first came, I know all of
4 you were big supporters of the CCAC, or you wouldn't
5 be here, but unfortunately, most of you probably would
6 like to serve continuously as members of the CCAC, but
7 we -- but as the Director of the Mint and the Treasury
8 of the United States, we have a responsibility to the
9 Secretary of the Treasury, who in past Secretaries,
10 hasn't taken as much of an active role as Mr. Mnuchin
11 has, Secretary Mnuchin.

12 And he has, believe it or not, I haven't said
13 this to any of you, but he has embraced the United
14 States Mint. He takes this job seriously. He is a
15 big believer in getting new blood and new people
16 involved in this hobby.

17 He has been very supportive on all of the
18 things that we try to do here. He has yet to say,
19 "no", on many of the things that Jovita and I take to
20 him, and sometimes Rita, if I'm not here, Rita goes
21 and has meetings with him where she gets beat up, and
22 me getting beat up, but Jovita has been a very active

1 supporter for the CCAC, a big believer in what you all
2 do.

3 So, between Jovita and the Secretary of the
4 Treasury, we have two supporters that really, as I
5 mentioned in our last meeting, are here to help us
6 grow for the future and grow upwardly and for that,
7 the CCAC and the Commissioner of Fine Arts, really
8 make it easy for us to do our jobs.

9 So, with that I'd like to get into Doctor,
10 come on over here, you know, everybody knows the good
11 Doctor. But again, the staff -- I'm going to roast
12 you a little bit.

13 DR. VIOLA: Go right ahead.

14 MR. RYDER: The staff has given me five
15 different bullet points that I said I want five choice
16 comments, so as the Curator Emeritus of the
17 Smithsonian National Museum of Natural History, Herman
18 has done an outstanding job and how much higher can
19 you go to be a Curator Emeritus of the Smithsonian
20 Institute, that's quite an accomplishment, good for
21 you.

22 MR. VIOLA: Thank you.

1 MR. RYDER: He's especially qualifies in
2 American History and most of our products that we
3 manufacturer here, have some aspect of American
4 History. I think it's a very important job that
5 you've done, work and the things that you've done to
6 help us create the right designs when it comes to
7 American History, even though we're only -- the Mint
8 is 227 years old as of a couple of weeks ago.

9 MR. VIOLA: Yeah, you're youngsters.

10 MR. RYDER: We're youngsters comparatively
11 thinking with probably some of the other things that
12 you have worked with in your career. Herman has been
13 essential in insuring that historical accuracy,
14 critical to coin design, doesn't get any more
15 important than that and I think as Joe Menna over here
16 said, youngster compared to you and I, he's a big
17 believer in that concept.

18 And maybe some of you don't know, because he
19 got his start designing action figures like Superman
20 and a number of other things in his office, his new
21 office, his altar, or have posters of all the action
22 figures that he started as a young kid designing

1 himself, so.

2 Historically, Joe's onboard with what you
3 have been trying to do and so am I. You're an expert
4 on the history of American Indian, Civil War, and the
5 exploration of the American West, and being a born and
6 raised in Montana and grew up in Idaho, my father
7 always read and passed along to me all the Louis
8 L'Amour books on the American West.

9 I'm a big fan. I've got property out there
10 that we go to every summer, so the American West is
11 pretty deep in my heart, so I appreciate the expertise
12 you bring along in that aspect.

13 So, he also contributes greatly to the team,
14 and has a critical depth of knowledge. How much
15 better is it to have knowledge in this seal and have
16 an expert like you helping us day in and day out, so
17 Doctor, I want to thank you.

18 MR. VIOLA: Well thank you.

19 MR. RYDER: For your contribution. You've
20 done a heck of a job, we're going to miss you, but
21 you're not going to be too far away.

22 MR. VIOLA: That's for sure.

1 MR. RYDER: Perfect, would you like to --

2 MR. VIOLA: I took a code talker -- well I
3 just wanted to say that--

4 MR. WEINMAN: Where's the microphone?

5 MR. VASQUEZ: It's on the podium.

6 MR. VIOLA: Oh, there it is it's right there.
7 Is it it?

8 MALE SPEAKER: Yeah:

9 MR. VIOLA: This is really a very touching
10 moment for me. First of all, I want to say like
11 Heidi, what an honor and privilege it has been to work
12 in this program.

13 As a historian studying coins and medals all
14 through history and suddenly to be part of the process
15 and the other part of the office that for me, at the
16 Smithsonian I'm on a lot of Committees, with some
17 super egos, and I really kind of dreaded what was
18 going to happen when I came here.

19 And this has become a family. I honestly am
20 going to miss all of you. And fortunately, since I
21 live locally, I'm not going to be too far, so I hope I
22 can just continue providing whatever assistance you

1 need.

2 And the other thing is I wish the American
3 people could understand the thought that goes into the
4 design of their coins. I mean somehow you should
5 advertise this a little better, to really know that,
6 you know, these are people giving their time, their
7 expertise freely, joyfully, to make sure that we have
8 something that posterity can look back at and say wow,
9 what a great design, what a great program and we're so
10 lucky to have all of these, so thank you again very,
11 very much.

12 MR. VIOLA: Thank you.

13 MS. WASTWEET: Thank you.

14 MR. RYDER: Thank you. Jovita, would you
15 like to add any comments at all?

16 MS. CARRANZA: Well, thank you for the
17 opportunity. The fact that they have received the
18 award and they're very, very humble because I was
19 talking to Doctor Viola, we were talking about Chicago
20 (inaudible), and I just want to congratulate you on
21 this achievement to stand out amongst your peers and
22 to be recognized for your unwavering contributions and

1 to be available even in the future speaks to volumes
2 of your character and level of value that this
3 particular community and its work, congratulations, we
4 appreciate it very much.

5 I've learned a lot attending just a few
6 meetings, and I can sense the passion, the commitment,
7 the loyalty and the deliberation is very rich and
8 enlightening, so I applaud all your work on the CCA
9 Committee, thank you.

10 MR. RYDER: Alright let's get on to more.

11 MR. URAM: I really appreciate, and then Heidi
12 and Herman, on behalf of the entire Committee I'd like
13 to extend to you all the best of those intent and
14 wishes that you'd continue on, I'm sure that you will
15 continue to be great ambassadors to the numismatic
16 community and the Committees which you serve and
17 you're always welcome and we look forward to even
18 seeing more of your friendship, thank you for the kind
19 remarks as well. And once again congratulations on
20 behalf of the entire Committee. At this time I'd like
21 to turn it over to April.

22 MS. STAFFORD: Thank you so much. We are

1 talking about the 2021 to 2025 American Eagle Platinum
2 Proof Coin Program. The 2021 to 2015 American Eagle
3 Platinum Proof Series will reflect the five freedoms
4 enumerated in the First Amendment to the United States
5 Constitution -- that is, Congress shall make no law
6 respecting an establishment of religion or prohibiting
7 the free exercise thereof, or abridging the freedom of
8 speech or of the press, or the right of the people
9 peaceably to assemble and to petition the government
10 for redress of grievances.

11 We again asked artists to create designs that
12 not only well represent each individual year's
13 freedom, but that also work together harmoniously
14 across the five-year series. These were reviewed by
15 both the CCAC and the CFA in October 2018, and several
16 sets of designs were identified as having artistic
17 merit.

18 We worked with the respective designers to
19 update their designs based on feedback from both
20 Committees. In addition to these 5-year sets, you
21 will also see several individual year candidate
22 designs as we wanted the artist, if they so desired,

1 to be able to focus on representing an individual
2 freedom without the constraint of conceiving the
3 designing consideration with the four others in the
4 series.

5 These individual designs were also reviewed
6 by the CCAC and CFA in October of 2018. Designs
7 identified as having artistic merit have been brought
8 back for further consideration, most of which have
9 been updated per Committee feedback.

10 Other designs have been brought back in their
11 original format as the design resonated well with
12 Committees as presented.

13 Required obverse inscriptions for the 2021 to
14 2025 American Eagle Platinum Proof Coins are Liberty,
15 In God we Trust, E pluribus unum and the year of
16 issuance.

17 The reverse design introduced for the 2018 to
18 2020 Platinum Proof Series featuring an American
19 Eagle, will be the same reverse used throughout the
20 2021 to 2025 Series. You see that on the screen.
21 We'll begin by discussing Set 1, sorry I apologize.

22 The CFA reviewed this material at last

1 month's -- their March meeting, and their preference
2 was for Set 2, which you will see in a moment. Okay,
3 starting with Candidate design for Set 1.

4 Set 1 is tied together through its use of
5 flora and the traditional Liberty figure. The first
6 design for 2021 features Liberty holding a candle
7 representing faith. The inscription "Freedom of
8 Religion" is included.

9 The design for 2022 for this set depicts
10 Liberty with a flag to represent the Supreme Court's
11 interpretation of speech to include symbolic
12 expressions such as the display of a flag. The
13 inscription "Freedom of Speech" is included.

14 The design for this set for 2023 portrays
15 Liberty holding a document, symbolic of the press or
16 printed material. The inscription "Freedom of the
17 Press" is included.

18 This set's 2024 design features two
19 interpretations of Liberty joined together to
20 represent the right of the people to assemble
21 peaceably.

22 The depictions of Lady Liberty, from the

1 Morgan Dollar and the 2017 American Liberty, examine
2 the 139 years of history between the two depictions
3 and attribute the success they see to the freedom's
4 guaranteed in our Constitution. The inscription
5 "Freedom of Assembly," is included.

6 And the design for the set for 2025 depicts
7 Liberty holding an olive branch with five Petitioners
8 creating a pattern in the background. The olive
9 branch reminds us that it is the right of the people
10 to petition to the government for redress of
11 grievances without fear of punishment or reprisal.
12 The inscription "Freedom to Petition" is included.

13 Moving on to Set 2, again this was the
14 Commission of Fine Arts Preference and recommendation.
15 Set 2 uses the lifecycle of the oak tree from seedling
16 to a mighty oak, as a metaphor for our country's
17 growth as a nation that values freedom.

18 Liberty grows to a thing of strength and
19 beauty from a seed on Bill of Rights. Each of the
20 freedoms enumerated in the First Amendment contributes
21 to the growth and development of the nation.

22 The design for 2021 depicts a seedling and an

1 accord surrounded by the inscription with "Freedom of
2 Religion, Liberty Grows."

3 The design for 2022 features a juvenile oak
4 tree framed with the inscription, "With Freedom of
5 Speech Liberty Blossoms."

6 The design for 2023 portrays the branch of
7 mature oak tree with acorns amid the inscription,
8 "With Freedom of the Press Liberty Bears Fruit."

9 The design for 2024 showcases several types
10 of oak leaves assembled between the inscription with
11 "The Right to Assemble Liberty spreads."

12 And the design for 2025 features the mature
13 spreading impressive oak tree between the inscription,
14 "The Right to Petition Liberty Indoors. The Oak known
15 from it's strength can live up to 200 years and is a
16 symbol of endurance."

17 Candidate designs that formulate Set 3
18 feature a variety of allegorical figures. Each
19 represents different concepts of Liberty as expressed
20 through the rights enumerated in the First Amendment.

21 2021 shows Liberty in different attitudes or
22 postures of worship, prayer and meditation, suggesting

1 the diversity of religious practice in America. The
2 inscription "Religion" is included.

3 2022 portrays Liberty engaged in three basic
4 modes of speech -- writing, formal speaking, or
5 lecturing and raising one's voice in the public
6 square. The inscription "Speech" is included.

7 The design for 2023 shows Liberty visibly
8 engaged in publishing and reading printed materials.
9 The inscription "The Press" is included.

10 2024 features Liberty in different postures
11 of conversation, interaction and association. The
12 inscription "Assembly" is included.

13 The design for 2025 portrays Liberty marching
14 hand in hand. One figure displays a petition written
15 on a large sheet of paper while another holds an olive
16 branch as a symbol of peace. The inscription
17 "Petition" is included.

18 That concludes the sets that were developed.
19 We have seen really focused candidate designs.
20 Designs 1 and 13 takes inspiration from Moses, Jacob,
21 Ezekiel's religious liberty statue in Philadelphia.
22 The design features a depiction of Lady Liberty and on

1 her right the young man is the Genius of Faith pulled
2 into the burning torch of region.

3 Design 1 shows Freedom pointing upwards
4 declaring religious liberty. Design 1 and 13.

5 Designs 2 and 2A depict Lady Liberty. In
6 Design 2 a butterfly and the inscription "Freedom of
7 Religion," are included. And in 2A the design
8 features the inscription "Liberty is Freedom of
9 Religion."

10 Design 11 depicts Lady Liberty in floral
11 symbols of various world religions. The inscription
12 "Freedom of Religion," is included.

13 Design 12 showcases a butterfly and a purpose
14 tone flower. The butterfly represents the soul,
15 reincarnation, resurrection and femininity. The
16 inscription "Freedom of Religion," is included.

17 Designs 15 and 15A feature three sets of
18 hands coming from three different directions clasped
19 in prayer. These hands represent different directions
20 from which people may come, united by their freedom of
21 religion. The inscription "Freedom of Religion," is
22 included.

1 Design 15 and Design 15A has a shadow element
2 behind the hands.

3 And finally, Design for 2023 depicts a figure
4 utilizing an antique book press. The inscription
5 "Freedom of the Press," is included.

6 MR. URAM: Thank you April. Any technical
7 questions before we begin our panel discussion?

8 MR. SCARINCI: I have a question.

9 MR. URAM: Sure, Donald?

10 MR. SCARINCI: What is our time constraint on
11 this program? If we were to go back to the drawing
12 board with this, and ask for new designs, can we -- do
13 we have time for the first one? Assuming we don't go
14 with any of the sets, you know, we just want to see
15 the new designs, do we have time for the first -- for
16 the Freedom of Religion?

17 MS. STAFFORD: So, we have -- so, the first
18 year for this program is 2021, and typically the Mint
19 works 18 to 24 months out as after designs are
20 identified, that's where we like to plan to be. I
21 would just also echo that we have brought this package
22 to the Committee before seeking input to help shape

1 how we would possibly provide direction to artists to
2 conquer such huge topics, and important topics.

3 So, really I think the feedback from the
4 Committee is the most important thing that we seek.
5 Obviously, it's a 5-year program, so beyond the first
6 year there is much more flexibility.

7 MR. SCARINCI: Thank you.

8 MR. URAM: Thank you, alright let's begin our
9 considerations. Robert, would you like to start us
10 off this morning?

11 MR. HOGE: Thank you Mr. Chairman. What
12 difficulty here is these are really all lovely
13 designs, it's hard to select one set above the other
14 one and all the designs are so good, the additional
15 piece would be acceptable too, in my opinion.

16 I don't feel really all that strongly in
17 favor of one set or against one. It's a difficult
18 decision. I might tend to go along with the CFA's
19 idea of Set 2, because I like having a theme of growth
20 and development that's expressed here.

21 And the theme of a plant is kind of nice, and
22 I like the idea of the oak. But Set 1 and Set 3 are

1 so attractive too, it's really hard to divide it, so
2 I'm really kind of at a loss.

3 I'd like to hear what the rest of the
4 Committee members may have to say.

5 MR. URAM: Thank you Robert. Michael?

6 MR. MORAN: Stealth attack there, Tom. We
7 asked at the last meeting that the Mint request the
8 artist that did the tree to expand the theme to all
9 five. I think that that artist did an awesome job of
10 doing just exactly that.

11 I for one, applaud something different in
12 terms of a tree as opposed to women in gowns, and I'm
13 very happy with that. I think they did what I wanted
14 them to do and they've got the vote and I'm not going
15 to put a 2 to the other, or a 1, and I'm just kind of
16 spear this one with a 3.

17 Quite honestly, I really think I will support
18 it.

19 MR. URAM: Thank you Michael, Robin?

20 MS. SALMON: They are all wonderful. I was
21 drawn to Set 2, the tree and the symbolism, the design
22 combination, all of that, it's just beautiful and the

1 wording I particularly liked. If I have to choose, I'd
2 go with Set 2.

3 MR. URAM: Thank you, Sam?

4 MR. GILL: Well I agree with pretty much
5 everything that's been said. Actually, with
6 everything that's been said for Set 2 is absolutely
7 beautiful, it's stunning. I think the series could be
8 applied to other coins, not just this one because it's
9 a -- this is a 5-set and obviously people are going to
10 see these pretty things.

11 And lastly, I would just say all three are
12 quite beautiful.

13 MR. URAM: Thank you, Doctor Dean?

14 MR. KOTLOWSKI: Thank you Mr. Chairman. I'm
15 very, very strongly partial to Set 2. I think it is a
16 wonderful message, I think it's original, I think it's
17 artistic. I think one leads to the other in a
18 beautiful fashion, so I'm going to be voting for Set
19 2, thank you.

20 MR. URAM: Thank you, Donald?

21 MR. SCARINCI: I'm going to make a motion to
22 reject all of the designs and I'm not going to put

1 anybody on the spot, but you know, I'm not going to
2 put anybody on the spot as to who buys these coins
3 other than me.

4 But I buy these coins and I collect them, and
5 you know I have all of them in the series from the
6 beginning and I have to be really honest with you. I
7 saw these designs and I just don't think I'm going to
8 spend the \$1,200 or \$1,400 per coin to buy these
9 coins.

10 I mean they don't speak to me. They speak to
11 somebody else, maybe but they don't speak to me.
12 These are you know, images from the past. They're
13 once again, I mean first of all Set 2, I mean it's --
14 I mean they're very pretty designs.

15 You know, and the artist did a very good job,
16 you know, doing you know, what you know, what we
17 suggested they do and using the tree and you know,
18 certainly the depiction of the Oak tree is a very
19 classic depiction of endurance and you know, and
20 strength and the depiction of you know, of you know,
21 of all of the you know, of all of it is, you know, is
22 very well done, artistically.

1 It just doesn't you know, if I'm making a
2 purchase decision and I'm going to spend you know,
3 \$1,200 on a coin, that's just not a coin I'm going to
4 spend \$1,200 on, to be very honest.

5 And, you know, and you know and in the series
6 of five coins, it doesn't make me feel anything. It
7 doesn't on its face speak to religion, speech,
8 assembly, it just doesn't speak to the history of
9 these concepts and you know, I feel, and I teach, you
10 know, I teach Constitutional Law to lawyers using re-
11 enactors.

12 You know, and it's kind of exciting fun, and
13 you know, these concepts have a lot of depth and
14 meaning, and you know, so there's a lot going on with
15 these concepts.

16 So, using the plants just doesn't, just
17 doesn't capture -- while it's artistically and
18 technically well-done and the artist should be
19 commended for doing it, it just doesn't and it
20 certainly doesn't move me to write a check, right?

21 So, as to Set 1, you know here we are, you
22 know, there's Liberty, I mean, as to Set 1 I mean, you

1 know, Number 2 just doesn't work, it's just way too
2 controversial, the Freedom of Speech thing with the
3 flag in the background, that was a controversial case,
4 to lose a controversial case, you know, I just don't
5 think you could just go there.

6 You know, the two images of Liberty, this
7 idea of old and new, they're turning it into a
8 political correctness thing, and that's just not what
9 anyone was trying to do.

10 So, you know, this concept of religion, you
11 know, women classically dressed holding the candle, I
12 just don't know what that's supposed to even, you
13 know, mean. I mean, so while they're pretty and
14 they're technically well-composed, and the artist
15 certainly did a good job, and you know I think the
16 artist -- I think there's, you know, there are people
17 who, you know, I respect the fact that there are
18 people who like that and the artist, you know, did a
19 good job rendering classical figures and classical
20 designs of women who are classically dressed.

21 I just think it's time that we go beyond that
22 and that it's time that we take the series beyond

1 that. Not a single one of these coins is going to
2 really stand out and you know, and say I'm a great
3 coin, you know.

4 And I'm an amazing coin, you know, highlight
5 me in a presentation, highlight me in your case, put
6 me on your desk and make me sit there for a little
7 while, bring me to a seminar and show me around, you
8 know. There's not a single one of these coins that
9 are going to speak, you know, to do that emotively.

10 And while they're all good, technically, and
11 the artist certainly did a good job, you know, am I
12 going to spend \$1,100, \$1,200 to buy one? I'm just
13 not. So, and as to the Third Set, I think the artist
14 if there was set that comes closer, you know, I mean
15 here we're coming closer, I think the artist is
16 getting there.

17 I think we're getting there where we're now
18 beginning to depict women in more modern -- in a more
19 modern way, so we're depicting women in a more modern
20 way, but you know, we've got to scroll, you know, we
21 can't -- instead of a computer screen, instead of a
22 computer screen or an iPhone, you know, we've got a

1 quill pen and we've got a scroll and we've got you
2 know, things that are not something that can be
3 identified with.

4 So, I think while we're getting there with
5 Set 3, and we've got almost, you know, we've got
6 almost modern-looking women, you know, we're almost
7 there, but we're not there.

8 So, I think 3 has some potential and I'm not
9 -- and I think we can get away with three figures on
10 the sides of the pallet that we're working with for
11 the platinum coin. 3 has potential but again the
12 scroll, the -- maybe just a little more modernizing of
13 the women and what they're wearing and a little more
14 modernizing of what they're doing could make 3 work.

15 So, you know, again it's not a contemporary,
16 it's not a real modernist design, it's a more you
17 know, it's more realistic than modernist, but you
18 could get it to work.

19 And then we go with the others in the package
20 and you know, to the singles in the package. And you
21 know we're back to you know, we're far away from any
22 21st Century depictions of imagery relating to freedom

1 of religion.

2 And it's such a rich topic, I mean, you know,
3 I mean the Supreme Court's given us so much here that
4 we can pick from. And we don't really have to go back
5 to the Greeks and the Romans for this, you know we can
6 reach right into our contemporary society for this, so
7 we can retread it to our era of this, but we're not,
8 you know, and so anyway, I mean I think the butterfly
9 is pretty.

10 Hands are difficult to do, the clasping hands
11 is difficult to do, so I'm trying to be positive.
12 Right, but you get my point, I mean I think we could
13 do so much more with this Platinum Series and speak to
14 the 21st Century and make it worth -- and make the
15 coins worth spending \$1,200 for, and maybe try to win
16 an award with them.

17 I mean, and we're not being told what to do
18 by Congress, this is one of those few things -- this
19 is one of those few opportunities that Congress isn't
20 telling us exactly what to do so that we have the
21 freedom to do what we want to do, and we have the
22 freedom to come up with abstract images, like why not?

1 What would happen if we did that, you know?

2 I mean what would happen if we came up with a
3 coin, you know, with an abstract image here, something
4 like they do in Latvia or Bella Ruse, or Poland, my
5 God, you know, the world would collapse, you know? I
6 mean I would love to see these types of coins, these
7 types of series, you know. This is the opportunity to
8 do those things, you know, to look at what they're
9 doing in Latvia, you know, and look at the creative
10 things they're doing.

11 And for us to do it. This is the series to
12 do it, and people, you know, people would shell out,
13 you know, people like me would certainly shell out the
14 money, you know, to get you know, creative things
15 instead of things that if I'm going to spend \$1,100,
16 you know, I might as well buy something, you know,
17 from the 19th Century, you know, because that's what
18 that money is competing with.

19 For \$1,900, I'll buy something on a slab from
20 the 19th Century, you know, rather than something from
21 these sets. So, anyway, I can't vote for any of
22 these. I'm going to just, you know, you can vote it

1 down if you want but I'm certainly not going to buy
2 any of these.

3 MR. URAM: Thank you Don, Jeanne?

4 MR. MENNA: Mr. Chairman, I could I speak for
5 a second?

6 MR. URAM: Certainly.

7 MR. MENNA: Okay, I would not presume to
8 educate the Committee or contradict any of this as
9 being numbers or pretend that I know more, but in my
10 experience being a classically-trained artist, you
11 know, I just wanted to now talk a little bit about
12 this and Mary talked about this this morning.

13 The classical tradition, as everyone knows,
14 began in the 5th Century Athens, and it's a grammar
15 form of the proportion and composition that's very
16 specific and existed in Greek, in Greece, in Rome
17 regarding the Italian Renaissance in neo-classical
18 France dealing with Pre-Raphaelites, and even aspects
19 of modernism in the 20th Century.

20 So, there's very specific conventions. I
21 don't see those conventions manifested here. I do see
22 like Donald correctly said, women in togas, women

1 using certain props that allude that to classicism
2 except for the image of the statute which is very
3 specifically a lift from an item that is directly
4 classical and I know the statute because I walk by it
5 every day at lunch.

6 You know, I think these are necessarily
7 modern imagines of the women because at the time in
8 which they were created, the people who created them.
9 The fact that they're using certain props from the
10 past, I don't think should disqualify them.

11 Now, yes in ancient, in Renaissance, Italy,
12 classical art was garbed in what was then contemporary
13 clothing. Pre-Raphaelite artists did the same thing,
14 they garbed their characters and their figures, their
15 subjects in contemporary clothing, but I just don't
16 think that, I specifically Set Number 3, is very great
17 contemporary in its execution of form, the stances,
18 the poses, the gestural language of the figures, the
19 diversity of the figures.

20 To me, that couldn't happen any other time
21 but 2019 or you show it's supposed to be 2021,
22 whatever. But, you know, the same thing for many of

1 the other points, so I would -- don't mean to argue
2 with Donald, I think he's brilliant, but I just felt
3 that I should say that, and thank you for your time.

4 MR. URAM: Thank you Joe, Jeanne?

5 MS. STEVENS-SOLLMAN: Thank you Mr. Chairman.
6 I agree with everything that was stated however, I do
7 think we have sent the packets back and I think it
8 came back to us refreshed with an interesting idea,
9 and I nearly believe that... I believe that our mint
10 artists, answered everything we asked towards a person
11 (inaudible). (Microphone is dying).

12 Alright, I'm looking at Set Number 2 when we
13 got this back, we have -- I need another mic. This
14 maybe dying also, but it's going on and off. Anyway,
15 it's just that I really like, I think it's very
16 innovative, its ingenious, and it is answering all of
17 what we have asked our mint artists to do in the past,
18 to give us simplicity, to give us innovation, so I
19 applaud this very much.

20 I'm a little on Set Number 3, I think Donald
21 would be more happy with this, however, I think this
22 is sort of ordinary, it does give us some contemporary

1 imagery, like Joe had commented on, but I think for
2 me, Set Number 2, is what I would like to see in this
3 series.

4 Now, unfortunately, I do not purchase the
5 platinum, but I do think in our coinage this makes a
6 neat statement, thank you Mr. Chairman.

7 MR. URAM: Thank you Jeanne, Mary?

8 MS. LANNIN: Like most of the people in the
9 group today, I prefer Set Number 2. And I prefer it
10 for the beautiful execution of the lifecycle of an oak
11 tree, which actually does last more than 200 years and
12 so on the one that was at the winery was there, it was
13 a sapling before Columbus, that was for a really long
14 time.

15 And, but the thing that's the most important
16 part of this one to me is the word "With". And that's
17 what pulls everything together. With freedom of
18 religion, Liberty grows.

19 So, by the use of the word "with" that ties
20 in the entire lifecycle of the oak, that ties
21 everything together. I think it's clean. I think
22 it's absolutely beautifully done. My vote will go for

1 Set Number 2, but I do want to say shout out to the
2 artist for in Set Number 1 for 2024, combining the
3 mint's, older Liberty with the newer Liberty, I
4 thought that that was a very nice pairing and I wanted
5 to bring that up.

6 And I also do like the modern stances of the
7 Liberty's in Set Number 3, but my vote will go to Set
8 Number 2, thank you.

9 MR. URAM: Thank you Mary. As the series
10 goes, first of all, a lot of this is what we've asked
11 for, this comes back around for us in the reply of
12 this and we've asked our artist to be creative and
13 this is a very nice, I think, Robert started it out,
14 exactly, it's a wonderful portfolio of concepts and
15 designs that can be translated into making even other
16 issues as time goes on.

17 In particular, the butterfly, I think, is a
18 nice touch to promote a point of some sort, and I
19 think that there could be some other, others that are
20 here, but I think overall the artist should be very
21 positive in their -- that this is just a nice
22 portfolio.

1 I, too, lean towards, are going to go with
2 Set Number 2. It reminds of me of kind of like the
3 wheel of life. You start out with religion, the
4 beginning, the acorn, and you grow, and you mature
5 through different stages of your life and its full
6 circle.

7 The only thing I would have done is on the
8 final oak tree is maybe have some leaves at the
9 bottom, simply because not everyone stays on the tree,
10 just like life. So, I think this represents our
11 growth as human beings, as individuals and I think
12 it's something that you can look to and imagine the
13 series in your own way in your own life.

14 So, I'm going to vote for Set Number 2. Is
15 there any other further questions or Greg, would you
16 like to pass out the ballots? We'll also be on recess
17 for 10 minutes.

18 (Break 11:04 a.m.)

19 (Resume 11:16 a.m.)

20 MR. URAM: Okay, I'll ask that we reconvene
21 and at this time I'll turn it back to Greg for the
22 results in our considerations.

1 MR. WEINMAN: Thank you, good morning. With
2 9 members present this morning, there's a total of 27
3 potential designs, which means 13 or 9 members that
4 vote?

5 MR. URAM: Yes. We're missing 2.

6 MR. WEINMAN: We're missing 2, so 9 members,
7 that would mean. So, 14, yeah 14 would be less 1
8 okay. So, going through the design, the scoring is
9 Set 1 design is 2021 received 6 votes, 2022 received 6
10 votes, 2023 received 7 votes, 2024 received -- I'm
11 sorry 7 votes, and moving on to 2024, I'm sorry
12 received 10 votes, 2025 received 6 votes.

13 Moving on to Set 2. Each design in Set 2 for
14 each of the years every one received 24 votes, which
15 will be the high vote here for the group.

16 Moving on to Set 3, of Set 3, 2021 received 4
17 votes, 2022 received 6 votes, 2023 design received 4,
18 the 2024 design received 4, the 2025 design received
19 6.

20 Moving on to the stand along designs, Design
21 Number 1 received 7, Design 02 receives 7, Design 02-A
22 received 3, Design 11 received 6, Design 12 received

1 8, Design 13 received 6, Design 14 received 0, Design
2 15 received, that's why Design 14 received 0 is
3 because there is no design 14.

4 Design 15 received 5, Design 15-A received 4,
5 and Design 18-23-01 received 1. With that in mind,
6 the Committee's recommendation, save a Motion
7 otherwise, would be to recommend the Set 02.

8 MR. URAM: Thank you Greg. Any further
9 discussion?

10 MR. SCARINCI: Mr. Chairman, I'm not going to
11 make a motion. I am not going to make a motion. I am
12 instead just not going to buy the thing and I'll save
13 the money for the next 5 years, you know, hopefully
14 some of you will buy this because I don't know who
15 else will.

16 MR. URAM: Thank you Don. Any other
17 discussion, and may I entertain a motion?

18 MR. HOGE: I so move.

19 MR. URAM: Robert makes a motion to accept
20 and recommend and Mary seconds? All those in favor
21 signify by saying "Aye".

22 CHORUS: "Aye".

1 MR. URAM: Opposed? Any other motions?
2 Thank you. Well I'll tell you I think we covered a
3 lot of ground over the last couple days and I want to
4 thank everyone for coming out, especially the Mint
5 staff and those who can in from Philadelphia as well.

th

6 The next meeting is scheduled for June 18 ,
7 so you will be hearing from Betty and the team
8 regarding that. I hope you that you all have a
9 blessed Easter and a great Spring, and look forward to
10 seeing you in the Summer, right?

11 And with that I will entertain a motion to
12 adjourn -- Robert?

13 MR. HOGE: I so move.

14 MS. STEVENS-SOLLMAN: I second.

15 MR. URAM: All those in favor signify by
16 saying, "Aye".

17 CHORUS: Aye.

18 MR. URAM: Opposed? Meeting adjourned.

19 (Whereupon, at 11:22 a.m. the Meeting was
20 concluded.)

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CERTIFICATE OF NOTARY PUBLIC

I, NATE RIVENESS, the officer before whom the foregoing proceedings were taken, do hereby certify that any witness(es) in the foregoing proceedings, prior to testifying, were duly sworn; that the proceedings were recorded by me and thereafter reduced to typewriting by a qualified transcriptionist; that said digital audio recording of said proceedings are a true and accurate record to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.



NATE RIVENESS

Notary Public in and for the

District of Columbia

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CERTIFICATE OF TRANSCRIBER

I, HELEN VENTURINI, do hereby certify that this transcript was prepared from the digital audio recording of the foregoing proceeding, that said transcript is a true and accurate record of the proceedings to the best of my knowledge, skills, and ability; that I am neither counsel for, related to, nor employed by any of the parties to the action in which this was taken; and, further, that I am not a relative or employee of any counsel or attorney employed by the parties hereto, nor financially or otherwise interested in the outcome of this action.



HELEN VENTURINI